



Masters of Science in Business Administration

100 Years Skincare for Life

**Analysis and impact of NIVEA's campaign in the
Portuguese market**

Ana Arruda

152111072

Advisor:

Professor Pedro Celeste

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Acknowledgments

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The Greece philosopher Socrates once said, "All I know is that I know nothing". Right in the beginning of this project I felt that I was experiencing this paradox. This was when I found out that the only thing I knew was that I did not know how to write a dissertation. Therefore, I thank Professor Pedro Celeste for his guidance and availability.

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Abstract

Dissertation Title: “100 Years Skincare for Life” Analysis and impact of NIVEA's campaign in the Portuguese market

Author: Ana Arruda

In 2011, NIVEA achieved one century of existence and felt the need of refocus on its core competence – skincare; rejuvenate its image; and become closer to its both current consumers and future ones.

This dissertation was written with the objective of presenting to marketing students, the greatest and global NIVEA's campaign ever, in fully detail; evaluate its performance in the Portuguese market; and the way how NIVEA has assessed the achievement of its short- and long-term objectives. These goals were achieved through a case study, which introduces NIVEA and the campaign in its global context and also all the campaign stages and elements respecting the Portuguese context and; moreover, through a quantitative analysis based on a conduction of an on-line survey.

The main findings of thesis refer to the evaluation of the campaign's outcomes, as well as, to NIVEA's efficiency respecting marketing measurement performance.

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1. Introduction

In the summer of 2012 I did an internship at Beiersdorf Portuguesa in the marketing department of NIVEA. There, I had the opportunity of getting insights about the market, NIVEA's background, products and marketing activities. Throughout these two months it was impossible not noticing several vestiges associated with NIVEA 100th birthday global campaign celebrated in 2011 ("*NIVEA 100 Years Skincare for Life*"). From press releases to the website, advertising images and trade promotional materials, one could find the Portuguese campaign's logo ("*NIVEA 100 Anos a Cuidar da sua Pele*") everywhere. It caught my attention how it had already been a year since the campaign's launch and how its influence was still quite evident in almost everything related to

"Is not the strongest of the species that survive nor the most intelligent, but the most responsive to change", (Charles Darwin). In fact, it is not likely to find a company capable of reaching 100 years and still being able to be an extremely successful and iconic brand. Its story of impressive longevity, together with the fact that NIVEA had launched its biggest global campaign ever, made me want to write a case study about NIVEA 100 years campaign, its dimension and specific impact in the Portuguese market.

In this dissertation one can find a marketing theoretical introduction, a case study that addresses NIVEA and Beiersdorf's background, NIVEA's advertising strategies over the century, the Portuguese skincare market and the brand's biggest global campaign performance in Portugal. The campaign is introduced to the readers in fully detail, presenting its goals, objectives, target, strategy, message, elements, budget and results. In addition, the case study approaches the metrics and tools used by NIVEA Portugal to assess the campaign's results so one could better understand the importance of marketing performance measurement and its overall impact.

In this dissertation I purpose my self to study NIVEA's global campaign in the Portuguese market and to assess what were its results in both short- and long-term. I will analyse which metrics and tools did NIVEA used to assess the campaign's short term results and; on the other hand, I will conduct a study in order to evaluate what were the overall impacts of the campaign in the long-run and understand how the brand is currently perceived.

Problem Statement:

The aim of this study is to analyse NIVEA's 100 years celebration campaign, as well as the metrics used to assess its impact, and understand how do people perceive the centennial brand.

Key Research Questions:

1. What were the goals, objectives and message of the 100 Years Skincare for Life Campaign? Which metrics did NIVEA used to assess the campaign's results?
2. Did NIVEA succeed in making people considering it as the Number 1^o brand in the skincare market? How is NIVEA's perceived?
3. How do people evaluate NIVEA's advertising? Were the campaign marketing activities consistent with the image of the brand?

After the research's methodology, one can found the answers to the three key research questions. Both the case study and results from the quantitative analysis served as the basis for the formulation of the answers.

The dissertation ends with the Teaching Notes chapter. This section, providers the teacher with some tools about topics, such as, the structure of a communication plan, the pros and cons of spokespersons, the role of marketing within companies and the importance of Marketing Metrics, so these can be addressed in classes.

2. Literature Review

This chapter presents a general approach to Marketing Management, Marketing Control, and Marketing Objectives, which are followed by an introduction to Marketing Performance Measurement and Marketing Metrics (categories and importance).

It also includes a brief description of the metrics that will be addressed later, throughout the dissertation – ROI, Sales, Market Share, Gross Rating Points, Awareness, Usage, Opportunity to see and Cost per Thousand.

Lastly, this theoretical introduction contains the definition of Above and Below the Line Marketing and analysis which of them is more used nowadays.

2.1. Marketing Management

“Marketing management could be said to include analysis, planning, implementation and control designed to achieve an efficient, coordinated actionable marketing mix programme and marketing plan. Therefore, the marketing management process can be viewed as an integrated sequence of four steps that feed back each other” (Kotler et al., 2009).

Setting marketing goals for an organization, considering internal resources and market opportunities, is a marketing management process. This is followed by the planning and execution of activities to meet these goals, and for the progress measuring (American Marketing Association¹).

2.2. Marketing Control

“Marketing control is basically a set of procedures that allow managers to compare the results of marketing plans with predetermined standards so that corrective action can be taken to ensure that objectives are met.”

Darby and Parsons (1995)

Regarding the marketing department, Kotler (2003), as cited in Ambler, Kokkinaki and Puntoni (2004) presents four types of marketing controls - annual-plan, profitability, efficiency and strategic.

More recently, Hutt, M.D. and Speh, T.W. (2010) defined marketing control as a process used by managers to generate information on marketing performance.

¹ http://www.marketingpower.com/_layouts/Dictionary.aspx?dLetter=M#marketing+management

2.3. Marketing objectives

“Measuring the effectiveness of marketing depends very much on the objectives set out at the beginning of the campaign.”

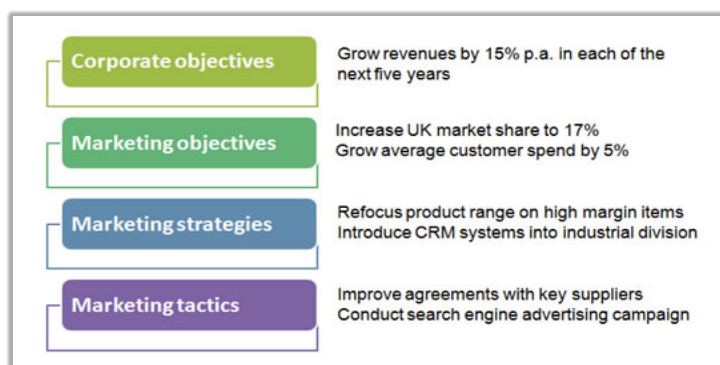
Chiu (2012)

“Marketing objectives should not be confused with Business objectives” (Stone, 2001). According to this author, business objectives are the primary objectives of a business and represent a vision of what the company will achieve in the future. On the other hand, marketing objectives are secondary and should only be defined after the formulation of business' objectives and strategies.

Naslund, (2009) stresses the importance of clarifying a distinction between goals and objectives. While the general intentions and aims of a big picture correspond to goals, the outcomes that represent the achievement of those goals are called – objectives. According to the author, to be classified as an objective it needs to represent things that are measurable and observable. This is the only this way people are able to define whether or not they have achieved it successfully.

“Strategies are the action plans you'll execute to reach the objective. Tactics are pieces and parts of the strategy. So that's the hierarchy: “Goals, Objectives, Strategies, Tactics” (Naslund, 2009).

Riley (2012) agrees with Naslund saying that “Marketing objectives need to be seen as part of a hierarchy of objectives”, since they are shaped and derive from corporate objectives. Using the figure below², the author shows that corporate objectives shape marketing objectives, which in turn influences marketing strategies and marketing tactics applied.



Stone (2001) believes that “marketing objectives must be consistent with your business objectives and, most importantly, marketing objectives should lead to sales. The author stresses that marketing objectives should be SMART: Specific, Measurable, Achievable, Realistic and Timed. He points out that marketing objectives can be measured and measurement is expressed in terms of some. Lastly,

² http://www.tutor2u.net/business/marketing/planning_setting_objectives.asp

terms like “maximize”, “minimize”, “penetrate” and “increase” are only acceptable if a quantitative measurement can be connected with them (Stone, 2001).

2.4. Marketing Performance Measurement

Patterson (2007) defines Marketing Performance Management (MPM) as “the practice of managing marketing effectiveness and value by aligning people, processes and systems to a common set of goals and objectives”. Later and, in a broader way, O’Sullivan and Abela (2010) classify MPM as the assessment of the relationship between business performance and marketing activities.

Morgan, Clark and Gooner (2002) argue that measuring marketing performance has long been a central concern related to marketing and represents an important issue for many companies, especially those in industries where marketing expenditures are significant.

Patterson (2007) stresses that companies that use marketing performance systems are likely to achieve better sales growth, market share and profitability rates.

However, MPM has been subject of criticisms in its own literature. Churchill and Gilbert (1979), point the development of better measures as a critical element in the improvement of marketing’s knowledge. Day and Wesley (1988) censure marketing performance measurement methods for its poor diagnostics results and Dekimpe and Hanssens (1995) do not appreciate the underestimation of long-term marketing effectiveness caused by too much focus on the short term. Murphy, Trailer and Hill (1996) claim that studies tend to include few dimensions of performance and that there is no rational justification for its selection. Clark (1999) points marketers as the main responsible for the lack of large enough marketing measures to be understood and small enough ones to be manageable. Additionally, Doyle (2000) criticizes the marketing community given its lack of focus on shareholder value.

2.5. Marketing Metrics

2.5.1. Metrics importance and definition

“The marketing profession has much to offer to companies but it needs to become less intuitive, adopt a more scientific approach and adopt metrics that are a crucial art of the language of business.” (Kotler, et al., 2009). Conchar, et. al (2005) defends that in order to board members view marketing expenditures in the same light as other expenditures that influence the firm's value proposition, marketers must: 1) identify the asset to which the investment will apply and, 2) set up metrics useful to provide an evaluation over the financial returns obtained with marketing investments.

According to Best (2010), marketing usually lacks the performance metrics to demonstrate the results produced. He refers a survey of 400 companies that showed that 75 per cent recognized the need for marketing metrics, although, only 25 per cent had marketing metrics program implemented.

In the graphic below, the author presents the results from a survey conducted by Booz-Allen Consulting that approached CEO concerns about marketing.



In recent years, the Marketing Science Institute and American Marketing Association (MSIAMA) have repeatedly appointed marketing metrics as a top research priority.

It does not exist absolute and perfect measures available for measuring marketing success yet (Ambler & Kokkinaki, 1997) and, according to Court, Gordon, Perrey (2012) “metrics are rarely perfect”. For these reasons, it is still quite discussed among many academics and professionals, which are the most appropriate metrics for MPM.

Solcansky, Sychriva and Milichivsky (2011) define marketing metrics as tools that help companies carrying out the quantification, comparison and interpretation of own marketing activities' performance. For Farris et al. (2010) cited in Azam and Qamar (2011), a metric is a “measuring system that quantifies a trend, dynamic or characteristic”. According to Ambler (2000) cited in Smith (2012), a metric is not only a synonym of measure because he considers that metrics should be necessary (companies can not live without it), accurate, consistent and comprehensible (sufficient) for review.

In recent years, marketers have been limiting its measurement process around activities that have the most readily identifiable return. Nevertheless, it is important to develop measures capable to integrate marketing long-term effects and long-term strategic marketing aspects (O'Sullivan and Abela, 2010).

2.5.2. Metrics categories

“The metrics could be divided into two groups – financial metrics and non-financial metrics “

Kotler, Keller, 2007 cited in Solcansky, Sychriva and Milichivsky (2011)

To Solcansky, Sychriva and Milichivsky (2011), financial metrics are a kind of measure from which is possible to formulate precise amount of money (e.g. Net profit, ROS, ROI, ROMI). On the other hand, the authors state that non-financial metrics cannot be defined in an amount of money; they only offer a comprehensive view of business (e.g. sales, awareness, GRP's).

Researchers, consultants and practicing marketers defend that companies must apply both metrics, financial and non-financial and suggest a comparison of these metrics against corporation's goals and competitors (O'Sullivan and Abela, 2010).

2.5.3. Types of Metrics

Return on investment (ROI)

“Return on investment is one way of considering profits in relation to capital invested. (Farris, Bendle, Pfeifer and Reibstein, 2009).

Return on investment methods are used at board level to assess investment in relation to shareholder value (Cook and Talluri, 2004 cited in Azam and Qamar, 2011). From a financial perspective, literature of marketing measurement should incorporate the added shareholder's value as an effect of marketing activity. However, ROI theories have demonstrated to be a weak approach to the assessment of marketing value (Azam and Qamar, 2011).

According to Gordon and Perrey (2012), ROI challenge has become more intense essentially due to the growing importance of new types of media. The same authors say “even in the absence of a single way of measuring ROI for different channels, marketers should move toward an apples-to-apples way of comparing returns across a range of media.” Thus, marketers would be able to reduce the error rate implicit on ROI assessment.

In addition, Cook and Talluri (2004) cited in Azam and Qamar (2011), suggest a customized system of Return on marketing investment (ROMI), which implies that every company with the intention of achieving reliable results has to put in practice a directly targeted set of metrics and procedures.

Ambler and Roberts (2008) are against the use of ROI for marketing measurement because expenditure does not mean “investment” in the original sense of the word and most companies do not present it this way in their accounts. Lastly, the authors blame ROI indicators for short-termism and underperformance.

Sales

Chang and Kinnucan (1992), note that the majority of marketing researchers choose to focus on measures related with consumer awareness, recall and attitude to determine how effective an advertising plan is. However, they indicate sales increase as the main objective of marketing and defend that, in order to measure marketing effectiveness; sales evolution must be taken into account. Sharp (2012) agrees saying "the purpose of advertising is largely to encourage consumers to buy your brand". On the other hand, he disagrees with Chang and Kinnucan (1992) arguing that only the behavioural effect of advertising has impact on sales change – so, "behaviours is what we need to measure".

Market Share

Market share is the percentage of a company's sales of a particular product or service in a given area. It can be calculated in terms of revenue or of units sold (Penetrating³).

According to Farris, Bendle, Pfeifer and Reibstein (2009), this measure is included in the *Share of heart, minds and markets'* metrics category and it indicates how well a firm is doing when compared with its competitors.

Advertising Media Metrics

a) Gross Rating Point

According Farris, Bendle, Pfeifer and Reibstein (2009), a Rating Point indicates the reach of a media vehicle as a percentage of a defined population. Thus, Gross Rating Point is the sum of all Rating Points delivered by the media vehicles carrying an advertisement or campaign. More specifically, GRP is the product between reach and frequency.

Smith (2003) considers that Gross Rating Point is a "statistic used to express the number of people reached by an advertising campaign in a given medium or over a given period of time". Additionally, the author states that this metric can be used to compare a campaign with other campaigns (for the same product or for competing products) and to support decisions about how, where, and when to advertise in order to reach as much people as possible.⁴

Clow and Baack (2005) define GRP as "a measure of the impact or intensity of a media plan" that offers a rough idea about the probability of the targeted audience actually seeing the advertiser's ad. According Farris and Parry (1991) GRP is the single most frequently used measure in media planning.

³ <http://www.penetrating.net/market-share.html>

⁴ <http://www.wisegeek.com/what-is-a-gross-rating-point.htm>

Chang and Kinnucan (1992), observe that Gross rating points are used to buy television advertising and assess the effectiveness of a media schedule, although, they think that GRP's alone provided no indication about media plans' effectiveness in reaching a potential audience. The authors state that being a physical and direct metric of consumer exposure to ad messages is an advantage of GRP's use. Nevertheless, Chang and Kinnucan (1992) present some GRP's weaknesses and limitations in terms of advertising evaluation and econometric work. Namely:

- Uncertainty about the aggregation of GRP's across media, products, target audience and markets in order to obtain a single measure of advertising exposure (Quality Variations in Ads);
- Lack of correspondence between economic data and time intervals of GRP's;
- Difficulty to match GRP's results from different campaigns with varying lengths;
- Lack of GRP's transparency while providing economic measure advertising;

b) Awareness and Usage

According to Farris, Bendle, Pfeifer and Reibstein (2009), **awareness** corresponds to the "percentage of potential individuals who recognize or name a given brand". The authors note that brand recognition can be studied on an "aided" or "prompted" level. **Ad awareness**, in turn, is "the percentage of target consumers or accounts who demonstrate awareness (aided or unaided) of a brand's advertising. This metric can be campaign- or media-specific, or it can cover all advertising" (Farris, Bendle, Pfeifer and Reibstein, 2009).

A study of Australian marketers showed that over half (59%) track brand awareness in order to evaluate advertising effectiveness (Wight, 2010). The author presents three different types of brand awareness metrics: 1) first mention category prompted awareness (Top of mind awareness), which is extremely powerful because it represents an advantageous for the brands to be retrieved in first place when consumers have to think about solutions to their needs; 2) total mentions category prompted awareness and 3) total mentions brand-prompted awareness.

Romaniuk and Wight (2009) stresses that, given to past experience with the brand, users are more likely to remember an advertising of this brand than non-users. This being said, advertising is less salient for non-users.

Marketers should not determine perceptions, drive engagement or encourage purchases without first assessing their brand's awareness. Although this is a realistic metric, awareness cannot be the only measure for effectiveness (Lenskold, 2011).

Regarding **Usage**, Farris, Bendle, Pfeifer and Reibstein (2009) define it as "the measure of customer's self-reported behaviour". Mora (2010) suggests that either total spending (in a product category or a specific brand) or frequency of use can be used to measure usage.

d) Opportunity to see (OTS)

This metric can be also denominated as impression or exposure. An impression is generated each time advertising is viewed. It consists in the number of times a certain advertising is delivered to a potential customer, which calculation is based on an estimation of the audience media insertion (one ad) or a campaign.

Since it may refer to simple glimpses, this metric does not account for quality of viewings (Farris, Bendle, Pfeifer and Reibstein, 2009).

e) Cost per Thousand impressions (CPM)

CPM is a metric closely related with OTS. It indicated the cost of advertising per thousand impressions and is useful to evaluate the cost of overall campaigns and compare its relative efficiency.⁵

2.7. Above and Below the Line Advertising

Above the Line Advertising (ATL) consists in traditional mass media advertising conducted on television, radio commercials, display advertising (magazines and newspapers), internet and billboards (Gaerig, 2010).

The main goal of ATL campaigns is brand building and it should be tailor made to reach a mass audience, although, it may or may not drive customer response (V2 & Winterberry Group). The same article mentions that, despite the high amounts spent in research to explore advertising's effects on audiences and sales, these impacts are still difficult, if not impossible, to measure and quantify with accuracy.

Even though the meaning of "above-the-line" marketing communications has remained the same, the concept of what exists below the conceptual "line" has changed (Peattie and Peattie, 1995).

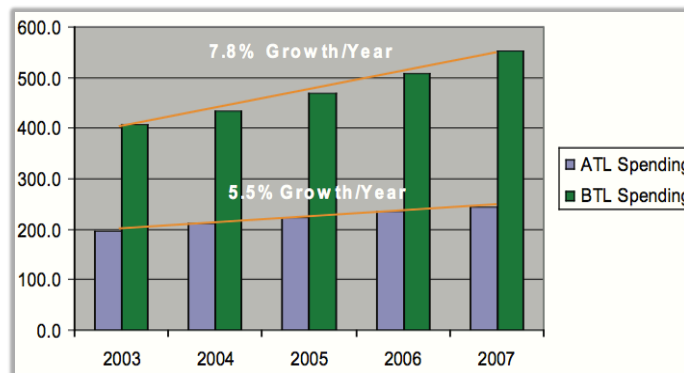
Below the Line Advertising (BTL) refers to marketing activities that deliver a tangible incentive to purchase a product or service. Event promotion, price promotions or discounts, coupons, gift-with-purchase, prizes, monetary refunds, loyalty incentives and point-of-sales displays are some examples of below the line advertising (Gaerig, 2010).

It is based on the needs and preferences of specific individual consumers and aspires to establish targeted relationships between individuals and marketers. Thus, BTL's main goal is to drive individual response towards a product, service or brand. This kind of advertising is highly measurable, enabling marketers assessing ROI, as well as identifying what is working or not (V2 & Winterberry Group).

⁵ <http://www.marketing-metrics-made-simple.com/cost-per-thousand.html>

Considering both, Gaerig (2010) observes that ATL advertising is not growing as fast as BTL advertising. The author notes that is already quite evident that the advertising landscape is shifting “from an above-the-line focus on reaching a broad population with emotionally-oriented appeals, to a below- the-line approach that stresses targeted, customer-centric communications, measurable results and concrete return-on-investment”.

The current era of accountability is demanding ROI's assessment; so direct marketing have been growing representing the greatest share as one can see in the figure below (V2 & Winterberry Group).



3. NIVEA “100 Years Skincare for Life” – (Part I)

In 2011, NIVEA and its famous blue tin turned one hundred years old. Innovation and mind-set were pointed out by the brand as the main reasons for a century of existence. NIVEA's international longevity and success make part of the company's DNA. This together with the fact that the brand has “invented the first care for the skin”, means that NIVEA is allowed to speak about skincare with property and legitimacy.

In order to celebrate 100th anniversary of the brand, Beiersdorf launched NIVEA's biggest global campaign ever. This unique opportunity was used to realign the brand and strengthen its global number one position on skincare.

Before the campaign, NIVEA's positioning was “Beauty is NIVEA” and its goal was to leverage its “cosmetic area”, wanting to be associated with the terms: “feel, be & look”. Having used the campaign as a new starting point, NIVEA focused on its core competence – skincare, and planned to enter the future with a clear brand philosophy, “NIVEA: 100 Years skincare for Life”. This was the strapline chosen for the repositioning campaign, in which the brand returned to its skincare heritage and original values – trust, reliability, honesty, quality and family. The campaign's motto intended to generate enough energy so NIVEA would be able to claim its leadership in skincare.

By refocusing on skincare, away from beauty, the brand would be able to “reconnect with traditional users and attract new ones for all its new product developments in face care, body care and sun care”.⁶ This was faced both as a main goal and an interesting challenge to the brand. NIVEA was aspiring to rejuvenate so during the campaign it has claimed to be “100 years old, 100 years young”. The campaign's purport was intensified with the choice of NIVEA's blue tin iconographic expression to be its graphic signature (see Exhibit 1 for NIVEA tin's evolution). The company considered that going back to the roots was, at the same time, an honest and audacious move. Honest because skin is part of the brand identity and audacious for the brand's intention of being a relevant brand that belongs to the present.

It was made a significant investment in the brand's essence. NIVEA's marketing budget for 2011 was about 1 billion euros and around 70 per cent of it was invested in the new campaign. “Not only is this our biggest campaign to date but also our biggest digital campaign with a big presence of Facebook. It's a reincarnation of an old message about skincare portrayed in a contemporary way.” Said Markus Pinger⁷.

⁶ http://www.draftfcb.eu/uk/our-work/work-detail/bc1c72b24c08a6d477b063967ffcf4f0/?tx_draftfcbcampaigns_pi1%5Bcampaign%5D=342&tx_draftfcbcampaigns_pi1%5Bwork%5D=980

⁷ <http://www.campaignlive.co.uk/news/1071022/>

In Portugal, NIVEA's marketing budget for 2011 was reinforced in 5% so marketing activities realized out of the campaign's period were not affected by financial cuts.

The campaign ran across 90 markets and "had real cut-through with spontaneous awareness above 90%, achieving strong sales results, particularly in Europe, which is their most important market."⁸

3.1. NIVEA

NIVEA is the number one brand of Beiersdorf Group. Beiersdorf itself is a leading international consumer goods company, engaged on developing, manufacturing and selling cosmetics, personal care products and adhesive tapes (see **Exhibit 2**).

NIVEA is the largest and most successful skincare brand in the world, having a strong and international presence in more than 170 countries.

It all started in 1911 with Dr. Oscar Troplowitz and his desire of developing high quality products that were affordable to all. After recognizing Eucerit's potential he intended to use it in the medical field, however, he ended up using Eucerit as the basis for the first cosmetic skin cream. The inspiration to chose the product name was based on the cream itself. Given its snow-white color, Dr. Troplowitz called it NIVEA (a name derived from the Latin word niveus/nivea/niveum).

NIVEA Crème was launched in December 1911 and since then, the blue tin unique scent and velvety texture have remained through times. Twenty years ago, in order to respond to consumer's wishes and preferences, Beiersdorf started to develop a corporate strategy based on the systematic expansion of NIVEA's product range. Over 100 Years, 16 product lines and more than 500 different products were developed under the NIVEA brand umbrella.

The brand was created to serve everyone, all the targets and any age, so consumers can change their sub-brands as their age and specific needs evolve over time. This is how the brand emotionally involves consumers and creates a close link with them, being part of their whole life of entire families. It shares strong associations with shared family experiences and it does not only provide reliable nourishing care – it evokes the sights, smells and textures we associate with childhood, too. Trust, reliability and quality represent NIVEA's core values.

NIVEA's levels of awareness are almost 100% in many countries (mainly Western Europe) and the company enjoys a level of trust that is unmatched for any other brand. *Reader's Digest* readers have

⁸ http://www.draftfcb.eu/uk/our-work/work-detail/bc1c72b24c08a6d477b063967ffcf4f0/?tx_draftfcbcampaigns_pi1%5Bcampaign%5D=342&tx_draftfcbcampaigns_pi1%5Bwork%5D=980

voted it for the trusted brands category for ten consecutive years and NIVEA was already ranked in the first place in all the 16 participating countries.

In Portugal, NIVEA is available in the mass market over 9 product lines and its level of awareness is in line with western countries average - almost 100%. In this country NIVEA is a well establish brand and some of its sub-brands, such as, NIVEA DEO, NIVEA SUN, NIVEA Body & Hand and NIVEA For Men are market leaders in their respective categories.

3.1.1. Advertising Through the Ages

NIVEA's extraordinary advertisements and innovative marketing have reached millions of people in the last century, which allowed the classic brand to get noticed and win the consumers hearts all around the world.

The brand meets different needs from all family members and from people with diverse backgrounds. It offers time and ageless products that can be used use in the various stages of people's lives (see **Exhibit 3**).

NIVEA's typical advertisements have always had some common characteristics. For instance, have remained simple, plain and informative; have always used emotive images expressing feelings of closeness, love and care. In addition, NIVEA has constantly showed in its images, active and happy people embodying the brand's core values such as, trustworthiness, protection and carefulness and it have fomented consumer's involvement towards the brand. NIVEA ball has contributed for that since it was launch in 1950s (see **Exhibit 4**). Very few other promotional items are as timeless and internationally recognized as the NIVEA ball.

NIVEA advertisements always have their finger on the pulse. Again and again, the brand has successfully adapted to consumer-related changes, which is patent on its advertisements since the very beginning. For instance, it has evolved side by side with its consumers in their ideal conception of beauty and lifestyles (see **Exhibit 5** and **Exhibit 6**). Regarding promotional images, even the fashion and decoration trends are taken in account (see **Exhibit 7**).

All this represents the effort the brand puts in "living" according with the current times avoiding a disconnection with the present.

NIVEA has always come up with unusual ideas and campaigns to stay ahead of its competitors. Over the years, its advertising has set many new standards – first with surprising themes on print and billboard advertisements, then later with interactive marketing activities.

When commercials on the radio and cinemas began to increase its popularity in the 1930's, NIVEA began to set standards in this area too. The technology and content of NIVEA's film commercials were also ahead of their time and even the first advertising film was in blue and white colors (see **Exhibit 8**). Additionally, on a radio commercial from the 1940s, the name NIVEA was set for a three-note violin melody that quickly got stuck in people's heads.

Beiersdorf's biggest brand has also a long tradition of sweepstakes, sponsorships and interactive campaigns, which enhance the bond between consumers and NIVEA (see **Exhibit 9**).

Over the years, many of NIVEA's marketing advertisements, promotional material and campaigns have been characterized by their innovative ideas and it started soon. In 1924, the advertising director, Juan Gregoria Clausen, chose three blond brothers to be the NIVEA boys and they rapidly became as famous as film stars (see **Exhibit 10**). Between 1932 and 1989, the brand launched NIVEA calendars that formed a key part of NIVEA's marketing for more than five decades (see **Exhibit 11**). In 1983, NIVEA was one of the first cosmetics going to space, within the personal belongings of an American astronaut and, in the same year, a hot-air balloon emblazoned with the NIVEA logo took off in Mexico (see **Exhibit 12**). In 2000, NIVEA hit the catwalk for the first time in Brazil, sponsoring São Paulo Fashion Week, South American most important fashion event and, in its 90th anniversary; the brand hit the Guinness record producing the biggest cosmetic's package – a gigantic tin of 1200 liters.

NIVEA is eager to impress and still follows this philosophy today, although, nowadays the brand also uses the extensive possibilities offered by the Internet and new electronic media tools to communicate.

3.1.2. A “Global-Local” Marketing Strategy

NIVEA is everywhere. From the supermarkets of the Australian outback to high altitudes of the Rocky Mountains, people feel at home wherever they encounter the familiar white cream. For instance, NIVEA crème is used on the delicate skin of infants in Kenya, as well as the mothers in Russia, fathers in Chile and grandparents in Singapore. Everyone in Western Europe is familiar with NIVEA. Brand recognition is nearly 100 per cent in Thailand, Brazil, Mexico, Vietnam, Kenya, and Australia. Weather in New York, Rio de Janeiro or Tokyo, NIVEA is one of the best well-known body care brands.

Its “Global-Local” strategy has already proven to be effective. While NIVEA is German export, people in most countries regard it as a domestic brand. “The remarkable thing about NIVEA is that most

people don't perceive it as a brand of German origin. People think of NIVEA as a local brand – a family tradition”, said Thorsten Finke, Beiersdorf Historian (see **Exhibit 13**). NIVEA products are used for generations and its advertisings have always taken into account the culture and mentality of each country.

There is a perfect local execution in every market. Not only the advertisements but also the products commercialized have always been adapted for different countries. Light skin is widely regarded by Asian women as epitome of beauty, therefore, NIVEA developed whitening products, specially designed for the Asian market in the 1930's (see **Exhibit 14**) and later Beiersdorf set up a special Asian and Latin American laboratory in order to provide more specific skin type and climates products.

The “global” side of NIVEA is also very powerful. It uses the same name, logo, package and colours for decades across the globe. The consistent design and use of the brand elements, together with the fact that NIVEA's brand communications are usually integrated, make the brand stands out from the competition, allowing consumers to easily remember and recognize the brand.

In its campaigns, NIVEA applies the “Global-Local” concept. For instance, on an international campaign from the 1900s – “Blue Harmony” – some aspects were adapted to the unprompted different countries, although, the word “care”, the traditional colours (white and blue) and the familiar font from the blue tin, were used as a common and unifying element (see **Exhibit 15**).

This concept is also patent in the digital strategy of the company. NIVEA's homepage has been redesigned for the brand's 100th birthday, adopting the same layout for 58 different countries' websites and more than 30 languages. The brand's Facebook page and the monthly newsletter are standard practices established by the company, which also go through the local adjustment process (see **Exhibit 16**).

NIVEA's 100th anniversary global campaign was the last and biggest demonstration of the brand's Global-Local approach to markets.

3.2. Skincare Market in Portugal

The skincare market consists of facial care, body care, hand care, sun care, depilatories and make-up remover (Datamonitor, 2008).

The Portuguese skincare market generated total revenues of €225 million in 2010, and registered a compound annual growth rate (CAGR) of 3.5% for the period spanning 2006 to 2010. Regarding the five-year period 2010-2015, the performance of the market in Portugal is forecasted to decelerate

with an anticipated CAGR of 3.3% which is expected to lead the market to a value of €260 million by the end of 2015.⁹

The four leading players in the Portuguese mass market of skincare in 2011 were L'Oréal Portugal, Procter & Gamble Portugal, Unilever Jerónimo Martins and Beiersdorf Portuguesa.¹⁰ The competition amongst the main players together with the image improvements of private labels, its high level of penetration, and a minor demand from consumers caused by the Portuguese economic downturn, did not contribute positively to the skincare category in 2011.¹¹

Although the skincare market represents NIVEA's commercial activity focus, the brand does not sell every product included in this category and, moreover, it sells products that go beyond the skincare category, such as personal hygiene and hair care products. Thus, the existent data about this market does not provide accurate information about NIVEA's market because it does not include all the product categories that the company commercializes.

Adjusting the European market to NIVEA's relevant categories, one can say that it comprises the skincare category (45%), personal care and hygiene category (33%) and the hair care category (22%). When applying European growth rates and taking into consideration personal care, skincare and hair care categories, the skincare category will be the one with a higher growth rate until 2015 (Euromonitor, 2010).

According to NIVEA Portugal and considering all the product categories sold, the company's market is currently estimated in approximately € 450 million. This value decreases to €300 million if only skin and personal hygiene categories were considered, since the Portuguese hair care market alone accounts for €150 million. Currently the market is flat showing neither an uptrend nor a downtrend.

3.2.1. Skincare Industry Trends

Technological advances in the skincare industry are leading to the development of innovative products, which intend to fulfil the need for the eternal youth.

Portuguese people are becoming increasingly aware of the importance of a well-cared skin and their demand for anti-ageing products is increasing. Furthermore, this industry has been witnessing a demand shift from older consumers to a major younger consumers database. For that reason, skincare companies must adapt their marketing communications to both segments using the correct balance between them.

⁹ http://www.researchandmarkets.com/reports/1923376/skincare_in_portugal

¹⁰ <http://www.euromonitor.com/skin-care-in-portugal/report>SAMPLE ANALYSIS

¹¹ <http://www.euromonitor.com/skin-care-in-portugal/report>SAMPLE ANALYSIS

The concern for the use of natural and organic ingredients in the products is growing quite fast. A considerable proportion of Consumers worldwide (58%) find it important to buy ethical or socially responsible products.¹² This concern is already very popular in Portugal.

Men's awareness related to grooming has been increasing in the last years, which helped men's skin care products to boost their performance.

3.3. NIVEA's "100 Skincare for Life" Global Campaign in Portugal

3.3.1. Marketing and Sales Objectives

Regarding the campaign, the main goals (business or corporate objectives) for Beiersdorf were the reinforcement of NIVEA's worldwide number one position in skincare and "brand rejuvenation". In addition, the reconnection and conquest of new consumers was another goal and the brand's major challenge. Subsequently, there were defined four marketing and sales objectives:

Objective 1: Increase NIVEA sales in the skincare category.

Objective 2: Leverage the performance of the main segments NIVEA, in addition to the skincare category.

Objective 3: Generate Word of Mouth and ensure that everyone hears about the campaign.

Objective 4: Thank consumer's complicity and proximity to the brand, rewarding and spoiling them through pastimes and gifts.

3.3.2. Communication Strategy and Objectives

In order to explain what has driven the company to make skin its campaign focus, Markus Pinger, Beiersdorf Board Member and responsible for brands, explained: "We know that people only feel good if they are happy about the way they look. According to NIVEA, that currently corresponds to only 10% of all women worldwide". From this insight, the company set up a strategy based on the decision of "*Celebrate NIVEA's role in life when skin makes life feels good*" and on the communication of the message: "*Better skin makes life feel better*" (see **Exhibit 17**).

DraftFCB was the creative agency responsible for the campaign's formulation. Its executive creative director Mark Fiddes explained "the campaign includes a single message working through all the channels with a unique visual language. We weren't looking for models for the campaign but

¹² <http://www.datamonitor.com/>

believable people from grandmothers, five year-old, young lovers and teenagers".¹³ Regarding campaign's communication, three main objectives were presented to Draft FCB:

- To define a new and appealing language for the skincare category.
- To raise skin's status and importance in life.
- Take advantage of the brand's 100th anniversary in 2011, capitalizing on its success and longevity to reclaim NIVEA's authority in skincare.

Throughout the campaign, NIVEA told a "visual" story dramatized by emotive "skinscapes" showing how great skin brings people together (see **Exhibit 18**). The images selected intended to capture moments of closeness between people of different ages, genders and nationalities and each of them represents a "we moment in life" (see **Exhibit 19** for the adapted images for Portugal). The whole communication was designed to be classic and to generate *buzz*. First and foremost, the communication intended to approach NIVEA's main target (women, 25-44 years) but also the more mature target (45-65 years old) and the young consumers segment (15-25), which had a special focus.

NIVEA's 100th birthday worldwide campaign was based on an integrated communication strategy comprising TV, Press, Radio, Out of home and Event marketing, Retail activations and Digital activities.

3.3.3. Campaign Elements

a) Event Marketing – OutJazz Festival

NIVEA was the main sponsor of the OutJazz Festival and the first day of the Festival in 2011 marked the beginning of the anniversary celebration. This event consists in a five months cycle of Jazz concerts and Dj's Sets performances. From May to September 2011, this event has taken place 44 days in different Lisbon's gardens or public spaces (see **Exhibit 20**). The sponsorship allowed NIVEA to reinforce its core value of family, trust and happiness in front of the 46.000 people, who have attended to several events.

NIVEA's presence in OutJazz as main sponsor was ruled by its original marketing activations. Inside the NIVEA tent, anyone could get a relaxing massage session for free. A total of 2000 people have received one (see **Exhibit 21**). Samples distribution was other activation that drove public's interest. People have formed long queues to receive the 155.608 product samples that NIVEA was offering.

¹³ <http://www.campaignlive.co.uk/news/1071022/>

In the official day of the 100th anniversary, 19th of June, a Soul singer dedicated a personalized interpretation of the happy birthday song to NIVEA. This was followed by the campaign official's music, "California King Bed" (Rihanna) and, by the distribution of 100 NIVEA Balls to the audience. In that day, around 1500 people celebrated NIVEA's anniversary. (see **Exhibit 22**).

To emphasize NIVEA's 2011 OutJazz edition and in order to generate wider media coverage, the brand has activated the "VIP action" initiative, which consisted in the invitation of journalists, social magazines and celebrities to participate in the event. Some magazines like *Caras*, *VIP*, *Nova Gente* and *Lux*, published some celebrities' interviews given during the event. In addition, the company made available many press releases.

NIVEA OutJazz 2011's event was mediated in many channels. Some TV channels, such as, *SIC*, *TVI* and *Canal Q*, broadcasted interviews and reports mentioning some NIVEA's activities and referring the brand as the event's main sponsor.

Approximately 400 spots were broadcasted on the Radio with the copy: "in the celebration of its 100 years NIVEA presents the OutJazz festival".

Regarding Facebook, NIVEA's and OutJazz's page were filled with many posts containing informative notes about the festival as well invitations to the event.

b) NIVEA's spokesperson - Rihanna

NIVEA chose the pop singer - Rihanna - to be the brand's global ambassador and picked her latest hit single at the time - California King Bed - to be the anniversary campaign's official music.

Markus Pinger has justified the selection of Rihanna saying "Over the past 100 years, NIVEA has been an iconic skincare brand across the world. Rihanna is a music icon and her digital footprint will help us bring our anniversary celebration to consumers wherever they are". In 2011, Rihanna was the celebrity with the highest number of likes on Facebook¹⁴ and was also in Twitter's top 5, concerning the number of followers. Inviting Rihanna to be NIVEA's spokesperson was a strategic approach to bring the younger audience closer to the brand and to speak directly with the next generation of NIVEA consumers.

Nivea sponsored Rihanna's North American and European 'Loud' tour with the purpose of making an old brand relevant to younger consumers. (See **Exhibit 23**) NIVEA offered 50 tickets to the tour to Portuguese fans and the tour was accompanied by a local blogger who wrote regular updates about it.

The partnership between the brand and the singer was mainly communicated in digital platforms - website and Facebook page. Facebook was used to spread a viral video – "skin to skin" in which the

¹⁴ <http://rihannaptfans.pt.la/>

user was placed side by side with the pop star (see **Exhibit 24** for the viral video).

In the six months of campaign, 600.000 Crème NIVEA samples were given as a gift. Each of them contained a code that allowed people to download through the website Rihanna's song for free. This gift could be converted in the "NIVEA's stage" of the singer, which consisted in an augmented reality experience that intended to generate buzz (see **Exhibit 25**).

c) Out of Home

The strategy for the exterior marketing went through the combination of both standard and large impact formats, such as billboards, mupi signs and a gable placed in Campo Grande. Inside shopping centres, the brand was advertised in mupis signs and elevators, which were decorated with its promotional images and had the NIVEA Crème scent (see **Exhibit 26**).

NIVEA Ball has returned to the Portuguese beaches as the main figure of the interactive game - NIVEA Sun Kin Ball.

In the cities of Lisbon and Oporto, NIVEA's promoters travelled 500 kilometres in decorated Vespa's motorcycles offering 32.400 Crème NIVEA mini tins (see **Exhibit 27**).

d) POS

NIVEA has used simultaneously online and offline POS to announce its 100th birthday campaign. The online POS consisted in the use of hypermarkets online pages and their newsletters. For instance, *Continente* online has created a landing page for all NIVEA products and has sent a newsletter to 172.000 online shoppers containing information about NIVEA's nationwide sweepstake - "100 years 100 prizes" (see **Exhibit 28**). This was also announced in the offline POS and the 100 prizes included 86 NIVEA kits, 10 trips to *NIVEA Haus* in Berlin and 4 *Vespas'* motorcycles (100 Years special edition).

Inside physical stores, the brand illustrated its campaign using 912 displays and several shelf stoppers, lamas, ceiling danglers, and leaflets (skin tests). In some stores people could interact with skincare consultants and get a skin test for free. In total, NIVEA has performed 100.000 skin tests (see **Exhibit 29** for POS material and NIVEA promoters).

Lastly, NIVEA has offered 100.000 merchandising gifts, such as, USB device, retro bags, key holders and mirrors and, 315.000 mini tins together with products (see **Exhibit 30**).

e) TV

Six different TV channels have developed special formats to launch the campaign on television between 13th and 17th of June. Each of them congratulated NIVEA using creative spots of 5 seconds (see **Exhibit 31**). The spots were integrated in the channels layouts and showed NIVEA tin interacting with the tabs advertisers. These advertising spots registered 278 GRP's.

In the same days, NIVEA's campaign original 30-seconds spot was broadcasted and NIVEA sponsored a Portuguese soap opera, which was a high target penetration program. Starting from June 17, the original 20-second spot was three weeks on the air.

The two spots and the sponsorship, have achieved 1.242 GRP's, 87,5% of coverage and 14,2 OTS.

f) Press

Some women's targeted magazines, in which NIVEA usually advertises, developed customized editorials for its 100th birthday celebration. Each magazine has created a specific content focusing on the historic NIVEA's blue tin revival. Four of them – *Máxima*, *Lux Woman*, *Lux* and *Saber Viver* – distributed a total de 126.000 blue tins with the campaign's graphic layout.

Some feminine and general interest magazines, published articles about NIVEA in double pages and especially high visibility formats like triple flap covers (see **Exhibit 32**).

NIVEA had 27 insertions in the Portuguese press that resulted in 62% of coverage and 3,4 OTS.

g) Radio

Radio also made part of this integrated campaign. Beyond OutJazz announcement, NIVEA has also used this channel of communication to announce a sweepstake using the copy: "*Radio Comercial* congratulates NIVEA for its birthday and the gift is for you!" During one week, this radio station launched a challenge that intended to revive one of NIVEA's major icons. The audience was challenged to find a reporter carrying the mythical NIVEA Ball, somewhere in the main avenues of Lisbon and Oporto. The brand offered a NIVEA kit to each of the 100 winners.

h) Digital Marketing

The campaign represented NIVEA's biggest digital activation ever. The tools used to perform digital marketing related to the "*100 Years Skincare or Life*" campaign in Portugal were: NIVEA's Website page (www.nivea.pt), NIVEA's Facebook page, a blog, hypermarkets online page; newsletters, websites from magazines (*Caras*, *Activa*), radio stations (*Rádio Comercial*), and online magazines (*Sapo Mulher* and *Sapo Notícias*).

NIVEA's global campaign was previously defined to have an integrated multiplatform presence off-online. During six months, all the contents from digital channels of communication were in perfect harmony and this contributed to a greater awareness about NIVEA 100th anniversary celebration.

Every offline marketing activity was supported and announced by, at least, one digital platform. For instance, NIVEA's OutJazz Festival sponsorship, was explored and communicated by NIVEA's website, newsletters and Facebook page (see **Exhibit 33**). The same happened with the partnership between Rihanna, the "100 years 100 prizes" sweepstake, the Kin Ball game and the gifts offered by the brand (see **Exhibit 34**).

Facebook

NIVEA Portugal has joined Facebook on the 15th of April 2011, far behind many other brands. This time gap might be due to the conservatism associated to this skincare brand. NIVEA chose to create its Facebook page shortly before launching the campaign so fans could have the chance to become familiarized with it.

A large number of fans have "liked" the new page, sharing its memories about NIVEA and congratulating it for the 100th birthday.

Such as happened in the other countries, NIVEA Portuguese website was adapted to the campaign and filled with contents about NIVEA's history, and its skin care competence.

3.3.4. NIVEA's Campaign Performance Assessment

NIVEA claims to always evaluate the impact of its marketing activities using financial (ROI) and non-financial (sales, market share, awareness and GRP'S) metrics.

In April 2011, right before the campaign, NIVEA has ordered a *Brand Health Track* study, including the metrics: ROI, Sales, Market Share, Awareness and GRP's. The same study was ordered by the brand one year after the campaign (December 2012).

Since that, analysing the impact of marketing activities is a common practice of the brand's marketing department - NIVEA'S "100 Skincare for life" campaign was not an exception.

In the period subsequent to the campaign, NIVEA has evaluated whether each objective, previously established, had or had not been accomplished.

#1: Increase NIVEA sales in the skincare category

Before the campaign, NIVEA was aware of the reduced consumer's confidence levels and the adoption of a more restrained consumption pattern that favours the purchase of basic products for skin care (see **Exhibit 35**).

Since the brand was able to stop the sales decrease registered until the campaign period, NIVEA claims to have attained its first objective (see **Exhibit 36**). Over the campaign NIVEA total sales grew 4% and its market share rose 2%. In addition, between the last semester of 2010 and the

corresponding period of 2011, NIVEA's Body and Hand category has increased its market share in 1%.

#2: Leverage the performance of the main segments NIVEA, in addition to the skincare category

Beyond skincare, the main segments of NIVEA are: face care; deodorants and products for men. During the campaign, all of them have contributed for a positive brand evolution.

Face care, the most highlighted category in the campaign, registered the biggest increase in market share when compared to other categories. On the other hand, the downward trend associated with NIVEA For Men category stopped due to the campaign effects (see **Exhibit 37** for Face care and NIVEA For Men's market share).

#3: Generate *Word of Mouth* and ensure that everyone hears about the campaign

In the first two months of the campaign - June and July, NIVEA has surpassed competitors like L'Oreal, Garnier and Dove in Google's Index Search. In the remaining months of the campaign, only L'Oreal stayed ahead NIVEA (see **Exhibit 38(1)(2)**).

Over the campaign period, the number of fans, views and posts in NIVEA's Portugal Facebook page increased 25%, 14% and 16%, respectively. Additionally, word of mouth was highly promoted by many consumers that talked about the brand and revealed a strong connection towards NIVEA. (see **Exhibit 38(3)** for Facebook's fans evolution and posts).

#4: Thank consumer's complicity and proximity to the brand, rewarding and spoiling them through pastimes and gifts

The OutJazz Festival 2011 reached a remarkable number of visitants so NIVEA could get closer to 46.000 people (see **Exhibit 39**). The brand considers that this objective was accomplished due to the interactive sweepstakes and high amount of gifts offered. NIVEA has distributed 600.000 mini blue tins samples, 100.000 merchandising items, 100.000 skin tests in the POS, 2000 massages, 100 NIVEA kits, 50 tickets to Rihanna's tour, 10 trips to NIVEA Haus in Berlin and 4 special edition Vespas.

Overall Results

When comparing the campaign period with the corresponding period from the previous year (last semester of 2010), is possible to identify some positive evolutions on the brand performance. NIVEA sales and market share have registered an increase of 4% and 2%, respectively, and also a ROI of 105,5%.

3.3.5. Mission Accomplished?

Having completed the evaluation of each objective and after analysing the campaign's overall results, NIVEA has concluded that all the four objectives had been achieved. In addition, it has considered that the performance of the "*100 Years Skincare for Life*" global campaign in Portugal had been a success.

However, can one agree with NIVEA saying that the campaign was a truly success? What is the level of accuracy of the procedure used by NIVEA to conclude so? And what about the whole campaign's communication plan developed by the brand? Does it comply with all the marketing theories regarding this topic?

4. NIVEA “100 Years Skincare for Life” – (Part II)

4.1. Research Methodology

The aim of this study is to analyse NIVEA's 100 years celebration campaign as well as the metrics used to assess its impact and understand how do people perceive the centennial brand. In order to study this NIVEA case the researcher has formulated three research questions:

1. What were the goals, objectives and message of the 100 Years Skincare for Life Campaign? Which metrics did NIVEA used to assess the campaign's results?
2. Did NIVEA succeed in making people considering it as the Number 1^o brand in the skincare market? How is NIVEA's perceived?
3. How do people evaluate NIVEA's advertising? Were the campaign marketing activities consistent with the image of the brand?

The case study was entirely written on the basis of secondary research. Since the first key research question is supposed to be solved with the exclusive use of the case study, other forms of research had to be developed so the remaining questions could be answered.

Initially, the developed plan included an exploratory research followed by a descriptive one. The first exploratory step consisted in running in-depth interviews with NIVEA consumers and non-consumers. The outcomes of these interviews would be used to formulate some hypothesis that would be tested through a survey.

In these interviews things like the campaign's awareness and people's opinion about several aspects of the campaign, would be approached. However, it had already been more than a year since the campaigns' launch and, ideally, this study should have been done in the months right after the campaign. Therefore, since it no longer made sense to assess such things, the researcher did not want to proceed so the study was not compromised.

Having dropped the idea of running a qualitative analysis, the researcher has immediately started the quantitative analysis (descriptive research), already planned in the early beginning.

In order to collect quantitative data, an online survey was designed and pre-tested (see Exhibit A). This survey would be the solid ground for studying how NIVEA is perceived, how do people evaluate its advertising and the 100th anniversary campaign's marketing activities. Respondents were not told that the marketing activities belonged to the campaign, once more, due to the time lag between and the campaign.

The target population of the questionnaire was defined to be, mainly, NVEA's core target (25-44

years old) and young people (15-25). Ideally, 50% of the respondents would belong to the core target and the remaining 50%, to the young segment.

The link of the survey was sent to the private contacts of the researcher and people was asked to forward it; to 2 master's courses mailing lists and; posted in the personal Facebook page of the researcher.

The survey was on air during ten days; 171 people started the questionnaire but only 158 of them have completed it. To analyse the results, both programs - Excel and SPSS, were used and afterwards, the researcher wrote an analysis based on the insights taken from the survey.

4.2. Research Questions' Answers

4.2.1. What were the goals, objectives and message of the 100 Years Skincare for Life Campaign? Which metrics did NIVEA used to assess the campaign's results?

NIVEA has developed its global and biggest campaign ever - "*NIVEA: 100 Years skincare for Life*"- in order to celebrate its 100 years old. The goals associated with the campaign can be also named as corporate or business objectives because they relate to NIVEA business as a whole. They were: a) to reinforce the position that NIVEA detains as the number one in skincare; b) to rejuvenate the brand claiming to be "100 years old 100 years young" and; c) to reconnect NIVEA with its current consumers and to get closer to the young and future consumers.

Having determined the campaign goals, NIVEA has defined 4 marketing and sales objectives: 1) Increase NIVEA sales in the skincare category; 2) leverage the performance of the main segments NIVEA, in addition to the skincare category; 3) generate word of mouth and ensure that everyone hears about the campaign and 4) thank consumer's complicity and proximity to the brand, rewarding and spoiling them through pastimes and gifts.

Using the campaign NIVEA intended to focus on an old message about skincare and portray it in a contemporary way. "*Better skin makes life feel better*" was what NIVEA communicated in order to address the 90% of women that does not feel comfortable in their skin. In Portugal, this message was accompanied by the motto "100 Years taking care of your skin".

Soon after the campaign, NIVEA has performed an analysis to assess whether the 4 marketing and sales objectives had been accomplished or not and; to evaluate the level of media channels' efficiency. For that purpose, the following metrics were used: ROI, GRP's, OTS, total sales and market share.

The use of ROI is always beneficial. It allows to know how well were the company assets used and, most importantly, it promotes a link between the marketing and finance areas, which can be determinant for the role that marketing plays in companies like Beiersdorf.

GRP is the most widely used metric when assessing above the line marketing performance and is useful to evaluate communication channels' efficiency. However, GRP per se does not provide significant information about the direct impact of marketing activities over sales or market share, for example. OTS, in turn, presents the same problem.

Regarding sales and market share they are useful metrics and easy to use, although, they do not add much value to the performance evaluation in the cases where objectives are not measurable. For instance, when an objective is not measurable, it means that one cannot know if an increase of 1% registered in a certain indicator is sufficiently good or not.

Additionally, two *Brand Health Tracking* studies have been conducted. It consisted in the assessment of ROI, Sales, Market Share, Brand Awareness and GRP's and took place in two different periods: April 2011 and December 2013.

Regarding objectives, one can consider that having established the marketing and sales objectives immediately after having determined the goals (business or corporate objectives) was the correct procedure to follow. Nevertheless, one cannot say that NIVEA used SMART objectives (Stone, 2001), since any of them is measurable and some are not specific enough (the word "everyone" in objective 3 does not provide concrete information about who is everyone). For that reason, NIVEA should have specified the objectives in a quantitative terms, specially, the first two ones.

The campaign's short-term results were automatically evaluated when the brand wanted to ascertain the accomplishment of each of the 4 marketing and sales objectives. Although, some additional marketing metrics could have been used in order to NIVEA reach more valuable conclusions. Namely: customer counts, customer satisfaction, average cost acquisition, retention rate, willingness to recommend, number of visitors, page views and, most importantly, ad awareness. Since NIVEA invested a large part of its budget on a marketing campaign and one of the objectives was to make everyone hear about the campaign, ad awareness should have been in the top list of the metrics used in the post campaign's performance evaluation. A metric of such type is only useful when used immediately after the marketing activity.

In addition, NIVEA has not assessed the campaign's long-term effects yet. The brand ordered a Health Brand Track study in December 2013; however, the results obtained from this study will not provide useful information to determine if the company succeeded in achieving the campaign main goals (business objectives).

The following section refers to KRQ2 and KRQ 3's answers, which were based on the quantitative analysis conducted and on the Market Research Exhibits.

4.2.2. Did NIVEA succeed in making people considering it as the Number 1º brand in the skincare market? How is NIVEA's perceived?

NIVEA is a brand known by everyone and the majority of the population consumes at least one NIVEA product on a regular basis. In general, people see it as a brand that stands for quality, trust and tradition.

It is a top of mind brand regarding the skincare mass market and one of the most important and renowned brands in other categories, such as, Face care and Deodorants (Exhibit 1, part II).

This brand commercializes products from the skincare, hair care and personal & hygiene categories, although, most of the individuals point skincare as the one with a greater association to NIVEA. In fact, according to the analyses conducted (Exhibit 1, part II) the strongest connections to the brand refer to the Hand & Body and Face Care categories, which in turn correspond to skincare. On the other hand, the least associated to NIVEA is the Hair care category.

First and foremost, people perceive NIVEA as being a universal brand that offers quality and good value for money to everyone. Furthermore, it is also considered to be a family brand that is close to its consumers and care about them (Exhibit 1, part II)

From the first start, this brand has been responsible for many related with products and formulas, however, people does not see NIVEA this way. Moreover, despite its centennial existence, NIVEA intends to be viewed as an up-dated and young brand. Nevertheless, the majority of the population does not consider NIVEA as being a young brand.

Having said that, one can allege that NIVEA have succeeded in one of its corporate objectives – being regarded as the number one in skincare. In addition, standing for quality and good value for money represent vey important assets that the brand can use for its own benefit.

Lastly, the negative outputs of this analysis correspond to the lack of association between NIVEA and the words *Innovation* and *Young*. NIVEA should not give up being regarded as young and innovative so it must keep striving to achieve such recognition.

4.2.3. How do people evaluate NIVEA's advertising? Were the campaign marketing activities consistent with the image of the brand?

NIVEA's advertising is considered to be adequate, sufficient (in terms of amount) and appealing. On the other hand, people do not find it very memorable and do not regard NIVEA's marketing activities as being innovative. This might be due to the fact that NIVEA is still attached to everything that represents tradition (Exhibit 1, part II).

In general, marketing activities and tools used in NIVEA's *100 Years Skincare for Life* campaign (Portugal) are viewed as being pretty consistent with the brand's image and values. The only exceptions to this were the OutJazz sponsorship and Rihanna (Exhibit 1, PART II).

Regarding the sponsorship, one third of the young segment (19 to 24 years old) disagrees with match between the brand and the event, which is not really good because they are the main audience of the event and represent NIVEA's future main consumers. Since NIVEA is not perceived as young, this might explain why youngsters can't easily understand NIVEA being the main sponsor of an event designed to young people. Every time NIVEA sponsors or associates its image with an event, the brand should try to assess what will be the audience's likelihood of acceptance of such thing.

However, the higher concern for the brand should be the lack of fit between Rihanna and NIVEA's image regarded by the majority of people (young segment and the core target). Choosing Rihanna as spokesperson did not pleased the public in general which means that it did not contributed positively to the brand's image. Therefore, the criteria used by the NIVEA when choosing a spokesperson must be improved since the damages caused by wrong options can be fateful for the brand's survival.

4.3. Conclusions

As a world-leading brand, Nivea decided to reassure its competence and authority on the skincare market to celebrate its 100 years of existence. For that purpose launched the biggest worldwide marketing campaign ever based on the brand's original values and roots, aiming to reach three structural goals: reinforce its position as the number 1 in the skincare market, to rejuvenate the brand and last but not least to keep building on NIVEA's followers by reconnecting current consumers and getting closer future ones.

NIVEA's global-local marketing strategy results on a consistent and cohesive approach respecting each countries specificities. Nevertheless, after looking carefully to the campaign's implementation in Portugal it is possible to argue that the global goals (corporate objectives) defined didn't always result on local efficient and sufficient objectives. In fact, despite of NIVEA's conclusion of have successfully achieved the results, evidence showed there were flaws during the performance assessment exercise. Namely, most of the objectives established can't be defined as SMART, compromising the conclusions; there were important analysis that could have been done such as checking the 100 Years campaign ad awareness in the appropriate moment; and the absence of metrics that would allow reaching conclusions about the campaigns effect on two of the mentioned goals – brand rejuvenation and building up on followers.

From the results of the quantitative analysis, one can concluded that NIVEA is a universal brand known by everyone that stands for quality, trust, tradition and good value for money. In addition, its advertising is considered to be adequate and appealing, but not memorable neither innovative.

NIVEA have achieved one of its long-term goals (corporate objectives) because it is actually seen as the number one brand in skincare. However, one cannot say the same thing about the goal related with NIVEA's rejuvenation. People still not see NIVEA as a young brand and innovation is also a bit far from being associated with it.

NIVEA is already aware that its future and sustainability are ensured by younger generations. Nevertheless, when it comes to understand to what extent is the brand following the right path to be a young brand ready to live another century, NIVEA have not realized the important role that marketing performance measurement can play on that yet.

4.4. Limitations and further research

One of the limitations was already explained in the methodology. It refers to the time lag of one year that exists between the campaign period and the execution period of this dissertation, which did not made possible to study the impact that the campaign had in people's perceptions towards the brand. Therefore, the campaign was not mentioned in the online survey.

Due to confidentiality reasons, it was not possible to present some data that would have been valuable for the campaign's analysis, such as, the absolute value of NIVEA sales or the value of the budget assigned to the campaign instead of the its percentage. In addition, the results from the Brand Health Track study were not available to include in the dissertation.

For further research, I suggest a two-stage process. In the first stage NIVEA should conduct a focus group in order to understand why people do not recognize any signs of youth in the brand and, also to understand why its advertising is not considered to be memorable neither innovative. The ultimate goal of this first step is the formulation of hypothesis, which will be based on the information gathered through the focus group.

On the second stage of the process NIVEA should create a survey in which the hypothesis would be tested. The sample's size and frame of the survey should be appropriate so that participants represent the relevant target. In addition, from this survey NIVEA must get useful insights respecting futures measures and improvements that would allow the brand to address the problem at hand.

Exhibits Part I

Exhibit 1. NIVEA blue tin's evolution



Exhibit 2.

1. A Revolution in the Skin Care Market

Beiersdorf (BDF) was founded as a pharmaceutical laboratory in Hamburg in 1882. Eight years after, a German pharmacist and entrepreneur called Oscar Troplowitz, acquired Paul Carl's company - Beiersdorf', and its trade name in 1990. He quickly expanded it into a leading branded goods company.

Oscar Troplowitz was a creative visionary and a pioneer in marketing and branding. He was both, customer- and market-oriented and his goal was always to offer as many people as possible a wide variety of products under a single brand name.

As did Paul Beiersdorf, Troplowitz maintained a close business relationship with a world-renowned dermatologist, professor and chief physician dermatologist - Paul Gerson Unna. It was thanks to Unna's advice that Troplowitz started a partnership with the chemist Isaak Lifschütz, who discovered the emulsifying agent Eucerit (the basic ingredient and key to the unique properties of NIVEA Crème). Lifschütz patented his invention in 1902 and in 1911 he sold his patent to Troplowitz, having also been given a permanent position as head chemist in BDF.

NIVEA Crème is considered to be the world's first hydrating cream and keeps the same formula since its launch in 1911. A revolution in skincare would have taken longer to come, if it had not been for the development of Eucerit by Isaak Lifschütz, the mediation and medical counsel of Paul Gerson Unna and the visionary inspiration of Oscar Troplowitz.

2. Beiersdorf Today

Beiersdorf group has a worldwide presence, detaining operation across Europe, America, Asia and Australia. With more than 150 affiliates, the company is headquartered in Hamburg, German. The business is essentially divided into three regions - Europe and North America, Asia and Emerging Markets.

The company is divided into 2 areas. One area is the Tesa business segment that corresponds to self-adhesive product solutions and consists in an independent unit within the group. The other, and most important, is the consumer business segment, which concentrates on the international skincare market and represents the focus of the business.

With the brands Eucerin, NIVEA, and La Prairie, Beiersdorf commercialize three of the worlds most successful global skin care brands for the pharmacy, mass, and selective market, respectively.

Beiersdorf's consumer business strategy is based on both concepts: "Focus on Skin Care. Closer to Markets". For the last 130 years, BDF have concentrated all its efforts in providing innovative skin care products with a reliable quality that is trusted all over the world. Being close to markets and pursuing a customer-oriented strategy, the company is able to think ahead and identify consumers' wishes and needs.

The international leadership of BDF in Research & Development regarding the area of skin care, is the main explanation factor for important role that Beiersodrf's brands play in the global skin care market. The group's skin research centre is located in Hamburg and it is considered to be one of the largest and most advanced in Germany and one of the most important in the world. BDF's annual R&D budget is around 150 million Euros and the company has more than 570 people working in this field. This is why Beiersdorf has always been successful matching consumers needs with the right skincare products.

In Portugal, the company's name is Beiersdorf Portuguesa, Lda and commercializes six different brands. NIVEA, Labello and Atrix are exclusively sold in the Mass Market, while Hansaplast and Harmony are simultaneously sold in the Pharma and Mass Market. Eucerin, in turn, is only intended to serve the Pharma market.

Exhibit 3. NIVEA is a product for every age



Exhibit 4. NIVEA Ball has been given to more than 20.000 individuals. People keep becoming quite excited when receiving it.



Exhibit 5. Beauty concept's evolution from the 1910s to the 1930s



Exhibit 6. The sporty woman replaced the elegant lady in the NIVEA advertisements.



Exhibit 7. NIVEA poster designed in the art-deco period.

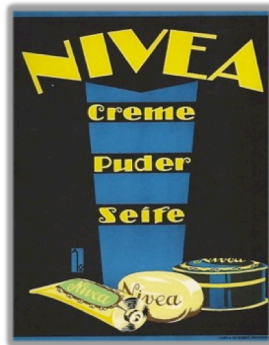


Exhibit 8. NIVEA's first commercial film



Exhibit 9.

1. NIVEA Sweepstakes



2. NIVEA Sponsorships



Exhibit 10. NIVEA Boys



Exhibit 11. NIVEA Calendar



Exhibit 12. NIVEA's hot-air balloon in Mexico



Exhibit 13. NIVEA's add adaptation for China



Exhibit 14. NIVEA's special products for the Asian Market



Exhibit 15. Blue Harmony Campaign in the 1990s



Exhibit 16. NIVEA Websites



Exhibit 17. Campaign's Creative Strategy

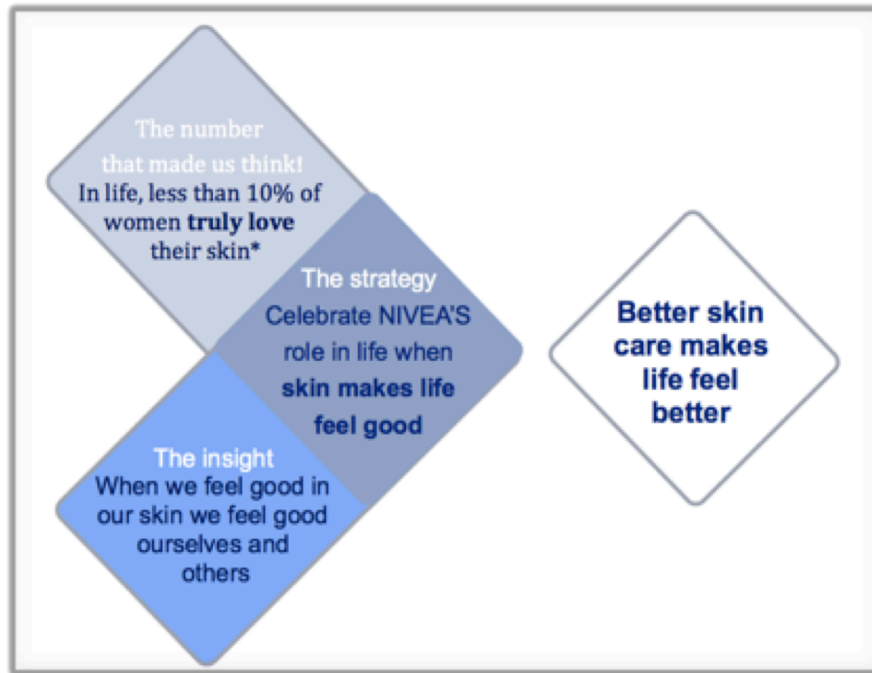


Exhibit 18. 100 Years Campaign's International Adds





Exhibit 19. 100 Years Campaign's Portuguese Adds



Exhibit 20. NIVEA's OutJazz Festival Agenda



Exhibit 21. NIVEA tend in the OutJazz Festival



Exhibit 22. Official NIVEA's 100th anniversary day



Exhibit 23. Rihanna's Loud Tour sponsored by NIVEA



Exhibit 24. Rihanna's viral video "skin to skin"



Exhibit 25.

1. NIVEA Crème mini tins with codes that offered free downloads of Rihanna's music "Skin to Skin."



2. Augmented reality experience using NIVEA Crème mini tin

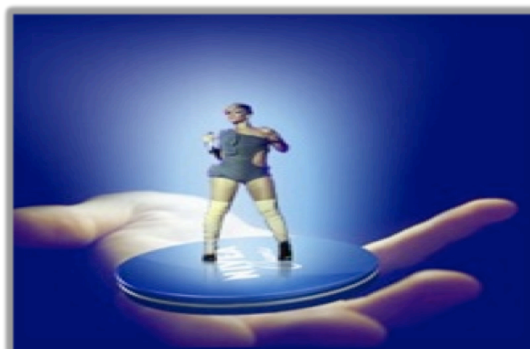


Exhibit 26. NIVEA's Out of Home Advertising



Exhibit 27. Gifts Distribution in decorated motorcycles



Exhibit 28.

1. Continente landing page for NIVEA products



2. Continente's special Newsletter dedicated to NIVEA

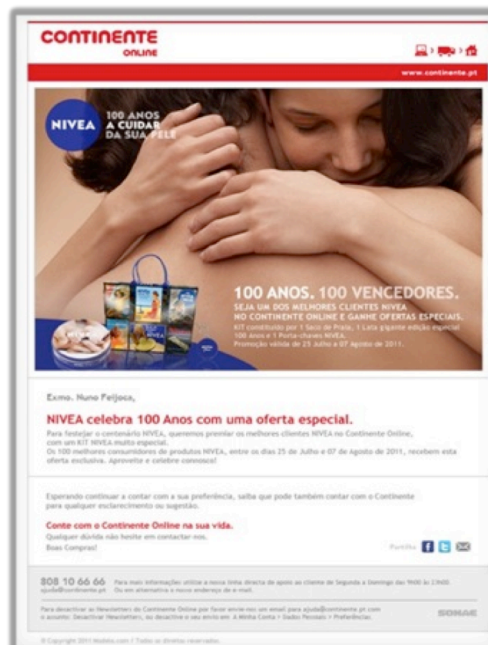


Exhibit 29.

1. POS Material and NIVEA promoters



Exhibit 30. NIVEA Merchandising Gifts



Exhibit 31. AXN's 5 seconds special spot for NIVEA



Exhibit 32. Press advertisings dedicated to NIVEA

The collage consists of six distinct press advertisements for NIVEA:

- Top Left:** A collage of images with the headline "100 ANOS NIVEA". It includes sub-headlines like "A LUTA ANOS PARA FARMACIA DO PLANETA" and "100 ANOS DE CUIDAR DA SUA PELE".
- Top Right:** A close-up of a smiling woman with the headline "NIVEA 100 ANOS A CUIDAR DA SUA PELE". Below it, the text reads "OS 100 ANOS DE UMA MARCA QUE SOUBE MANTER-SE JOVEM".
- Middle Left:** A large graphic with the headline "100 ANOS DEDICADOS À PELE NIVEA". It features a timeline of NIVEA products from 1906 to 2006, with the slogan "A MÃE DE TODOS OS CREMES ESTÁ DE PARABÉNS." at the bottom.
- Middle Right:** A collage of historical NIVEA advertisements from 1924, 1977, 1999, and 2008, with the headline "PARABÉNS NIVEA PELOS 100 ANOS".
- Bottom Left:** An article titled "A magia da latinha azul" (The magic of the blue tin) with a sub-headline "DIRECTOR DE CULTO". It features a woman holding a NIVEA tin and a child's face.
- Bottom Right:** An advertisement titled "PARABÉNS NIVEA! NIVEA CRÈME FAZ 100 ANOS" with the sub-headline "A PREVENIR DESLIAÇHE MUITOS DIÁRIOS ANOS DE VIDA!". It shows various NIVEA products and a large image of a NIVEA tin.



Exhibit 33.

1. NIVEA's Website communicating OutJazz Festival



2. NIVEA's Facebook page communicating OutJazz Festival



Exhibit 34.

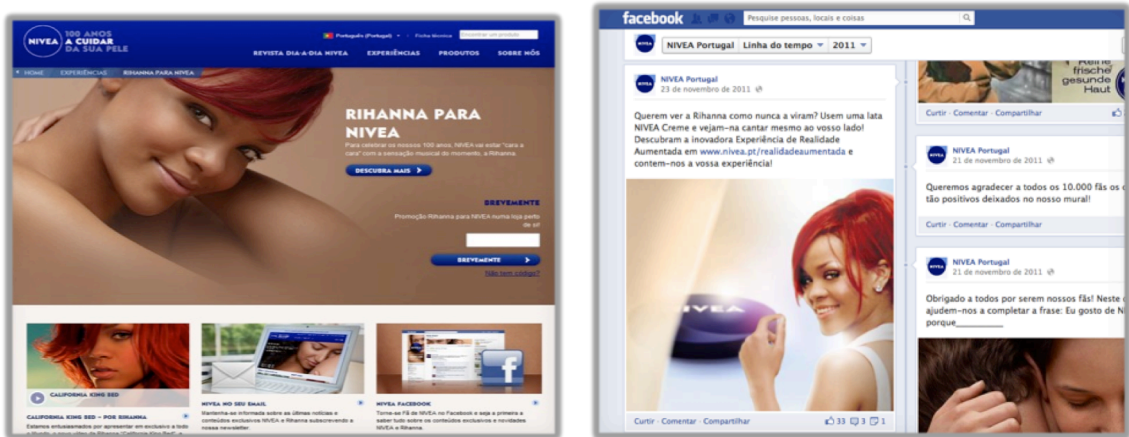
1. NIVEA's Website special page dedicated to the campaign



2. "100 Years 100 Prizes" Sweepstake on NIVEA's Website and Facebook



3. Rihanna on NIVEA's Website and Facebook



4. NIVEA's Kin Ball Game announced on the Website

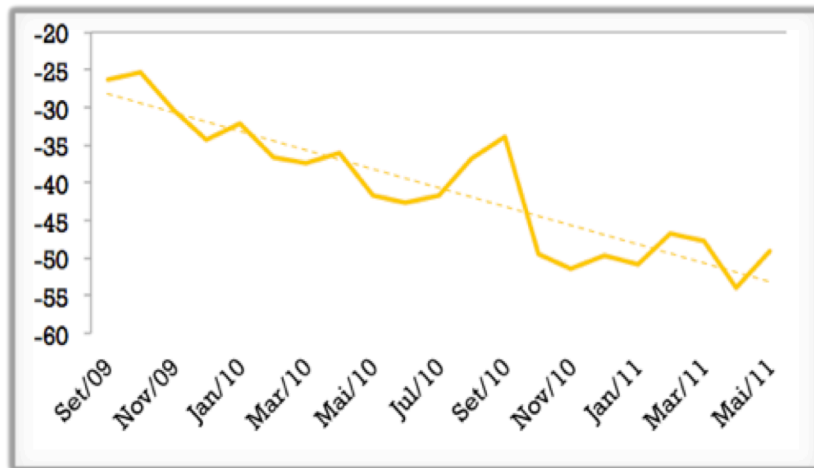


5. Digital magazine communicating NIVEA's 100th birthday



Exhibit 35.

1. Consumer Confidence Indicator



2. Skincare sales share (by segments)

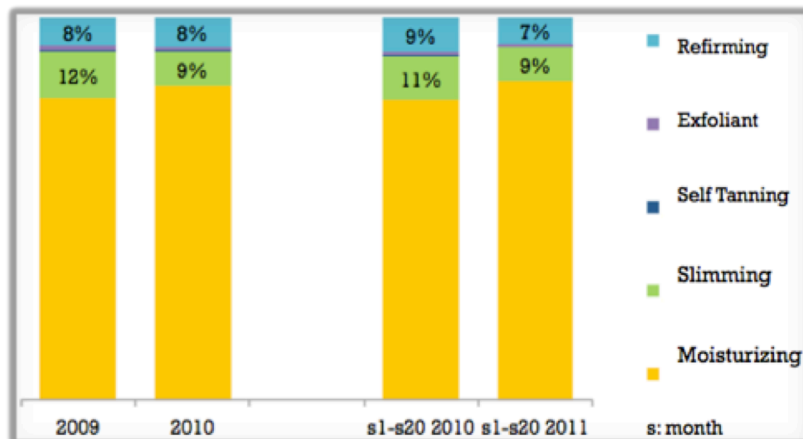


Exhibit 36. Total Value of Skincare Sales

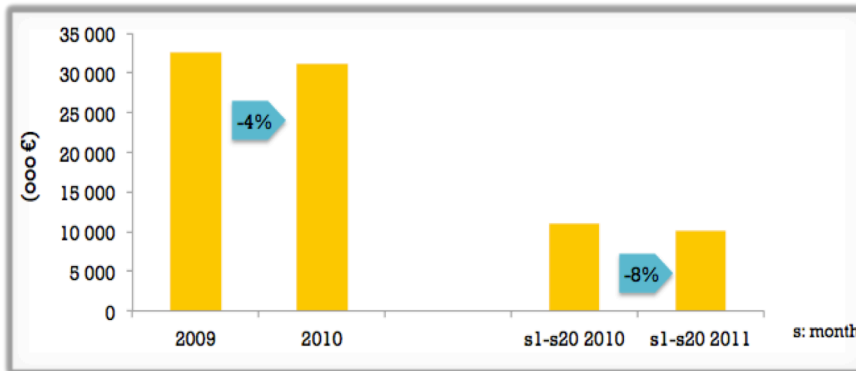
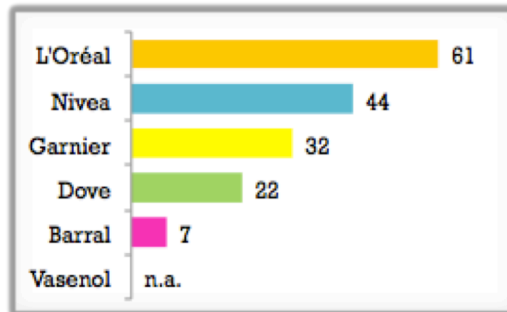


Exhibit 37.

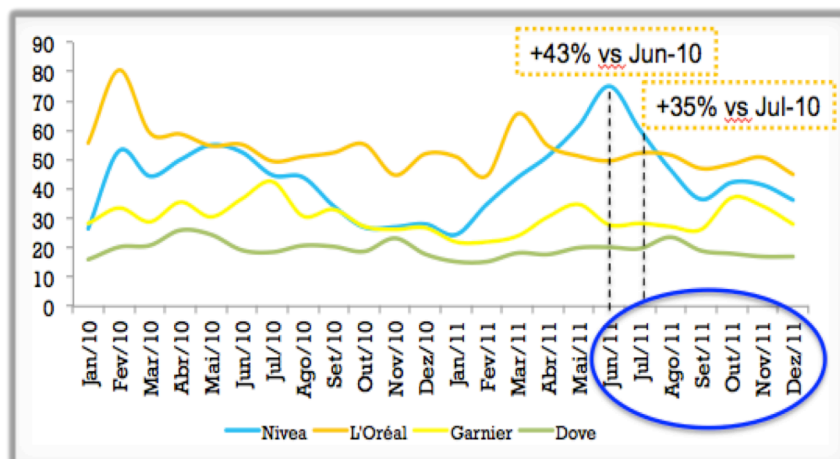
	Market Share	Market Share Evolution (Jun-Dec 2010 vs. Jun-Dec 2011)
NIVEA Face Care	30,8%	+ 2,5%
NIVEA DEO	23,9%	+ 0,1%
NIVEA for Men	45,1%	+ 0,5%

Exhibit 38.

1. Google Index Search (January 2010 to May 2011)



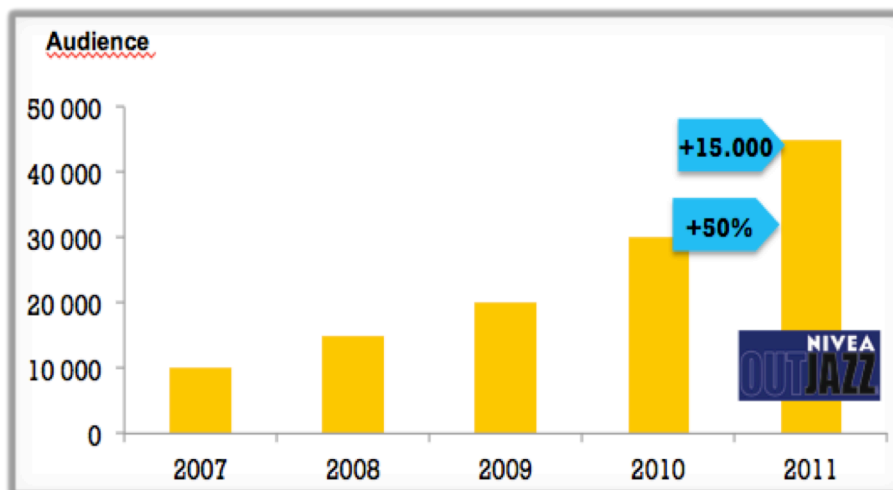
2. Google Index Search (January 2010 to December 2011)



3. NIVEA's Facebook Insights (June 13 to July 8 of 2011)



Exhibit 39. OutJazz Festival's Audience



Case Study Sources

- <http://www.datamonitor.com/>
- <http://www.euromonitor.com/>
- <http://www.researchandmarkets.com/>
- <http://search.ebscohost.com>
- <http://www.wikipedia.com>
- <http://www.beiersdorf.com/>
- <http://www.facebook.com/NIVEAPortugal>
- <http://www.nivea.pt/>
- Interviews with NIVEA's Shopper and Customer Marketing Manager and with a Brand Manager who is charge of the Digital Marketing Management
- Confidential studies from Beiersdorf Portuguesa, Lda

Exhibits Part II

Exhibit 1. Quantitative Analysis of the Key Research Questions 2 and 3

Sample Characterization

From the 158 individuals, 63% are female and 37% are male (Exhibit B). Concerning age, only 3% of the respondents is under 18 years old, the majority of them (56%) represent the youngsters and NIVEA's future main target and 29% of the sample makes part of NIVEA's core target (25-44 years). The remaining 12% includes people aged between 45 and 65 years old (Exhibit C).

One can consider that 85% of the sample represents NIVEA products users because they claimed to use or buy it; the 15% that just know the brand represent the non-users.

Within the users, 34% of them have bought 3 or more NIVEA products in the last three months. Almost half of the sample (49%) bought 1 or 2 products and only 2% didn't buy any product.

2. Did NIVEA succeed in making people considering it as the Number 1^o brand in the skincare market? How is NIVEA's perceived?

- **Brand Recall:**

When respondents were directly asked if they knew NIVEA, none of them gave a negatively answer to the question (Exhibit H), which means that everyone recognize the brand.

- **Brand awareness:**

Regarding the skincare category prompted awareness question (Q1), 66% of the respondents has mentioned NIVEA as their number one top of mind brand (Exhibit E).

In questions Q2 and Q3, individuals were asked to remember three brands from other two important categories from NIVEA - Deodorants and Face care. 90% and 81% of the sample has pointed NIVEA as one of the three alternatives to the Face care and Deodorant categories, respectively (Exhibit F and G).

- **Categories most and less associated with NIVEA:**

Since the brand intended to strengthen its positioning as the skincare brand number one, the researcher wanted to identify which NIVEA categories are most and less associated to the brand and to determine which one occupies the first place in the rank.

Primarily, the variables from Q6 had to be recoded into new ones so that results could be better understood. The number 1 stood for the category that people most associated with NIVEA and 7 stood to the one less associated. After being recoded, the new variables started to work in the

opposite way; the number 1 refers to the category with the weakest association and number 7, the strongest.

The analysis started with the assessments of the absolute value of the sum of all positions each category had obtained. It has resulted in a maximum value of 950 (158 respondents*7 points) and in a minimum value of 264 (158 respondents*1 point). Observing Exhibit J1, one can conclude that the Body & Hand category (950 points) is the most associate to NIVEA, followed by Face care (767 points) and Deodorants (704 points). The categories with the weakest connection to the brand are Men care (475 points) and Hair Care (264 points).

In order to evaluate respondent's agreement level when ranking the categories, one should look into the standard deviation values that correspond to each category (Exhibit J2). It can be seen that the lowest standard deviations, $\sigma = 1,33062$; $\sigma = 1,18075$, belong to the categories placed in first and last position (Body & Hand care and Hair care), respectively. In addition, the highest values, $\sigma = 1,63791$ $\sigma = 2,00263$, correspond to the Deodorant and Sun care categories.

Thus, respondents have more similar opinions regarding the Body & hand and Hair care categories (results are closer to the mean value); and on the other hand, have a more diversified way to see Deodorant and Sun care categories (results are more distant to the mean value).

To complement this analysis, one last perspective was approached. Exhibit J3 represents the percentage of times each category was placed in each position (from 1 to 7, being 7 the most important). That is no doubt about the first place assigned to the Hand & Body care, with 60% of respondents making this choice. Only 1% of the sample has indicated the category as being the least connected to the brand. Regarding the second position, Face care is not by far the most important category because it jus has one point more than Hand & Body category (24%). However, if we consider the percentages from these two categories together, they account for almost half of the votes (49%). This means that both top positions are occupied by two skincare NIVEA's most important categories.

The leadership for the last place in the ranking belongs to the Hair care category with 61% of the votes. The same does not happen with the 6th place; men care's percentage is not much distant from the Hair care category but is still can be considered as the 6th in the rank. In the intermediate places it is not very clear which category occupies each position, with the exception of Bath care category that holds the 4th position.

- **NIVEA values:**

Concerning brand values, NIVEA is not attached to one single value. For that reason respondents were exposed to a group of seven values and requested to choose three of them that better represent NIVEA and everything that it stands for (Q5).

According to the results obtained (Exhibit I), the three most voted values were *Quality* (77%), *Trust* (65%) and *Tradition* (55%) and the least three were *Family* (29%), *Safety* (23%) and *Honesty* (5%). *Care* stood in the middle position accounting for 47% of the votes.

- **NIVEA characteristics (synonyms):**

In order to know which characteristics better define NIVEA, and how is NIVEA perceived, respondents were asked to assign values between 0 and 100 to each characteristic (Q8). The first thing done was to recode the variables from this question into new ones. In the previous scale, individuals mark 0 if the variable did not represent NIVEA at all; and 100 if they thought it totally represented the brand. A different scale was created; values comprised between 0 - 25, 26 - 50, 51 - 75, 76 - 100 assumed the values 1, 2, 3 and 4, respectively. Thus, the middle point of this new scale is 2,5.

Computing the mean attributed to each characteristic, one can see that *Luxury* (1,66), *Individualism* (1,82), and *Innovation* (2,03), followed by *Modernity* (2,23) and *Young* (2,29) correspond to the lowest means (under 2,5 points). It was predictable that the sample does not consider *Luxury* and *Individualism* as NIVEA synonyms, although, the results for *Innovation*, *Modernity* and *Young* were not expected to be like this.

Regarding the characteristics that the majority see as NIVEA synonyms, in the top three one can find *Universal* (3,63), *Quality* (3,46), *Good value for money* (3,39). *Family* and *Proximity to the consumer* comes after the Top 3 with the mean values of 3,22 and 3,09, respectively.

Low prices and *Variety* are intermediate synonyms, in the sense that are placed above the middle point (2,5) and below the value 3. One can say that, in the same way, they represent NIVEA characteristics but not with 100% sure.

3. How do people evaluate NIVEA's advertising? Were the campaign marketing activities consistent with the image of the brand?

- **NIVEA's Advertising:**

One of the aims of this analysis was to study what was the people's opinion about NIVEA's advertising. For that purpose, the sample ranked a group of 6 characteristics (Q7) using a scale from 1 (Totally Disagree) to 4 (Totally Agree), which makes 2,5 be the middle point.

From the observation of Exhibit K1, one can see that the population thinks that NIVEA's advertising is *Adequate* (3,5), *Sufficient* (3,21) and *Appealing* (3,09). The means of the characteristics *Memorable* (2,6) and *Differentiated* (2,53) are very close to the middle point so one cannot firmly say whether people think that they represent or not appropriate characteristics to describe NIVEA's advertising.. The lowest mean belongs to *Innovative* (2,38), which is below the middle point (2,5).

Computing the standard deviations values (exhibit K2) one can state that there are not substantial differences among the 6 characteristics, although, it is very clear that *Adequate* stands for the lowest standard deviation ($\sigma = 0,695$) and *Memorable* for the highest ($\sigma = 0,913$). This means that the sample's higher level of agreement toward advertising characteristics goes for *Adequate* and, on the other hand, the main subject of disagreement between individuals refers to *Memorable* (Exhibit K3).

- **NIVEA's campaign marketing activities:**

Q9 was developed with the intention to know whether people think that the campaign's activities are consistent with NIVEA image or not. Nevertheless, they were not told that the items they were asked to rate made part of NIVEA's 100 Years Skincare for Life campaign in Portugal.

The scale and middle point are the same from the previous question analysis (Q7).

The majority of the marketing activities and different types of advertising exposed in Q9 have received a very positive rating from the respondents. The lowest mean value of first seven items presented in Exhibit M corresponds to 3,33. This means the sample considered that every activity from this group is totally consistent (3,25 – 4 means "*Totally Agree*") with the brand's image.

On the other hand, the items relating to the sponsorship of the OutJazz Festival (2,86) and Rihanna (1,98) were the ones that obtained the worst results (Exhibit M). Therefore, a cross tabulation between each item and respondent's age was run in order to understand the opinions of each target (Exhibit N).

A third part of the sample (33,8%), totally and/or partially disagrees with NIVEA's sponsorship of OutJazz Festival. Concerning age, 31,3% of the youngsters (19-24) and 26,9% of NIVEA's core target (25-40) make part of that third (Exhibit O).

Regarding the item "*Rihanna as NIVEA's spokesperson*", 44,8% of the people "totally disagree" and 24,3% answer, "*partially disagree*", which consists in more than two thirds of the population (Exhibit N).

67,8% of youngsters (19-24) and 73,8% of NIVEA's main target, make part of the two thirds who think that Rihanna's image does not fit with NIVEA.

Note: answers from respondents who choose the "I don't know" option in Q7 and Q9 were deleted in order to avoid results bias. This had to be done because an "I don't know" answer was accounting as a 5 to mean calculations.

Exhibit A. On-line Survey

1. Qual a primeira marca de que se lembra quando pensa em marcas associadas ao Cuidado da Pele vendidas em Mass Market?

Nota: Considere "Mass Market" como definição para Hipermercados, Supermercados e Minimercados (lojas de rua).

2. Indique três marcas de Desodorizantes vendidas em Mass Market.

3. Indique três Marcas de Cuidado de Rosto vendidas em Mass Market: (Cuidado de Rosto: Hidratante, Desmaquilhante, Limpeza, Anti-Rugas, After Shave, Espuma/Gel de Barbear...)

TODAS AS PERGUNTAS QUE SE SEGUEM DIZEM RESPEITO À MARCA NIVEA:

4. Conhece esta Marca? Utiliza ou compra algum produto NIVEA?

- Apenas conheço
- Conheço e uso/compro
- Não conheço

Se respondeu "Conheço e uso/compro" na pergunta 4, responda à pergunta seguinte.

4.1. Quantos produtos NIVEA comprou e/ou consumiu nos últimos 3 meses?

- 1
- 2
- 3
- +3
- Nenhum

5. Selecione os 3 principais valores da marca NIVEA:

- 3 Confiança
- 4 Cuidado
- 5 Família
- 6 Honestidade
- 7 Qualidade
- 8 Segurança
- 9 Tradição

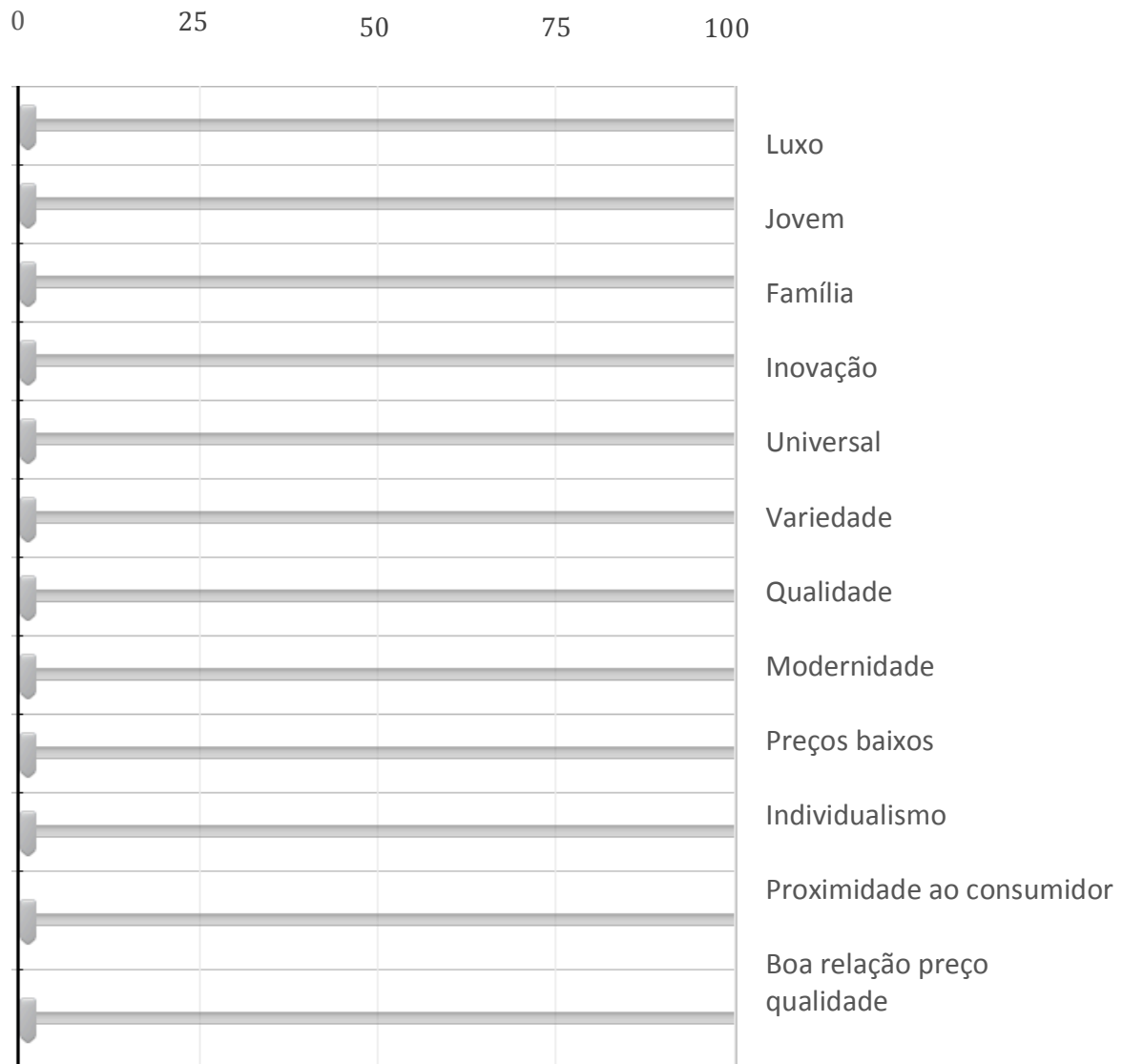
6. Coloque por ordem as seguintes categorias da marca utilizando o critério: 1 = "a que mais se associa à NIVEA" e 7 = "a que menos se associa à NIVEA" (arraste as opções para cima e para baixo)

- _____ Cuidado de corpo e mãos (hidratação)
- _____ Cuidado do Rosto
- _____ Cuidados no Duche
- _____ Cuidados para Homem
- _____ Desodorizante
- _____ Produtos para Cabelo
- _____ Proteção Solar

7. Considera a publicidade realizada pela NIVEA

	Discordo Totalmente (1)	Discordo em Parte (2)	Concordo Parcialmente (3)	Concordo em Absoluto (4)	Não Sei (5)
Adequada (1)	•	•	•	•	•
Apelativa (2)	•	•	•	•	•
Memorável (3)	•	•	•	•	•
Diferenciada (4)	•	•	•	•	•
Inovadora (5)	•	•	•	•	•
Suficiente (em quantidade) (6)	•	•	•	•	•

8. NIVEA é sinónimo de:



9. Indique a sua opinião relativamente ao nível de consistência entre a imagem da NIVEA e as seguintes atividades/elementos de marketing:

	Discordo Totalmente (1)	Discordo em Parte (2)	Concordo Parcialmente (3)	Concorde em Absoluto (4)	Não Sei (5)
Rihanna (Cantora Pop) como imagem da marca NIVEA (1)	•	•	•	•	•
Patrocinador Principal do Out Jazz (concertos realizados em jardins de Lisboa com entrada livre) (2)	•	•	•	•	•
Anúncios na Televisão e Rádio (9)	•	•	•	•	•
Publicidade nas revistas Máxima, Lux e Saber Viver (3)	•	•	•	•	•
Interação com os consumidores no Facebook (4)	•	•	•	•	•
Realização de concursos, cujo o prémio é um kit NIVEA (5)	•	•	•	•	•
Distribuição da Latas Creme NIVEA nas ruas de Lisboa (6)	•	•	•	•	•
Distribuição da Bola NIVEA (7)	•	•	•	•	•

Testes de pele realizados no ponto de venda (8)	•	•	•	•	•
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10. Sexo:

- Masculino
- Feminino

11. Idade:

- 15 - 18
- 19 - 24
- 25 - 44
- 45 - 65
- + 65

Exhibit B. Sample Characterization - Gender:

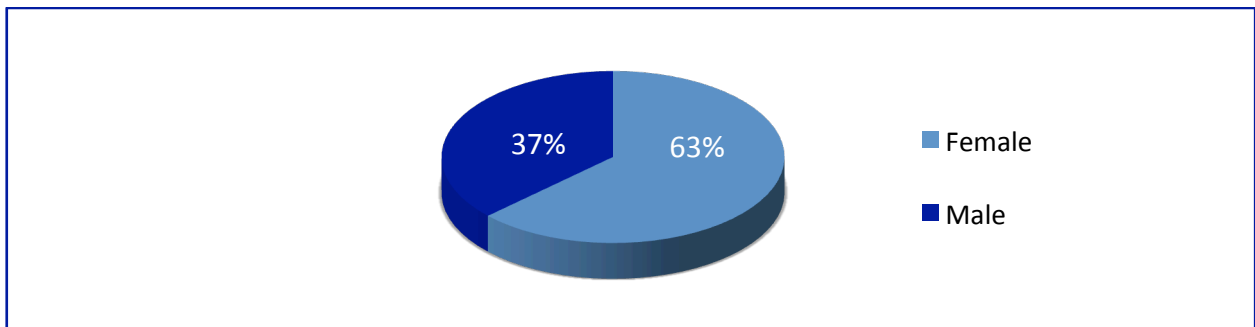


Exhibit C. Sample Characterization - Age:

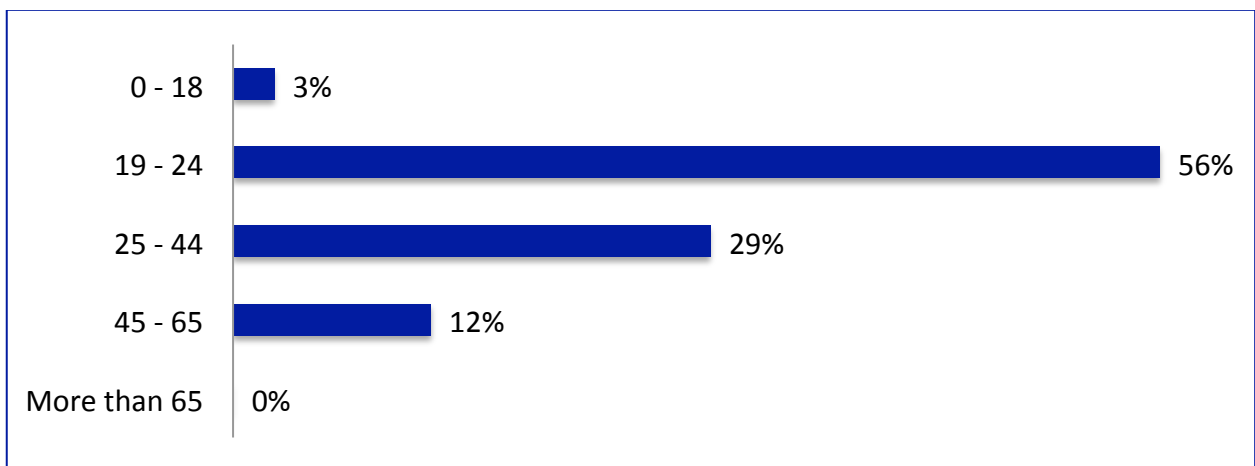


Exhibit C. Sample Characterization – NIVEA's users vs. non-users

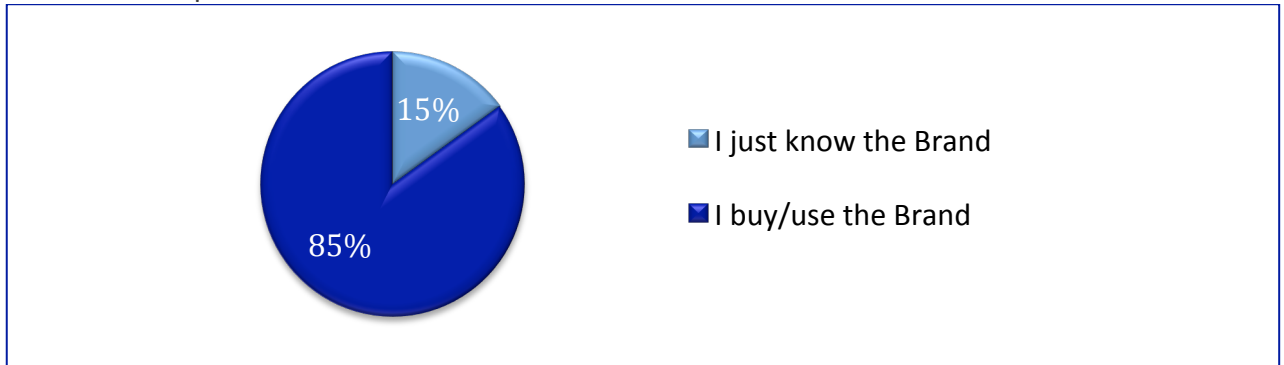
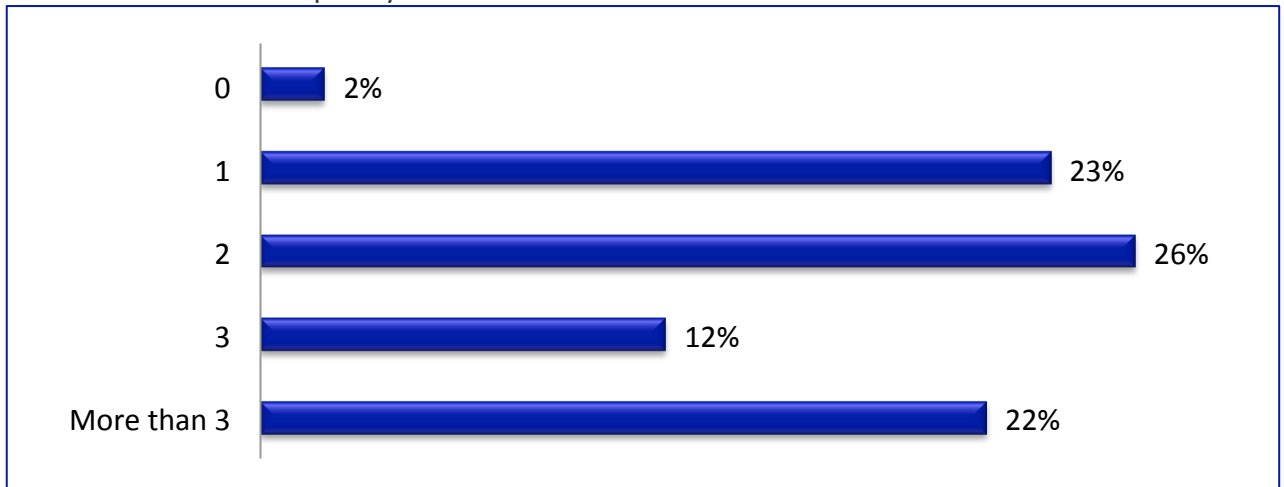
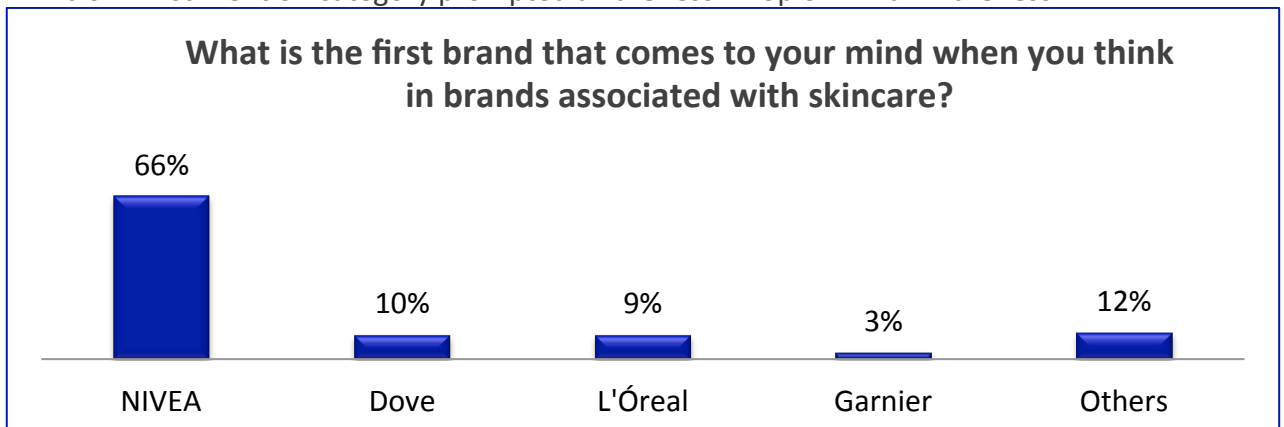


Exhibit D. Purchase frequency on the last three months



Note: Respondents asked to answer this question were only those who said that they knew, bought and use NIVEA products.

Exhibit E. First mention category prompted awareness – Top of Mind Awareness



Others: Shiseido, Vichy, Rexona, Vasenol, Gillette, Sanex, Continente, Pingo Doce, Olay

Exhibit F. Category prompted awareness (Deodorants)

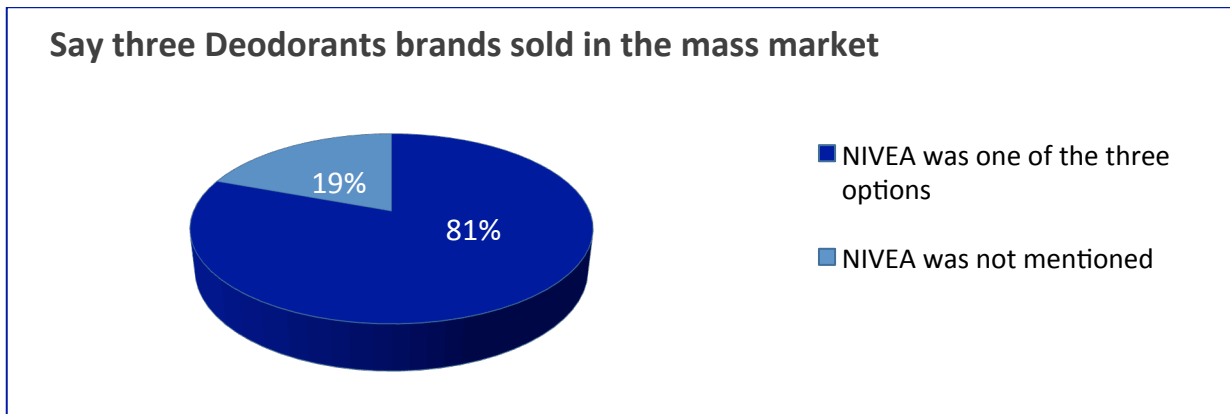


Exhibit G. Category prompted awareness (Face care)

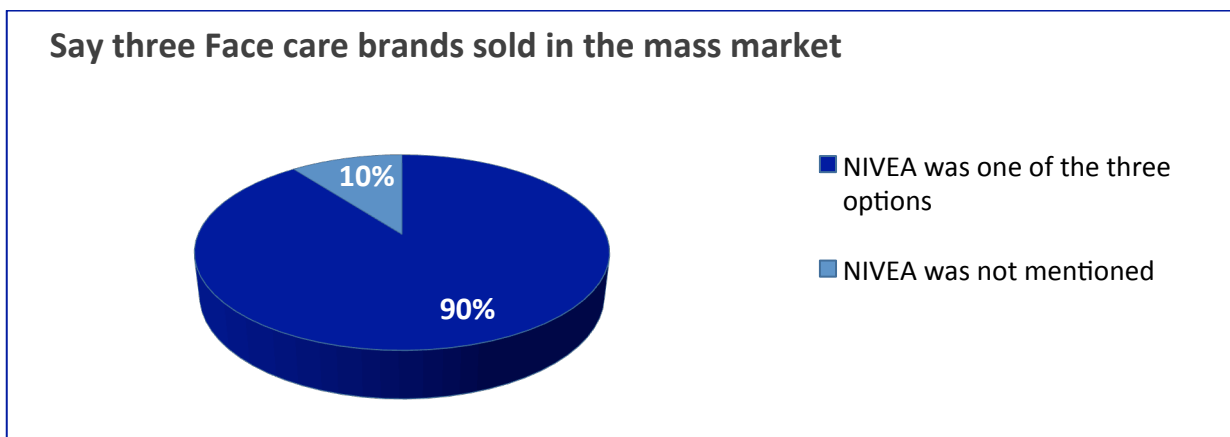


Exhibit H. Brand prompted awareness

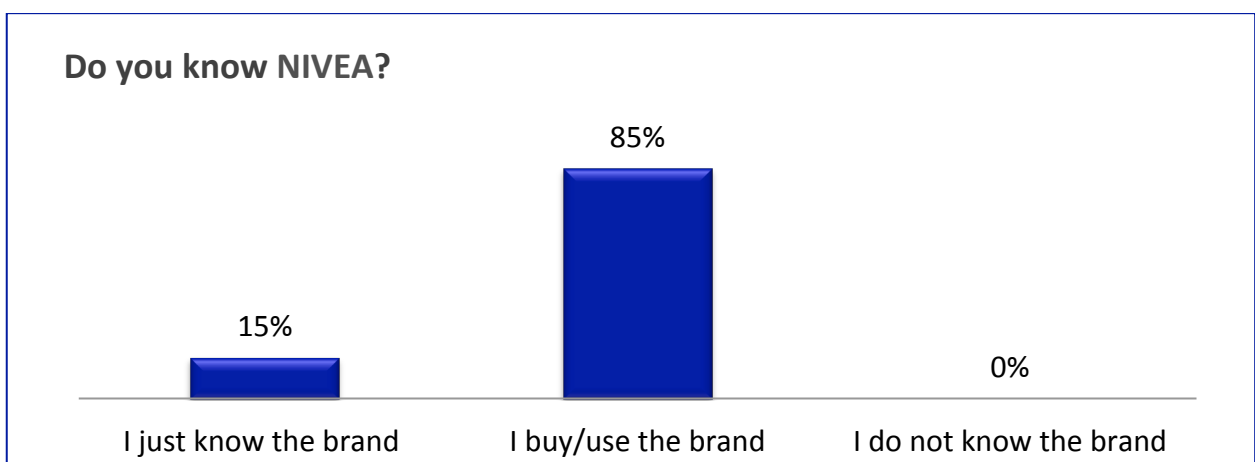
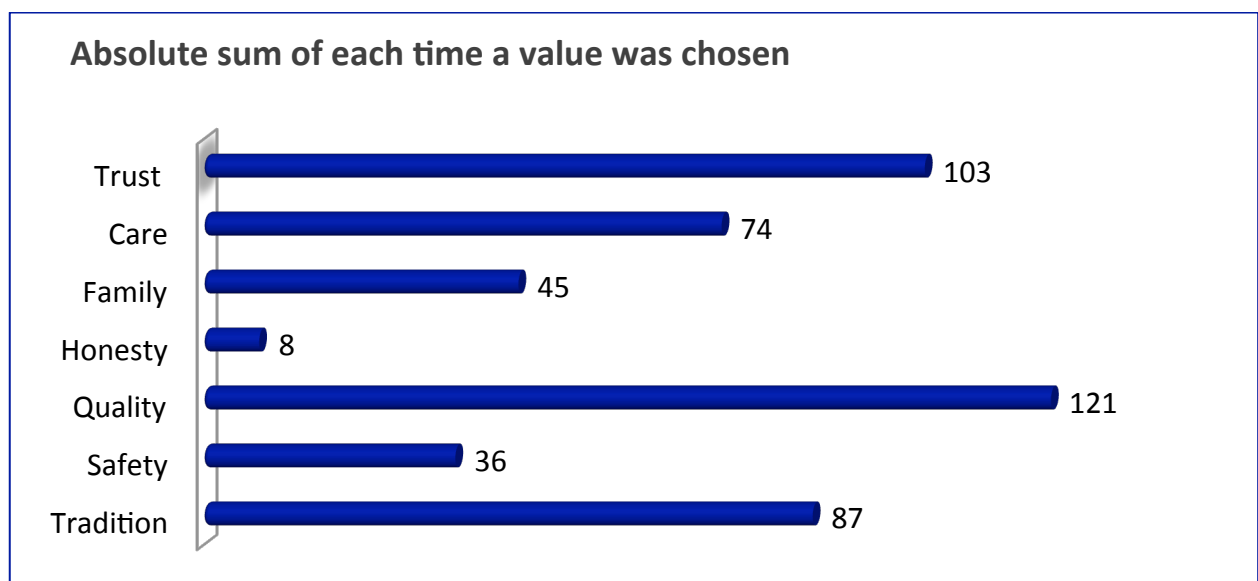
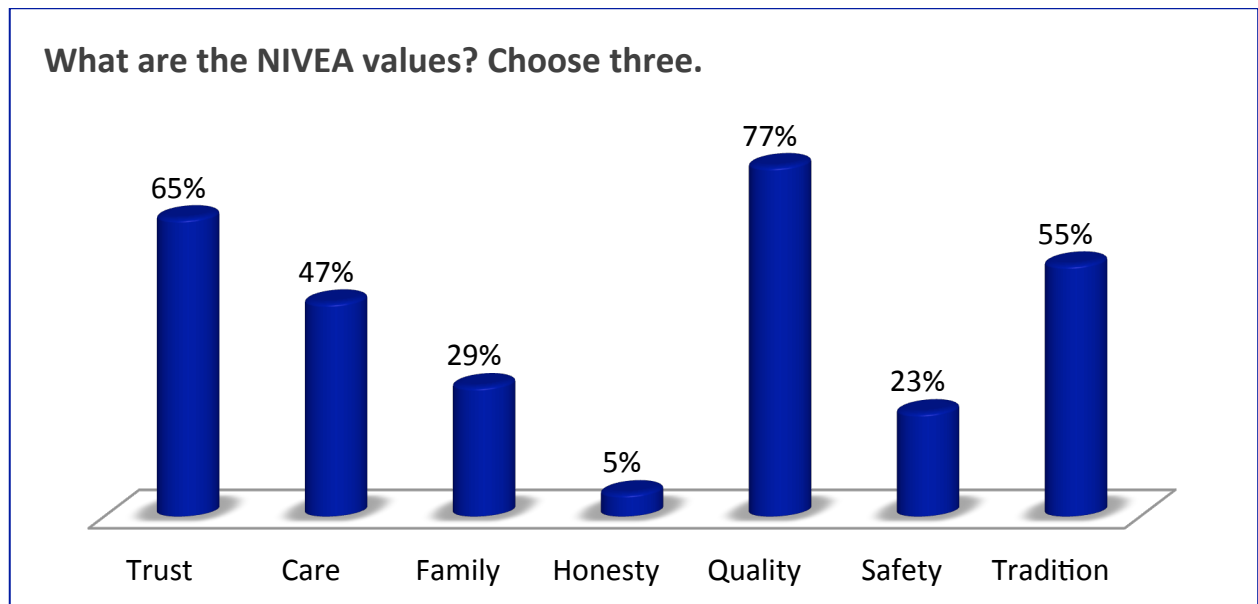


Exhibit I. NIVEA Values



Descriptive Statistics		
	N	Sum
5. What are the NIVEA values? Choose three. -Trust	103	103
5. What are the NIVEA values? Choose three. -Care	74	74
5. What are the NIVEA values? Choose three. -Family	45	45
5. What are the NIVEA values? Choose three. -Honesty	8	8
5. What are the NIVEA values? Choose three. -Quality	121	121
5. What are the NIVEA values? Choose three. -Safety	36	36
5. What are the NIVEA values? Choose three. -Tradition	87	87
Valid N (listwise)	0	

Exhibit J. NIVEA's Categories Ranking

Exhibit J1) Sum of the absolute values of all positions each category had

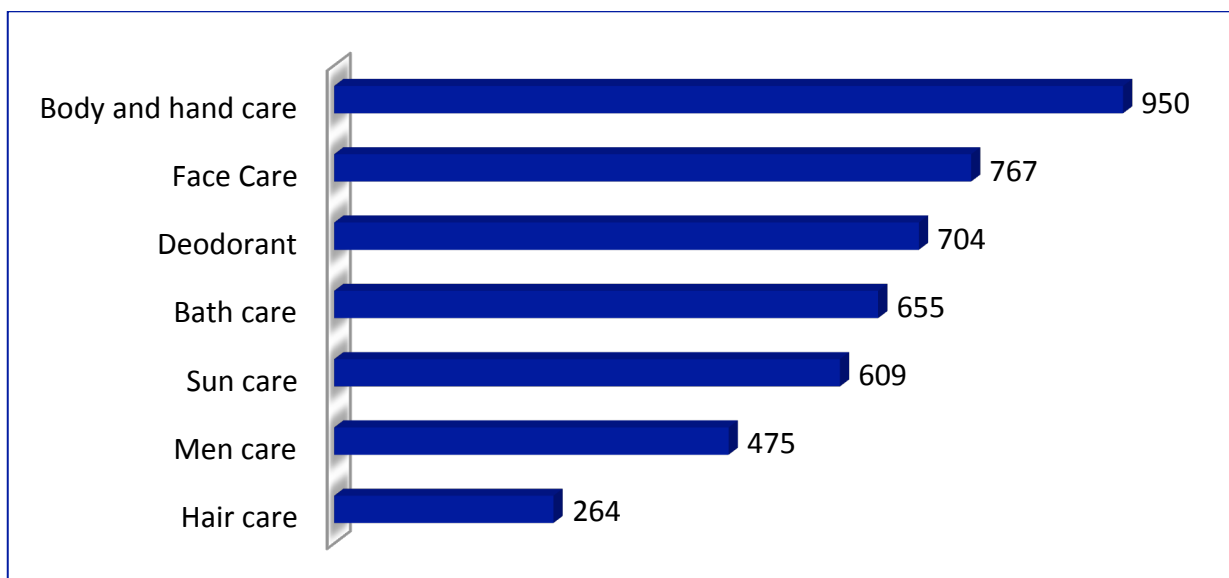
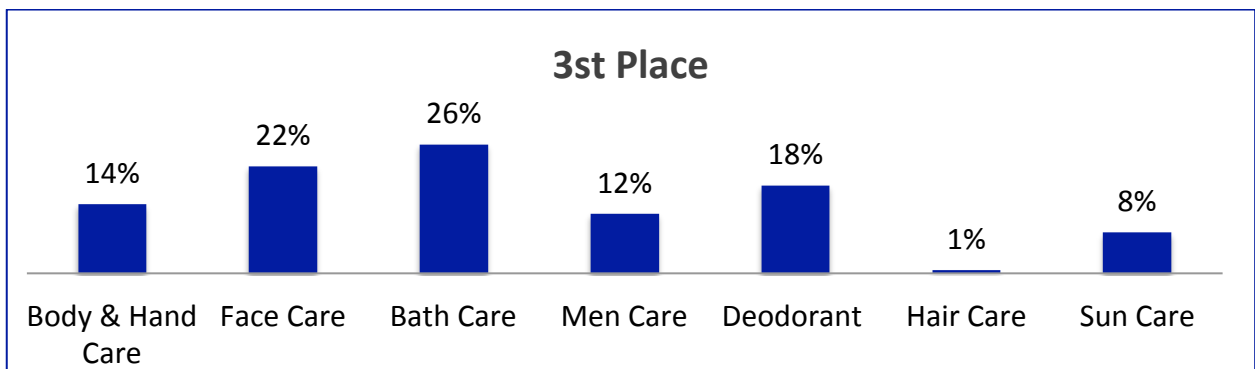
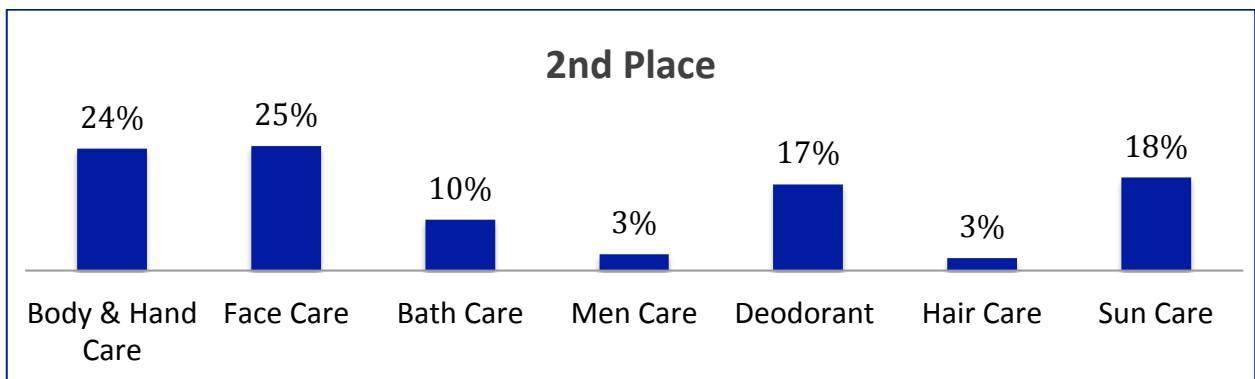
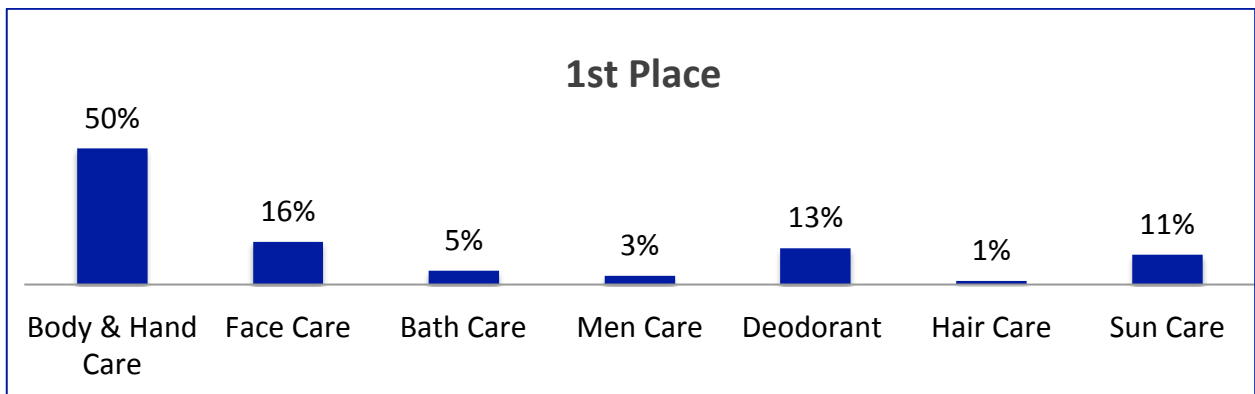


Exhibit J2) Mean value of each category and respective standard deviation

		Statistics						
		Body and hand care	Face Care	Bath care	Men care	Deo	Sun care	Hair care
N	Valid	158	158	158	158	158	158	158
	Missing	0	0	0	0	0	0	0
Mean		6,0127	4,8544	4,1456	3,0063	4,4557	3,8544	1,6709
Std. Deviation		1,33062	1,59947	1,38152	1,52890	1,63791	2,00263	1,18075

Exhibit J3) % of times each category was placed in each position of the rank



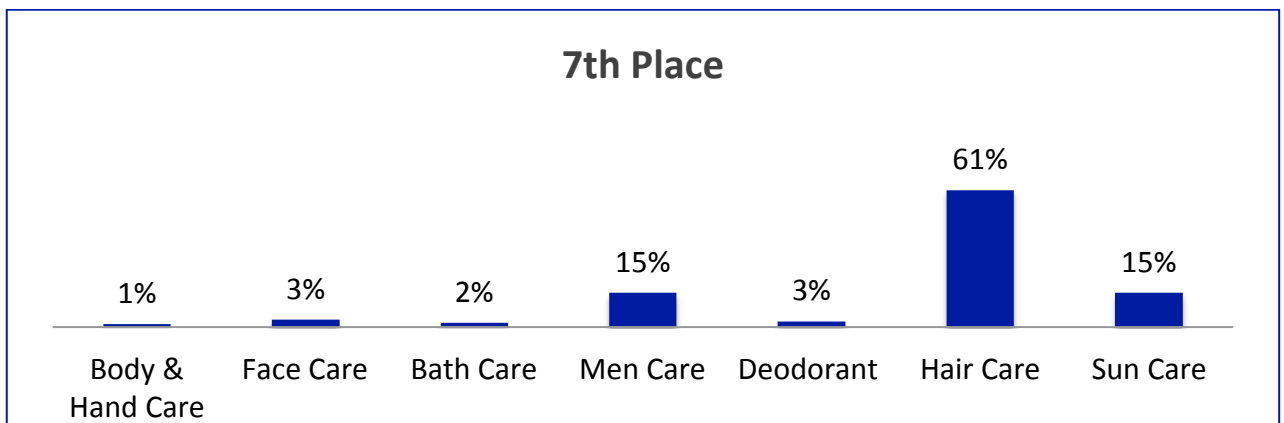
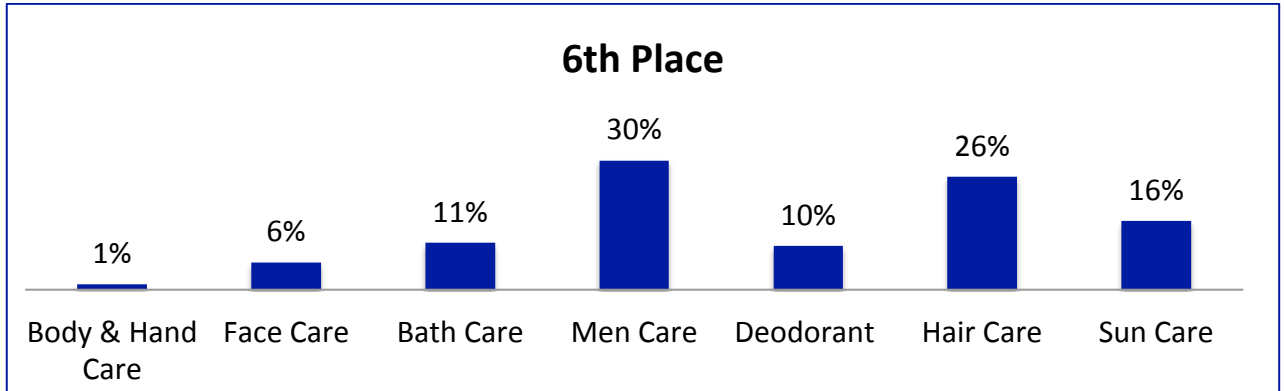
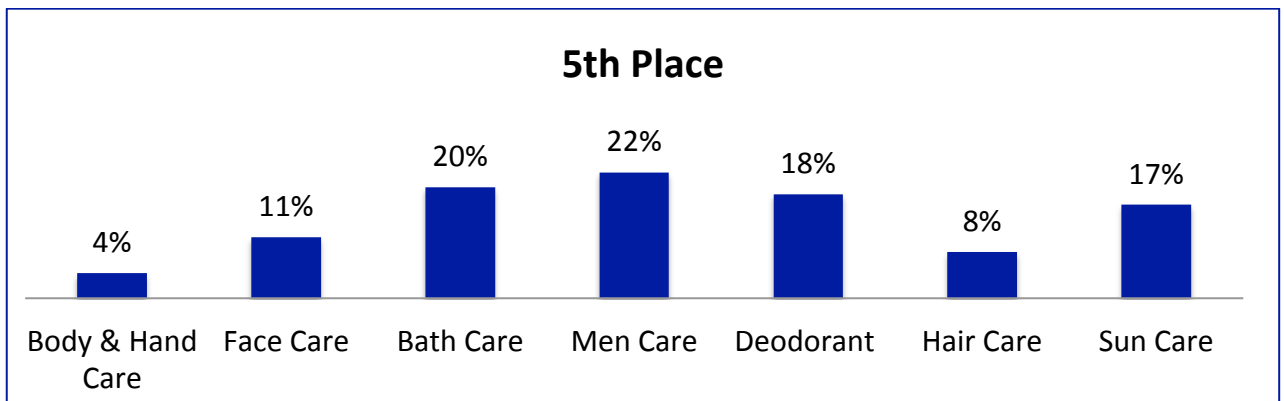
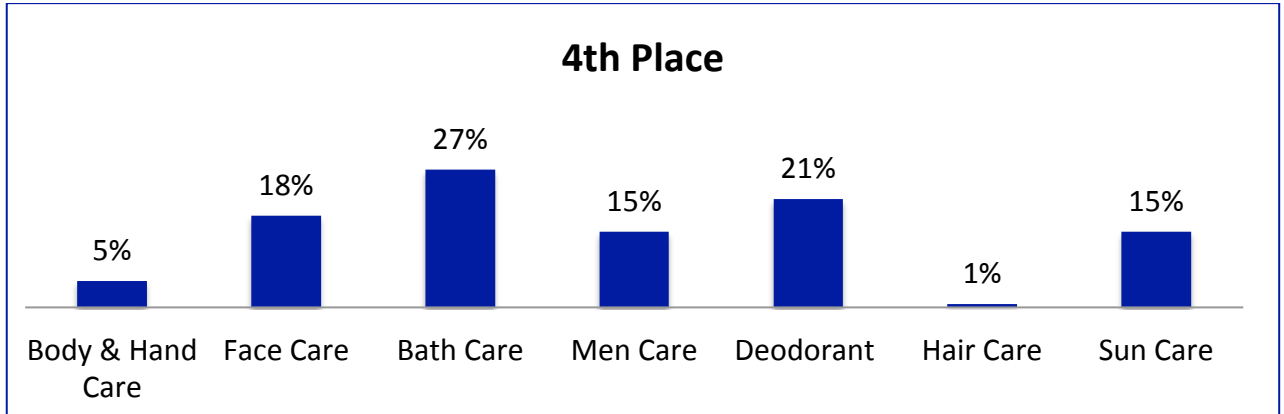


Exhibit K1. NIVEA's Advertising Evaluation

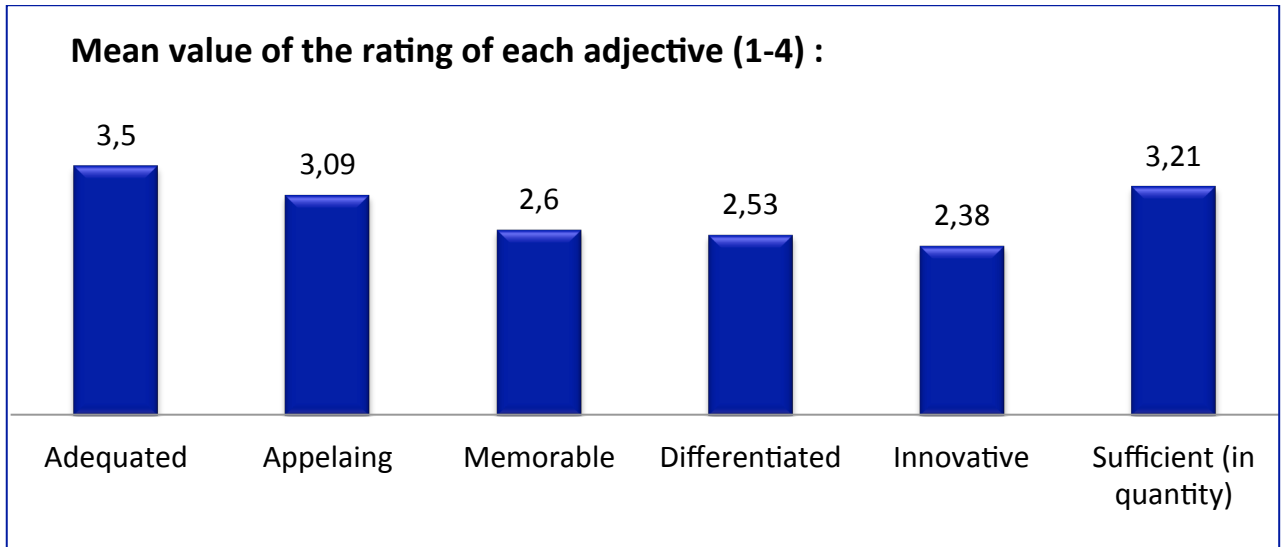


Exhibit K2. NIVEA's Advertising Evaluation

		Statistics					
		7. Do you consider NIVEA's advertising - Adequated	7. Do you consider NIVEA's advertising - Appealing	7. Do you consider NIVEA's advertising - Memorable	7. Do you consider NIVEA's advertising - Differentiated	7. Do you consider NIVEA's advertising - Innovative	7. Do you consider NIVEA's advertising - Sufficient (in quantity)
N	Valid	139	139	136	137	136	137
	Missing	19	19	22	21	22	21
	Mean	3,50	3,09	2,60	2,53	2,38	3,21
	Std. Deviation	,695	,766	,913	,841	,770	,826

Exhibit K3. NIVEA's Advertising Evaluation - Histograms

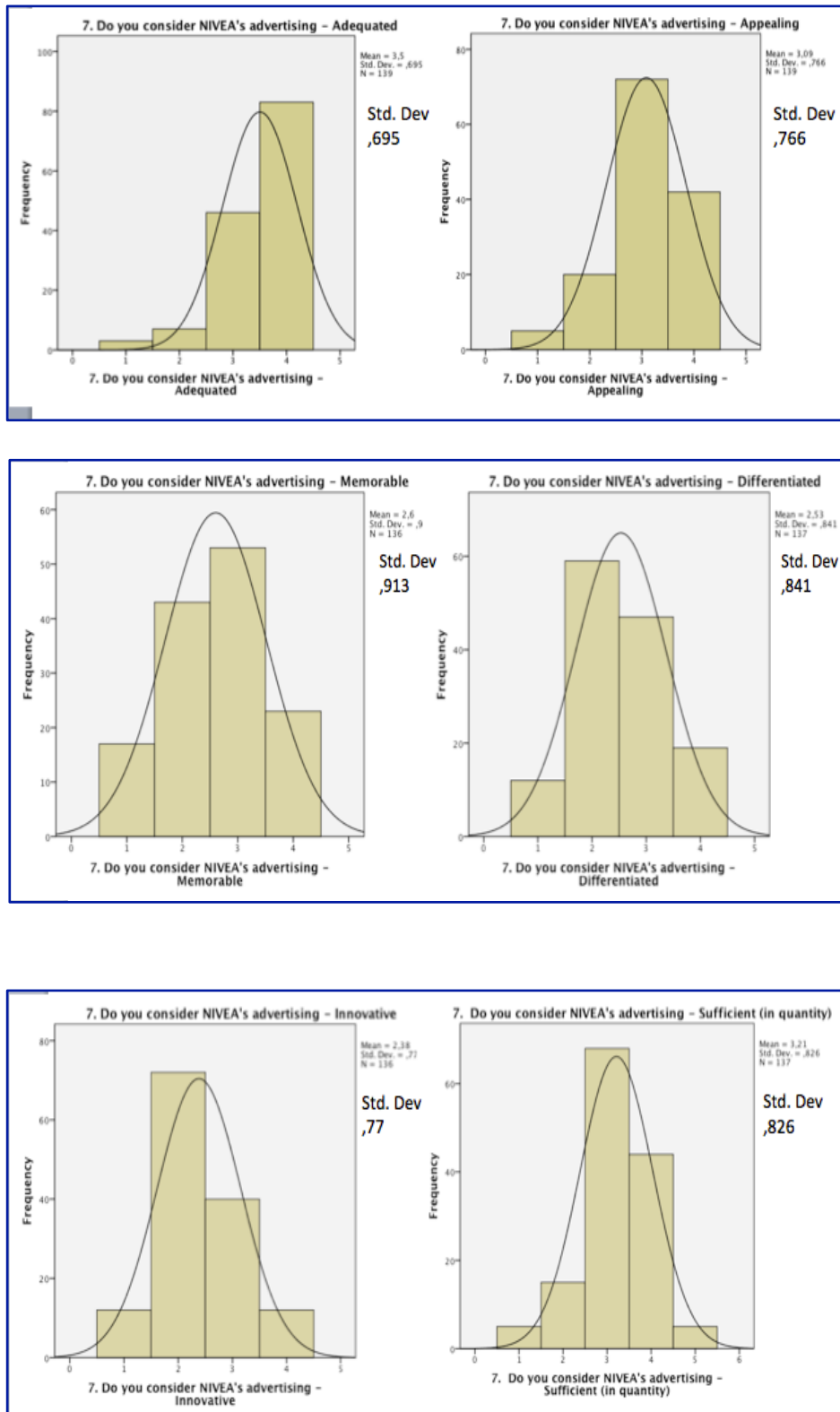


Exhibit L. NIVEA characteristics rated on a scale from 1 to 4

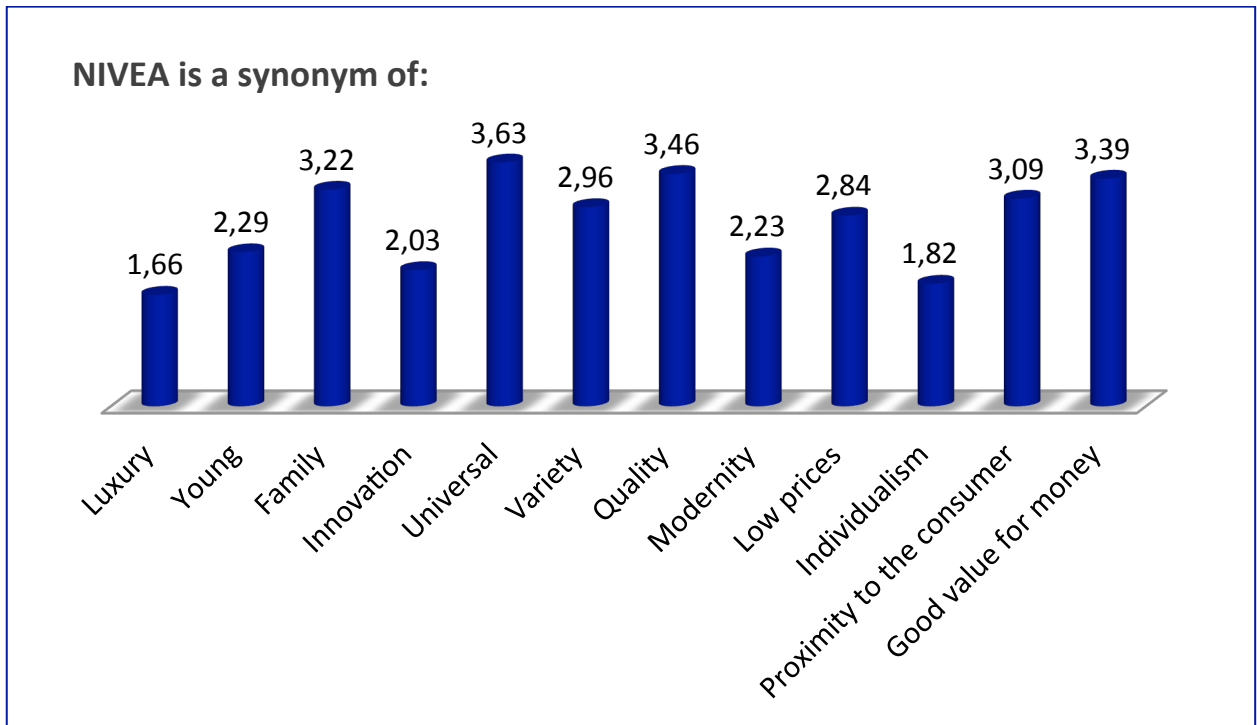
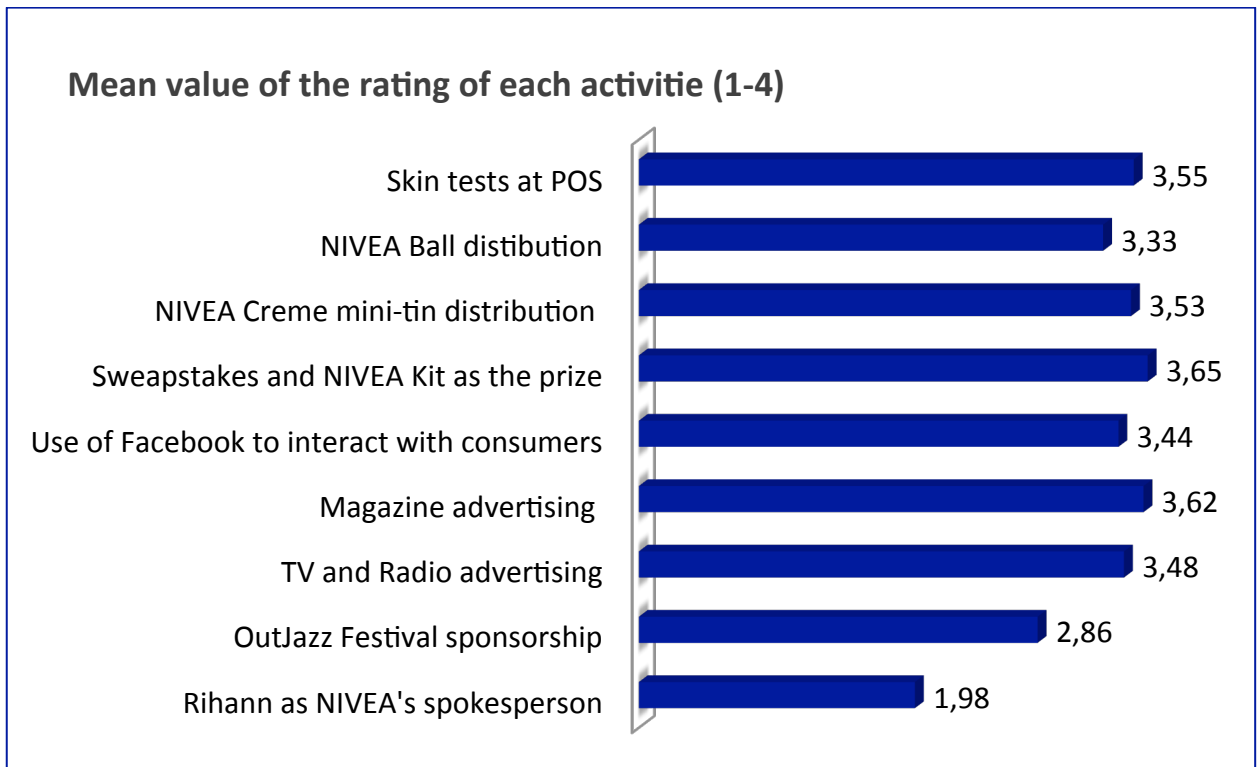


Exhibit M. Level of consistency between the campaign activities and the brand's image.



	N	Mean	Std. Deviation
9. Rihanna as NIVEA's spokesperson	144	1,98	1,027
9. OutJazz Festival main sponsor	145	2,86	,950
9. TV and Radio Advertising	153	3,48	,726
9. Magazine Advertising	147	3,62	,634
9. Use of Facebook to interact with consumers	143	3,44	,869
9. Sweepsstakes and NIVEA kit as the prize	146	3,65	,748
9. NIVEA Crème mini-tin distribution	142	3,53	,796
9. NIVEA Ball distribution	142	3,33	,873
9. Skin tests at POS	142	3,55	,759
Valid N (listwise)	113		

Exhibit N.

Crosstabulation - Dependence between the opinion about Rihanna being NIVEA's spokesperson and respondents age

11. Age * 9. Rihanna as NIVEA's spokesperson Crosstabulation						
% within 11. Age						
		9. Rihanna as NIVEA's spokesperson				Total
		Totally Disagree	Partially Disagree	Partially Agree	Totally Agree	
11. Age	15 - 18	50,0%	25,0%		25,0%	100,0%
	19 - 24	46,4%	21,4%	19,0%	13,1%	100,0%
	25 - 44	40,5%	33,3%	23,8%	2,4%	100,0%
	45 - 65	35,7%	14,3%	42,9%	7,1%	100,0%
Total		43,8%	24,3%	22,2%	9,7%	100,0%

Exhibit O. Crosstabulation – Dependence between the opinion about NIVEA be OutJazz's main sponsor and respondents age

11. Age * 9. OutJazz Festival main sponsonor Crosstabulation						
% within 11. Age						
		9. OutJazz Festival main sponsonor				Total
		Totally Disagree	Partially Disagree	Partially Agree	Totally Agree	
11. Age	15 - 18	50,0%	50,0%			100,0%
	19 - 24	8,4%	22,9%	33,7%	34,9%	100,0%
	25 - 44	4,9%	22,0%	53,7%	19,5%	100,0%
	45 - 65	17,6%	29,4%	23,5%	29,4%	100,0%
Total		9,7%	24,1%	37,2%	29,0%	100,0%

5. Teaching Notes

Synopsis

The case study addresses a successful brand that invented the first skincare product in the world – NIVEA. In 2011 and all over the world, people made part of NIVEA's 100 years celebration campaign. Detailed information about the skincare industry and the campaign's performance in Portugal is provided so that students can get into the world of brands marketing communications.

Target audience and teaching objectives

"NIVEA 100 Years Skincare for Life" is appropriate for undergraduate students and master's students. This case can be studied in general marketing courses and, more specifically, in marketing communication courses (assignment I, II and III).

At the end, students should have understood the requirements of a marketing campaign and its elements, as well as, the importance of assessing the impact of a marketing activity of such nature and the right instruments to do it (metrics).

Teaching Plan

1. Students must read the case study (Case and Appendix I) and be asked to do the assignments I and II. The answers have to be delivered as homework and should be discussed in class to ensure a good understanding of the case.
2. After the discussion, students should be divided into groups of 3 or 4 people and receive the Market Research Exhibits (in addition to the case study) in order to solve Assignment III during the class.
3. Lastly, the class should be divided in three groups (A, B and C) in order to do assignment IV. Each group must nominate a speaker, although, every member should participate in the discussion that will take place during a class. The preparation can be based in the literature review, case study and also external sources.

Assignment I

Explain the main reasons that led NIVEA to refocusing on skincare in its 100th birthday year. Your answer must approach market related reasons as well as facts associated to the brand's essence.

- To "revive" the birth of the brand, going back to the origins;
- Emphasize the brand's global position as the number one in the skincare category;

- To adapt the brand to market changes; “secondary” skincare products’ sales are decreasing so people are turning their attentions again to the basic skincare products (eg: hidratating);
- Skincare is the segment that will achieve the greater growth until 2015;

Assignment II

Imagine you are a trainee from NIVEA's Portuguese marketing department. Develop the communication plan for the “100 Years Skincare for Life” using only information taken from the case study and approaching the following items:

- Goals and Objectives;
- Identify target audiences;
- Determine resources (human resources, material, time);
- Identify key messages;
- Determine channels of communication (Non-media and media communications);
- Budget;
- Evaluation (impact assessment and metrics used);

Assignment III

Before the campaign, Rihanna was the celebrity chosen to be NIVEA's spokesperson, however, she was already dismissed.

a) Identify the reason(s) that led the skincare brand to choose Rihanna to be NIVEA's spokesperson and possible reason(s) for her dismissal.

Reasons to Choose:

- Rejuvenate NIVEA's image;
- Get closer to the young segment;
- Communicate to Rihanna's big digital audience (Rihanna's Facebook page, Twitter followers and blogs);

b) Do you think NIVEA has made a good choice dismissing Rihanna? Why? (Justify part of your answer using information from Market Research Exhibits.

- NIVEA's and Rihanna's image were not aligned;
- 63% (43,8% + 24,3%) of the people said they not found consistent with the brand's image, NIVEA having Rihanna as its spokesperson (Exhibit N);

c) What are the pros and cons to a brand of having a spokesperson?

Spokesperson Pros:

- Draw public's attention when the spokesperson is a well known celebrity;
- Recall is found to be enhanced in the cases where the brand and the spokesperson matches.
- Trigger aspirational needs that would lead the public to consume the brand's products;

Spokesperson Cons:

- Generate wrong perceptions towards the brand in the cases where the spokesperson image does not fit the brand's image and values;
- The good image of the brand depends on the spokesperson behaviour and acts;
- Create overstated expectations in consumer minds that can lead to their disappointment with the brand;

Assignment IV

"Marketing people only care about pretty images, nice colours and beautiful sentences! They do not have a clue about how it is to have a real job and, moreover, they refuse to act like if they have one...They insist on denying the importance that the use of SMART objectives and Metrics have in the marketing performance measurement. So please do not blame me to find marketing expenditures a complete waste of time and money." (John, Chief Financial Officer)

"Someone should tell them that there is more in the world beyond numbers and finance! Marketing is done by people to people which means that the result of our work is exclusively on consumers minds!" (Catherine, Marketing Director).

Group A. This group represent John, the CFO, and should defend his point of view.

Group B. This group represent Catherine, the Marketing Director, and should defend her point of view.

Group C. Imagine you are Paul, the CEO, and you are trying to solve the conflict between John and Catherine. In the end of the conversation between them, you must step in saying which arguments do you agree and disagree with.

You will be part of a discussion between 3 different groups. In order to be prepared you should get the more information as possible about the following items:

- Role of Marketing within companies;
- Marketing performance measurement;
- Metrics definition and importance;
- Use of metrics to assess marketing impact on the company results;

- Use of metrics to understand the marketing impact on consumers' minds;
- Meaning of SMART Objectives;
- Lack of measurable marketing objectives and its consequences;

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