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Celebrity Endorsement with Music Artists: The case study of Fruut and Universal Music Portugal

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Master in Marketing

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Resumo

É um facto conhecido que os consumidores estão cada vez mais imunes aos anúncios publicitários, uma vez que são constantemente bombardeados com publicidade em variados formatos. Adicionalmente, é difícil para uma marca destacar-se no meio de tanto ruído com competidores que oferecem produtos e ideias semelhantes. A Internet e a disponibilidade de informação, tornou os consumidores mais informados e exigente. Desta forma, a necessidade de encontrar estratégias eficazes de publicidade que impacte verdadeiramente as pessoas, criou nas marcas uma maior atenção para os interesses dos seus consumidores. A chave é encontrar paixões comuns com a audiência e usá-los para comunicar e impactar as pessoas.

A estratégia de *Celebrity endorsement* tem sido usada durante anos como forma de chegar aos consumidores e estabelecer uma ligação forte com eles. Ao usar pessoas que já são admiradas ou tomadas como *role models* pelo público, as marcas conseguem atingir um bom posicionamento na mente dos consumidores, uma vez que as pessoas consideram as opiniões das celebridades como mais fiáveis (Erdogan, 2001). Adicionalmente, as associações transferidas pelas celebridades são mais poderosas e profundas (McCracken, 1989) e ajudam a construir a credibilidade e atratividade da marca (Mishra, 2015).

Diz-se que a indústria da música é a indústria com mais fãs do mundo, uma vez que toda a gente gosta de música e música é cultura. Além disso, os artistas de música são considerados os maiores influencers dado o seu alcance e interação nas redes sociais. Consequentemente, usar artistas de música como *endorsers* pode ser uma estratégia de sucesso para as marcas.

Em 2019, a Fruut, marca portuguesa que opera no setor alimentar, mais especificamente no segmento de snacks saudáveis, escolheu a estrela da música portuguesa Diogo Piçarra para uma campanha de *endorsement*.

O propósito do caso de estudo apresentado é explorar esta estratégia, analisar os seus resultados e refletir sobre o que que poderia ter sido feito para melhorar estes resultados.

Palavras-Chave: Marca, Música, Paixões, Publicidade Eficaz, Celebrity Endorsement.

Sistema de Classificação JEL:

M30: Marketing Geral

M31: Marketing

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Abstract

It is known that consumers are more and more immune to advertising as they are constantly bombarded with advertising in many formats. In addition, standing out is hard as many brands in the market offer similar products and share similar ideas. Moreover, internet and the wide availability of information has made customers more informed and demanding. Therefore, the need to find effective advertising strategies that truly impact people made brands become aware of what their customers interests are, whether these are places to be, causes to support or people (celebrities, influencers, etc). The key is to find passion points with their audience and use them to communicate and impact their audience.

Celebrity endorsement has been used for years by brands as a way to effectively reach and bond with customers. By using people that are already loved or seen as a role model by the public, brands can achieve good placement in the minds of consumers, since people find the opinions of celebrities to be more trustworthy (Erdogan, 2001). Furthermore, associations transferred by celebrities are more powerful and deep (McCracken, 1989) and help building brand's credibility and attractiveness (Mishra, 2015).

The music industry is said to be the one with the highest number of fans, because everyone loves music and music is culture. Moreover, music artists are said to be the greatest influencers due to their reach and engagement on social media. Consequently, using music artists as endorsers can be a highly successful strategy for brands.

In 2019, Fruut, a portuguese brand operating in the food sector, more specifically in the segment of healthy snacks, chose to use the portuguese music star, Diogo Piçarra, for an endorsement campaign.

The purpose of the present case study is to explore the strategy, analyze its results and reflect on what could have been done to improve them.

Keywords: Brand, Music, Passion Points, Effective Advertising, Celebrity Endorsement.

JEL Classification System:

M30: General Marketing

M31: Marketing

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Introduction

For the past few years, brands have been struggling to create effective advertising and communicate in a way that impacts customers. With an endless list of competitive brands and products to choose from and customers being bombarded with thousands of advertising campaigns, in many forms, every day, it becomes hard for brands to stand out.

Today marketing is not only about selling a product. Today we talk about providing experiences and deeply connecting with customers, sharing a purpose, a lifestyle, ideologies and interests. *“The qualities that make a modern and mature brand no longer have much to do with size or history or capital; success today is more about finding pain points or passions that resonate with customers—and building relationships with them in the digital language they understand. The new model is about customer intimacy as an essential—indeed, the essential—component of the brand.”* (Forbes Insights, 2018). This is the goal of the 21st century for brands, to find pain points or passions shared by the target audience and use them to reach and bond with them. Following this reasoning, we have seen brands using people (celebrities or influencers), causes (sustainability or related with social issues) and entertainment events (through sponsorship) to reach their target.

Celebrity Endorsement is an advertising strategy which implies promoting a product through a celebrity, admired by the target audience, who acts as an influencer, bringing the customer towards the brand.

In 2019, Fruut launches a campaign with music star Diogo Piçarra. Although the campaign had great reach and engagement, this did not reflect on the number of Fruut’s new followers or on sales.

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1. Case Study

1.1 Contextualization

1.1.1 Brands in the 21st Century

In recent years we have observed great changes on how brands promote themselves and new marketing concepts and strategies being adopted by marketers. This is due to a series of problems. On the one hand we are faced with saturated markets full of brands providing similar products or services. If we go to the supermarket, for example Continente, to buy coffee capsules, we are presented with a variety of at least 10 brands, depending on the coffee machine we have at home, on the amount we want to spend or the intensity we want: Nescafé, Delta, Continente, Nicola, L'Or, Starbucks, Illy, Boundi or Torrié. This just for coffee capsules, such a common and basic product.

On the other hand, globalization and the Internet made customers more informed and demanding (Campos, 2019). Nowadays customers can lose time comparing products, looking for reviews and understanding processes of production. One can see which elements are part of the product, what is the brand all about and what concerns it has (sustainability practices or social causes support, for example). People look beyond the product as they want quality, a good price and an appealing design, but we also worry where we put our money into and what is the impact of that brand and its production in the world.

With fierce competition and high expectation customers, brands are forced to find a way to stand out, to communicate in such a manner that impacts people and brings them towards the brand. Furthermore, successful brands are the ones which manage to connect with customers, providing experiences rather than products and having a purpose which ultimately leads to improving people's lives. "*Apple moved on from selling computers to creating a better world, Amazon moved on from online shopping to enabling you to discover and explore, Starbucks moved on from serving coffee to building human connections*" (Bergh *et al.*, 2016). Brands which focus on truly having a purpose and creating a strategy based on it, can increase their sales and their market share, consolidate brand positioning, win a better image and increase their relationship with employees (Kotler, 2012).

1.1.2 Advertising in the 21st Century

The saturation of the market and desperate attempts for brands to reach customers has taken advertising to a level where customers are hit with more than 10,000 messages every day, making the task of creating effective and memorable branding very hard (American Marketing Association, 2020).

We have witness in the past years an increasing consumer preference for brands and products which stand for more than the product they sell. Weather this is an ideology or a social cause, brands need to align themselves and their communication with the issues which resonate with their audience. Successful brands are able to understand their target's interests and keeping those in mind when communicating. Therefore, a great part of advertising nowadays involves sponsoring events, supporting social or sustainable causes and communicating through opinion leaders, such as influencers and celebrities.

Regarding the sponsorship of events, we can see brands everywhere, from football championships to music festivals. We have Sagres beer sponsoring football and last year campaign "Jogamos em casa" in which it uses several moments related to football (an old man listening to the game on the radio, fans celebrating a goal, people singing the national anthem) to show that we all share the same passion, regardless of the team we support. The brand says that the moments we live when watching a football game is what matters, despite of the result, the important thing is to live those emotions to the fullest and celebrate with Sagres (Marketeer, 2019). By being where customers are and sharing the same interests, brands become part of customer's happy moments and therefore consciously or unconsciously stay on the costumer's mind.

On the other hand, more and more brands associate with causes, either related to social problems or sustainability and environmental-friendly practices. Very recently we saw Super Bock and Sagres, the major rivals of beer in the portuguese market, coming together with the statement "*Against racism, there are no rivals*". Another example is Danone with its 2019 campaign focused on deconstructing its slogan "*Corpinho Danone*", related to beauty stereotypes (thin silluetes) and re-define new beauty patterns. The brand changed the design of the yogurt packages and used the patterns created from body paintings made by different women with different body types. This shows brands want to have a humanitarian voice, want to use their notability to have a positive impact. This is another way to bond with the public.

Influencers are another big bet when it comes to today's advertising. The digital world is growing at a fast speed and social media is a major platform for advertising. These people, which have a high digital reach, are paid to promote brands and products. Using influencers to communicate a product is to increase not only reach but also engagement, since brands are speaking to an audience which is interested in what the person communicating has to say. From macro to micro influencers, youtubers to bloggers, lifestyle or fashion oriented, brands can choose the ones they think fit best with the brand's personality and have access to their incredible number of followers. Of course, brands must be smart and choose the influencers which fit with the brand's ideology or style, to guarantee that the public they reach is the target one. *"The market is rapidly expanding as influencer types have proliferated, with influencers filling every conceivable niche and sub-niche interest. Each of these types offer distinct benefits and trade-offs for brands."* (Schomer, 2019). And why using influencers? On the one hand, brands look for new ways to communicate with consumers and create emotional bonds with their target (Machado, 2019), and if everyone is on social media then that is the place to be. On the other hand, as explained by the article from the Business Insider "The influencer marketing" (2019), since consumers spend a lot of time on social media, these platforms are gathering more functionalities such as shopping features and influencers can be seen as intermediaries, connecting brands and consumers easily and successfully. In terms of campaign what we see is pictures of these influencers using the product or videos where they communicate the benefits of the product. Celebrities can also act as influencers and be paid by brands to promote and communicate products and sometimes these contracts are established on a long-term basis where celebrities work as brand ambassadors. Following this idea, the concept of *Celebrity Endorsement* will be further explored ahead in order to understand why celebrities, and specially music artists, are the greatest influencers in the market.

All four marketing strategies mentioned above have one purpose in common, to bond with customers by associating with their interests, whether these are activities, causes or people. Taking into account the theme of the case study which will be presented later on, the focus throughout this thesis will be on *Celebrity Endorsement*.

1.1.3 The Consumer in the 21st century

Exploring the current communication issues brands are facing does not only implies looking at the advertising but also at the consumers of the 21st century.

According to the article “*The consumer is changing, but perhaps not how you think*” (Lobaugh *et al.*, 2019), consumers are more difficult to understand nowadays and this is due to several facts which were observed by the authors of the article. First, customers are very demanding since they are more educated and can easily access information and compare products. As education became common for most people and technology brought a world of information, customers have a greater knowledge to base their choices on. They are less loyal to brands and easily switch if they find products that better fit with their needs and lifestyle (a snack which is easier to eat anywhere, a package which is more stylish to carry around). “*Time is money*” so consumers want to spend the minimum time on activities such as shopping, since they work a lot and want to spend the few time they have left on activities they enjoy. They want convenience and products “available at the push of a button, anytime and anyplace” (Fromm, 2019), they want to be able to buy from their devices wherever they are. On the other hand, consumers are more socially responsible, they care about the origin, the production processes and the impact of the products, so they choose brands which work with sustainability measures. Another interesting trend rising in the 21st Century is that consumers prefer brands which offer them experiences rather than simple products. Experiences can be anything, from the brand’s website (which can lead you across all production stages or enable you to personalize your product) to the store environment (the atmospherics, the way costumers are treated or the buying process) or even the product usage (recipes or bundles with several products). Additionally, the rise of influence marketing has showed that consumers take into account the opinion of the influencers which usually fit with the lifestyle or desired lifestyle of the consumer and therefore work as opinion leaders, a topic which will be further discussed in the next point.

1.2 Celebrity Endorsement

1.2.1 A brief reflection

“Historically and presently, we view celebrities as influential, aspirational and most importantly, marketable.” (Schwab, 2015). In fact, one of the most famous examples of celebrity endorsement dates of 1984 when Michael Jackson joined Pepsi’s “New Generation” campaign. Using celebrities has brand ambassadors is an “old” and powerful strategy, successful in stimulating engagement and building brand credibility and relevance for consumers. Having the right celebrity spokesperson helps defining a brand, establishing value for consumers and building brand loyalty. According to Forbes, several questions should be considered when choosing a brand ambassador such as whether it is necessary to choose a superstar or go for a rising one if this last better fits the strategy; if this person honestly believes in the brand and fits with the imagine and attributes of the brand and what are the metrics to measure the success of the campaign. Brands can explore celebrity’s assets, such as popularity, fan community, or affiliations, to achieve a greater resonance with their audience. *“Whether your brand needs to catapult awareness for “15-minutes” or influence consumers over the long term, the use of celebrities can keep you front and centre in the rapidly shifting consumer marketplace.”* (Schwab, 2015).

As an example, we can look at Garnier, using rising Portuguese actress Kelly Bailey as brand ambassador. Kelly not only is the face of the brand but has the responsibility to clarify common questions customers might have regarding Garnier products (Marketeer, 2019). If we look at Kelly’s Instagram, we can see the actress sharing posts where she is the face of several well-known brands such as Maybelline, Zadig Voltaire, Toyota and Somersby. With 822k followers on Instagram, the young actress is highly requested for brands which target young audiences.

Regardless of the Industry, many celebrities are paid to be the face and promote of a brand. However, this case study will specifically look into a campaign with a celebrity from the Music Industry. The reason will be explained in the following point.

1.2.2 Music Artists as Celebrity Endorsers

Music is the Industry with more fans worldwide. In 2015, the Global Music Report by IFPI explained that musicians are at the top of the charts when speaking about earning record numbers of followers on social media. In that year, the top 10 accounts on twitter with more followers counted with 7 musicians. With millions of followers, music artists connect fans to

brands and allow brands successful opportunities for product placement through its social media channels. Thus, music artists are the greatest influencers. Furthermore, Havas Worldwide, the advertising agency, conducted a study which showed that 97% of marketers believe music gives strength to their brand.

In fact, brand partnerships became an important area inside record companies and one of the key services provided to artists. Universal Music Group, the biggest record company in the world, has a specific department for brand partnerships managing deals between brands and artists (UMGB – Universal Music and Brands) which go from superstar product endorsement to arrangements with new developing artists. These deals are not only beneficial for brands which access big communities of devoted fans but benefits artists which are also able to reach new audiences.

According to global head of new business at UMG, Olivier Robert-Murphy (2016), *“Brands are experiencing a revolution in how consumers interact and engage with them. Entertainment in general and music in particular not only provide access to audiences but also help brands become culturally relevant and meaningful across the board. The best marketers today know that loyalty is in short supply and so they have to deliver experiences and emotions that tap right into people’s desires and aspirations. Those brands that successfully create emotional engagement are the ones that succeed in turning customers into fans”*. Another big record label Warner created Warner Music’s Global Brand Partnerships Council and says that *“Brands have the option of tying in with films, television, social media stars or sports franchises, but music offers an incredible opportunity to harness fans’ passion and engagement which is increasingly played out in social media.”*

Given the players of this case study, UMGB will be further explored as well as some examples of partnerships with well-known brands.

1.3 The Music Industry

1.3.1 The industry nowadays

To understand how the connection between brands and musicians emerged and why this industry holds the higher number of fans, a brief context on its evolution will be given.

The music industry is a small industry. In 2017 expenses with music globally summed up to 50 billion dollars, corresponding to 0.06% of the world’s GDP and 2% of the entertainment

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market (Krueger, 2020). Digitalization brought challenges to the industry since people buy less and less CDs and consume music on digital streaming platforms, therefore fewer money is generated from the sale of recorded music. Nowadays, musicians make money mostly from live concerts and promotion deals with brands. These deals emerged precisely from the need of musicians to make more money (besides the need of brands to successfully reach consumers). One of the oldest examples is Pepsi, which has been using music stars to advertise its drink for years, from Michael Jackson to Beyoncé.

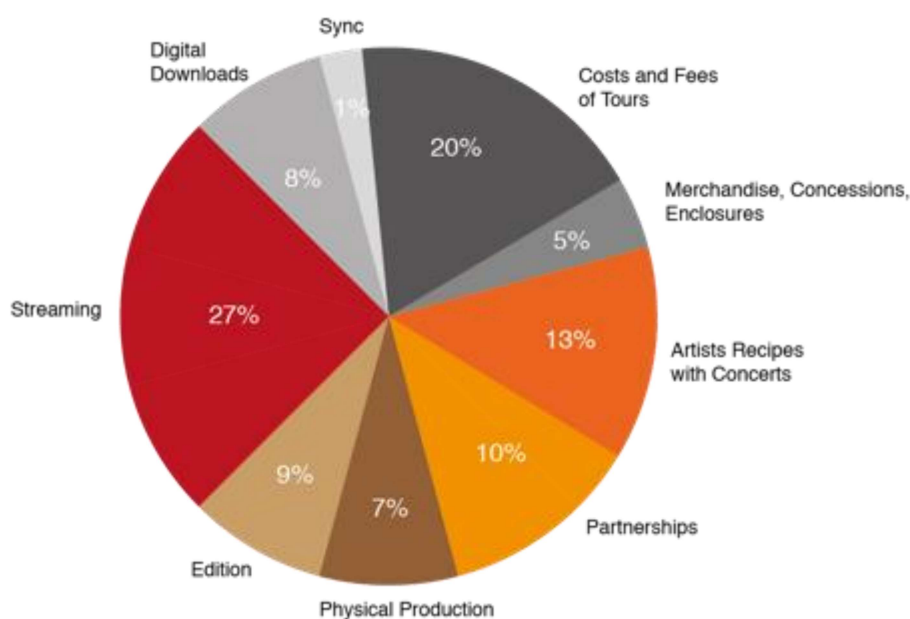


Figure 1: Estimated division of the total revenue with music in the USA, 2017

Source: Own elaboration adapted from "Rocknomics", Alan B. Krueger, 2020

The world faced in the last years a huge transformation of the music industry, from the consumption of CDs, to digital download of music (such as iTunes) and now music streaming services (such as Spotify). Although music download has brought a big downfall of revenues in music sales, streaming is rapidly increasing this revenue through paid subscriptions. These allow consumers to access a wide catalogue of artists and music from all over the world, everywhere and anytime, for a monthly subscription value or, if the consumers don't subscribe, by using advertisement between tracks. The book "Rocknomics" (Krueger, 2020), shows how streaming is rapidly growing and concludes that fans are willing to pay for music if delivered conveniently to them.

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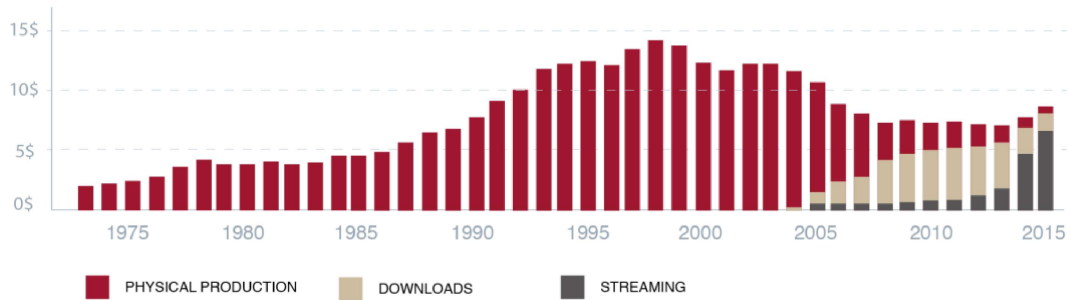


Figure 2: Revenue of the Record Industry by musical format in the USA, 1973 – 2017

Source: Own elaboration adapted from “Rocknomics”, Alan B. Krueger, 2020

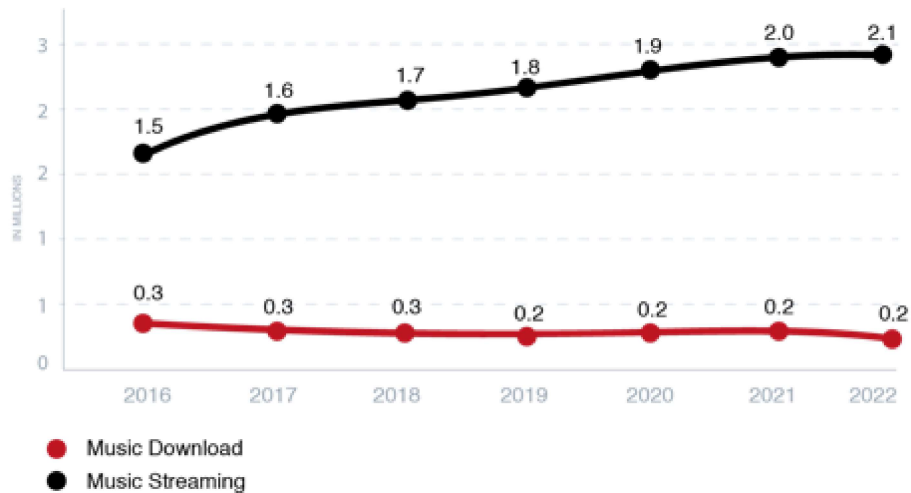


Figure 3: User in Digital Music Market in Portugal (in millions)

Source: Own elaboration adapted from Statista, 2017

With digitalization and Internet, the number of musicians becoming well-known celebrities all over the world grew exponentially. Furthermore, with streaming and social media, musicians are able to interact and connect more deeply with fans.

1.3.2 Music Consumption

It has been discussed why the music industry is the one with the higher number of fans but why is music able to connect people and brands? In spite of representing a small share of all the economic activity, music is highly present in our lives. People spend a lot of time listening to

music, either actively or as a background to what they are doing. The growth of the streaming services allows people to increasingly spend more time listening to music and at the same time reduces the piracy download of music, by offering a highly convenient service at a good price.

Nowadays, customers can choose from a variety of streaming services: Youtube, Spotify, Apple Music, Google Play, Amazon, Deezer and Tidal are only the most common.

A report from International Federation of the Phonographic Industry (IFPI) on how music is consumed and enjoyed around the world (2020) concluded the following:

1. Streaming is an increasing trend

89% of people, worldwide, listen to music on streaming services. *“Engagement with on-demand streaming is high across both paid and free services and all age groups.”* And the top reasons customers give for using these services is the access to a wide catalogue of music, availability at any time and the convenience of the services.

2. Music consumption is increasing

The consumption of music per week goes up to 18 hours, more than 2.6 hours a day, which reveals a growth of 0.2 hours comparing to the average value in 2018.

3. Music is a passion point

For 54% of people music is a passion. Within this percentage 63% of them are aged between 16 and 24. Only 2.5% of people worldwide say music is not important in their lives.

4. New forms of music consumption are emerging

“Highly engaged music fans are exploring new ways to listen to their favorite artists”

5. People listen to music while driving, relaxing and cooking

The report also revealed other interesting facts such as the 3 top activities during which people listen to music: 70% of people listen to music in the car, 64% when relaxing at home and 51% while cooking or cleaning.

According to UMG music transforms our lives. It improves the humor, creates connections and transforms each moment into something magical. Music is present in every moment. Krueger says the same in *“Rocknomics”* (2020), that music makes us happier and that the fact that its high availability makes its contribution to human well-being greater than ever. UMG also shows that music is the most consensual passion point among genre and age.

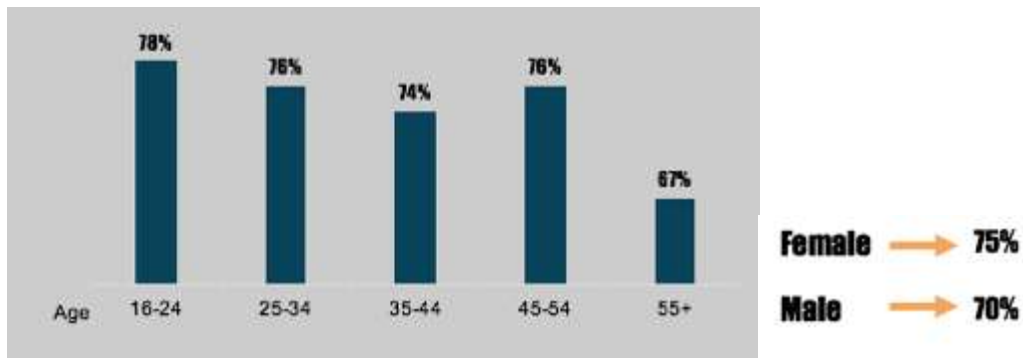


Figure 4: Music has the most consensual passion point across ages and gender

Source: Own elaboration adapted from UMG consumption tracker

According to Krueger, “For centuries, countries have been using music to create their national identity and establishing a unique cultural heritage.” (2020). Music unites people and builds memories.

Moreover, music is not just something people listen to, but rather a phenomenon which implies buzz around the artists. The IFPI Music Consumer Insight Report 2018, concluded that 30% of people follow music artists on social media and that people discuss music all around the world through these channels, more specifically, 35% on WhatsApp, 23% on Instagram and 30% on Facebook.

1.3.3 Universal Music Group

Universal Music Portugal is one of the players of the present case study and belongs to Universal Music Group, the world’s leading music company. Operating in more than 60 countries, the company is engaged with several music related businesses such as recording, publishing, merchandising and developing audio-visual content. “We identify and develop recording artists and songwriters, and we produce, distribute and promote the most critically acclaimed and commercially successful music to delight and entertain fans around the world” (Universal Music Portugal, 2020). Universal has a vast catalogue of artists (more than 3.500 artists from all genres) and focus on developing new digital services, platforms and business models to deliver music. The group believes that music is a “powerful force for good” which “inspires people” and “brings them together”.

Last year, the revenue of Universal Group was more than 7.7 billion dollars, due to a 20% increase in streaming revenue (Rys, 2020). The group involves several well-known companies

such as Abbey Road Studios, Capitol, Def Jam Recordings, Republic and Virgin Records. In 2019, eight out of ten of the artists with greatest sales globally are UMG artists. In the long list of artists, we can find well-known names such as Queen, Guns n' Roses, Coldplay and other artists such as Post Malone and The Weeknd (Appendix 1, 2 and 3).

As a leading brand in the music business, the company thinks it is their duty to support and partner with organizations oriented towards *“meaningful positive change and social responsibility”*.

1.3.4 UMGB

Universal Music Group and Brands is a business inside the group which focus on creating marketing content using its artists to promote brands. Using strategy and creativity, the goal is to produce experiences and campaigns for clients around the world.

“Culture never stands still. People’s need and wants; their motivations and passions constantly evolve. Only by staying close to societal values and trends can we create content and experiences people truly care about. By fully understand culture we help brands to become part of the conversation, globally.” (UMGB, 2020).

Universal Music Group and Brands believes that culture is written with music and that music is *“the most powerful way of connecting people”*. Everyone is a fan of music and therefore your brand’s target are Universal’s fans. *“With our content reaching billions and teams in 74 countries, UMGB offers a unique approach to brand marketing. Whether your brand is looking to shift perception, reach a new generation, boost sales or build loyalty; we will help you define your voice in culture.”*

From social media content to events and showcases, UMGB already counts with several campaigns in its portfolio. Among the major clients of UMGB we can find Mercedes-Benz, Mastercard, Coca-Cola, Samsung, Unilever and Bacardi (Appendix 4).

As an example of an international UMGB campaign we have the video filmed for Imagine Dragons *“Thunder”* hit in Dubai. The purpose was to use the video to promote Dubai as futuristic, art related and culturally rich country, changing the perception most people have of the city as a shopping and beach destination. Branded content was also delivered by the brand and a behind-the-scenes footage to show *“Dubai’s hidden cultural treasures”*. As result, the

video achieved 100M views in 3 months, 1.2M of direct engagement and more than 3M euros of direct media value.

We can also look at national examples of UMGB campaigns. Everyone remembers the campaign during the 2018 World Cup where Shawn Mendes sang a version of his song “*In My Blood*” in Portuguese to support the Portuguese football team (Appendix 5). The music was distributed digitally, a video was also delivered with original content recorded by FPF, and the artist shared the content on his social media. The campaign resulted in a 13,8% engagement rate, 12,5% impressions, 860 K earned media value, 64.4 M of followers on FPF social media and 1.6 M likes. Portugal was the team with the highest number of total interactions, although the content produced was less than other teams. The campaign achieved more than 48M interactions and more than 1.37 M new fans. Many other campaigns have been launched with UMG’s Portuguese artists (Appendix 6).

According to Hélio Silva, Head of UMGB in Portugal, music reaches everyone and if everyone is a fan of music, then every brand’s target audience is a UMG fan. Therefore, partnering with UMG and building campaigns with music artists is a successful way for brands to bond with their audiences. What UMG offers through its artists is the “*money can’t buy experience*”.

1.4 Fruut, the healthy snacks brand

1.4.1 The Brand and the Product

The other player of this case study is Fruut, a sub-brand of Fruet, a Portuguese company created in 2013, located in Porto with production facilities in Viseu, that has been producing fruit for over 40 years. Fruet produces 100% natural snacks derived from dehydrated fruits and vegetables, free from additives. This is the brand’s identity and of its two sub brands, Fruut and Veegs. The brand produces every month around 16 tons of dehydrated fruit, making sales in the value of 1.7 million euros in 2017 (Meireles, 2019), and was created to bridge a gap in the snack market: lack of healthy options.

Fruut makes available a crispy and savoury snack that can be consumed anytime, anywhere, without harming our body and our health, discouraging the consumer from buying extra sugary and salty options. Along with the high fibre content, these snacks are free of fat, sugar, food

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dyes and preservatives, and it also does not contain gluten, becoming a great alternative for celiac and diabetic consumers.



Figure 5: Fruit Package for Red Apple flavour

Source: Fruit Website

The brand has two essential purposes: encourage the consumer to adopt better eating habits, making available natural and healthy products; and making the most out of fruits that because of defect or size are not sold, minimizing food waste and contributing to a more sustainable society. Taking this into account, one can conclude that Fruit has a purpose which ultimately leads to improving people's life's and also concerns about the planet.

Fruit produces nowadays tasty and crunchy dehydrated fruit slices, sticks and cubes, having added also nuts to their offers, that compete against all the other snacks in the market (cookies, cakes, chips, etc). The purpose of Fruit is to serve as a healthy option to other less healthy snacks, not substituting fresh fruit. Since its creation in 2013, Fruit has reused the equivalent to 25 million pieces of fruit.

The process of production of Fruit snacks involves 7 steps: washing, pitting, peeling, slicing, washing the slices, drying the slices in the oven (with a uniform dispersion of the heat), and packaging. The drying process reduces 90% of humidity in order to make the slices crunchy and tasty.

1.4.2 The Consumer and the Market

For its identity and characteristics, the brand is targeting people who are active and committed to having healthy eating habits (the majority being women between 25 and 45 years of age, according to studies conducted by the brand). They are also targeting celiac and diabetic patients.

Fruut snacks are aligned with the current tendencies in the agri-food market and with consumer's demands. According to the article from Portugal Global (2019), the biggest tendencies of the food sector in 2019 focused on the following points:

1. Looking for healthy alternatives to substitute salty and sugary products, as well as providing information on the origin and processes of the production of the products. In this sense, Fruut not only offers healthy snack alternatives, but also makes available on their website the information on the production of its products.
2. Products visually appealing that offer a combination of flavours and "true gastronomic experiences". The lookout for gluten free products is still growing. Fruut products are gluten-free and the brand offers a combination of dehydrated fruits and nuts;
3. Products that allow quick preparation, healthy and high-quality meals, with a big focus in fruits and vegetables. Fruut's thin dehydrated slices can be included in easy meals;
4. The consumption of "light and nutritious" snacks in between meals, where pieces of dehydrated fruit fit perfectly;
5. Ready to go meals or fresh products high in protein;
6. The preoccupation of the consumers to have a long and healthy life leads to a bigger interest in understanding the benefits of the products they are consuming. It is in this sense that Fruut communicates the benefits of its products;
7. The variety, the quality, the price, the flavour and the origin of the products are the most important factors to the consumers. The concern about the ecological footprint has been rising. Considering this, Fruut offers a variety of healthy, crunchy and tasty snacks with accessible prices. The brand not only make use of small or defected fruits, but they also utilize the skin and stones to feed animals and to fertilize soils, and they utilize natural processes without adding

chemicals like the dehydration by natural air, and water is only used for the indispensable necessary.

1.4.3 Brand Positioning and Competitors

The positioning of the brand was always to be “*The Healthy Snack*” within the snacks segment. However, due to the relative power of the brand in negotiating with supermarkets, many times the brand has to be where there is availability for them to be, as long as it makes sense for the brand. This means the brand can be found in the snack’s corridors or in the health and well-being section. The brand does not want to be a substitute for fresh Fruut but a healthy option to sugary and salty snacks, and therefore does not want to stand near fresh fruit.

The increase of self-proclaimed “*healthy snacks*” in the market has been very accentuated in the last years and so, although these snacks are not truly a competitor for the one natural ingredient healthy Fruut snacks, people see them as options in the healthy snacks segment. Many of these brands have sugar and other additives but position themselves as healthy and use similar positioning with a lifestyle focus and influencers to promote their products. In terms of direct competitors, Frubis is the main one. Established in Portugal since 2014, the brand sells for other countries also such as Spain, Poland, Hungary and Angola. Although Frubis presents itself as one ingredient crunchy snack, some of its products have sugar addition. The brand also used a different production method (mixed drying). However, the tone of voice is similar to the one of Fruut, using humor as a key point. Frubis also has an aggressive price policy.

1.4.4 Product, Price, Place and Promotion

Fruut offers nowadays thirteen varieties of snacks: red apple slices, green apple slices, apple slices with cinnamon, pear slices, coconut slices, pineapple slices, apple cubes with almonds and coconuts, apple cubes with peanuts, apple cubes with walnuts and sultanas, red apple sticks, apple with ginger sticks, apple sticks with cinnamon and green apple sticks (Appendix 7). The usage and combination of dry fruits with existing products is a recent development. Fruut understood that, in spite of being very well accepted in other international markets, in Portugal there has been a stabilization in the demand for dehydrated fruit snacks, and so the brand decided to innovate and bring a more complete snack for the customers who may have started

to feel tired of the existing offers, and also open doors for new customers. Other flavours were available, such as peach, which had a good adherence at first but soon were discontinued. Additionally, the brand has produced special editions such as the Christmas Edition in 2015 (Appendix 8), with apple slices covered in dark chocolate or the edition with a well-known surfer where the slices of fruit were undulated to remind the sea. However, at the moment Fruit believes it is not strategic to make these special editions since the brand is focused on the fixed products.

Regarding prices, the cost of Fruits snacks are as following:



					
PRODUCT	Maçã Vermelha 20g	Maçã Verde 20g	Maçã Canela 20g	Pera 20g	Abacaxi 20g
PRICE	0,85 € (PVP)	0,85 € (PVP)	0,99 € (PVP)	0,85 € (PVP)	0,99 € (PVP)
					
PRODUCT	Chipz Maçã 20g	Chipz Maçã Verde 20g	Chipz Maçã Canela 20g	Maçã, Amêndoas e Coco 20g	Coco 20g
PRICE	0,85 € (PVP)	0,85 € (PVP)	0,99 € (PVP)	0,99 € (PVP)	0,99 € (PVP)
					
	Chipz Maçã Gengibre 20g	Maçã e Amendoim 20g	Maçã, Noz e Sultana Dourada 20g		
	0,99 € (PVP)	0,99 € (PVP)	0,99 € (PVP)		
					
PRODUCT	Maçã Vermelha 60g	Maçã Canela 60g	Maçã Verde 60g		
PRICE	1,99 € (PVP)	2,19 € (PVP)	1,99 € (PVP)		

Figure 6: Fruit Catalogue of products according to size of package and price

Source: Own elaboration, based on Fruit catalogue

As for distribution, Fruit's products can be found in Portugal in supermarkets such as Pingo Doce or El Corte Ingles, in vending machines, gas stations and NOS cinemas, next to other snacks (Appendix 9). It is also possible to order Fruit snacks online on the website.

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Internationally, Fruut is present in supermarkets in Spain, Belgium, Czech Republic, Swiss, Holland and with white brands in France and Germany.

Throughout the years, Fruut changed its visual imagine two times, as we can see from the below image:



Figure 7: Fruut Packaging evolution, 2013 – 2020 (from the left to the right)

Source: Fruut

The first change of the packaging had the goal to make the packaging more appealing, showing the young and fun traits of the brand. The product gained a visual pattern which would easily identify the product inside and a more practical packaging (smaller and easier to transport). A few years later, the brand wanted to make the product even smaller so that it could be taken anywhere, which was one of the main focus when communicating the product. Also, the packaging became more sustainable since it was possible to reduce 25% of the plastic used in its the production. The internationalization of the brand was also a big driver of this change since the previous package was written only in Portuguese. Nowadays the package is multilingual, written in seven or eight languages, which allowed the brand to penetrate key markets. In visual terms, the idea was to clarify even more what the customer would find inside the package, by showing the fruit pieces and giving dynamic visual to the brand.

Fruut's tone of voice is familiar and transparent. In this sense, the communication is highly focused on health and good eating habits, sustainable policies and planet care. On the website we can find information on product variety, the method of production (*"We cut the fruit like grandma did and put it in a hot air oven to remove the water. That's how it gets so crunchy and with an intense fruit flavor"*), the reasons why the customer should choose Fruut instead of

other alternative brands (“*It only does you good*”, “*For your health*”) and the reasons why sustainability is a focus for the brand when producing its snacks (“*We believe that we must leave our children a better world than the one we received*”) (Appendix 10, 11 and 12). Besides, Fruut wants to be present in every good moment of its consumers lives and so it considers that making their customers smile while consuming Fruut snacks is the ultimate goal. Furthermore, the website has a section called “*blog*” where it offers consumers a variety of nutrition tips and healthy recipes (Appendix 13).

On social media, initially, the communication of the brand was made through social media, activations in events and bloggers. In the first years, the brand did not have a defined and structured communication strategy whereby the content shared had few impact. Facebook was the main channel used and included thematic rubrics such as healthy eating, challenges, new products and festive posts. In 2017 the brand structured its communication strategy focusing on four main daily rubrics: Fruut Bites, in which the brand suggested its products inclusion on recipes; Fruut Ativa, with small videos of easy and fast recipes; Fruut WOW based on sharing consumption moments in everyday life, incentivizing people to look at the product as a lifestyle; and Super Bowls posts, in which photographs of original and delicious bowls with fruits and vegetables were shared. On Instagram, the brand only replicated the posts and videos shared on Facebook and shared followers’ posts of Fruut snacks on a rubric called “Repost Day”. Regarding YouTube, in 2017 Fruuts channel counted with 61 subscribers and shared only videos of events where the brand was present and recipes. Nowadays, Fruut focus its digital strategy on Instagram, since it is the social media channel bringing more results to the brand (Appendix 14), by delivering useful contents, which are mainly recipes. Two years ago, worried that the audience might misunderstand what the brand was offering, the marketing team started to rethink about the contents and decided to maintain three rubrics:

- Videos with easy and healthy recipes. This is the rubric which collects more results, on average each video has 200k views, which helps captivating women mainly;
- An inspirational rubric called “*Fruut World*”, which challenges travelling influencers to take Fruut snacks to every country they visit and take inspirational pictures with Fruut products in beautiful places (allowing customers to travel at home and see amazing places and reminding them how easy it is to keep fruit on your diet even when you’re travelling);

- A humoristic rubric to show the product inside with animated and dynamic videos of the fruit pieces coming out of the package or funny images using the fruit pieces, with the purpose of attracting young and cool customers.

Facebook is still fuelled with content but the investment on this channel is smaller, more selectivity in the posts to be promoted, since the brand believes its audience is not there (Appendix 15), and on YouTube, Fruut shares the recipes videos and maintains some videos of campaigns and past events where the brand was present. This channel serves to store what happens with the brand and the press and recipes contents (Appendix 16). The brand is planning its entering on Tik Tok, which is growing immensely has a social media channel.

When it comes to events, the initial mindset was to be present everywhere possible (from color runs, marathons, health and well-being events and congresses), which was very important to increase brand awareness and guarantee the product's quality. Nowadays, the brand reduced a lot its presence in events, choosing only a few major ones. In spite of not being physically present, Fruut maintains the sampling on these events. The focus nowadays is on digital and point-of-sale presence. Still, the brand makes presence in several relevant international congresses around the world.

Within the scope of some partnerships, special editions were developed such as the lunchbox "*Heróis da Fruta*" in association with the Portuguese Association against Childhood Obesity, in which young consumers could find five packages of Apple Fruut for the snacks of the week and five collectible stickers that gave access to prizes (Appendix 17). Snacks were offered to students from 80 schools with the possibility of winning a study visit to the Fruut orchard and factory (Maketeer, Fevereiro de 2016). The "*Colour Run*" edition was developed for the event, combined several flavours of Fruut snacks and gave 10% discount on the registration for the event as well as offering merchandising (Appendix 18).

1.4.5 Concluding remarks on the brand

In all its purpose, partnerships and communication, taking into account the reflections on brands and costumers of the 21st century, Fruut is aligned with the factors which make successful brands nowadays. However, it struggles regarding advertising, as the majority of brands, with all the issues presented before, adding to it limited budgets. In order to successfully reach its

audience, Fruut came up, alongside with Universal Music, in 2019 with a video campaign featuring Diogo Piçarra, which will be presented in the following points.

1.5 “Só te Faz Bem” Campaign

1.5.1 The idea

Fruut’s motto is “*Make different*” and so the brand tries to have an innovative communication. This campaign was born during a meeting at Fruut, while workers were thinking about a strategy to increase brand awareness and remembered they had never seen a snacks brand contacting a music artist to make a promotional song. Fruut wants to make people fall in love with the brand and believes music is the greatest way to inspire people and touch their hearts. Just like music, the brand wants to arouse emotions and curiosity and make people smile, and so it became obvious that music was the path to follow. The idea to use a music video with a well-known portuguese artist was precisely to impact people and bond with the fans. The brand instantly thought that Diogo Piçarra would fit perfectly the campaign, not only because he is a portuguese artist which mainly writes and sings in portuguese and is very connected to his nation (align with Fruut’s characteristics as a national proud brand), but also because the brand believed that Diogo’s personality and Fruut’s personality could easily match. In order to understand better understand the attractiveness of the artist, Fruut also analyzed Diogo’s numbers in terms of social media, YouTube video views, Instagram followers and engagement with social media posts.

1.5.2 The Artist

Diogo Piçarra is one of the most well-known artists in Portugal. Born in Faro, Diogo became known after winning the Portuguese TV show “*Ídolos*” in 2012, which gave him the opportunity of a 6-month course at the London Music School and a recording contract with Universal Music Portugal.

Back in 2011, after finishing his degree abroad, Diogo started to record acoustic versions of well-known songs and uploading them on social media and Youtube.

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Nowadays he sings, writes and produces his songs and has many collaborations with other well-known national and international artists. His albums are certified Gold and even Platinum and many of his songs go straight into the top national charts.

In 2020, Diogo Piçarra is one of the top artists of Universal Music Portugal, having more recently sold out Altice Arena, the biggest show room in the country, which shows the big and dedicated fan community of the artist.

On social media, Diogo is funny, humble and likes to share a great part of his daily life with his fans and friends. In this sense, he also likes to share with his fans products and brands in which he believes in, and the work with Fruut, which will be developed further on, might have been accepted by Diogo in this sense, has a way to communicate a product that is healthy and will bring his fans benefits.

1.5.3 The Audience

It is presented below an analysis on the characterization of Diogo's audience:

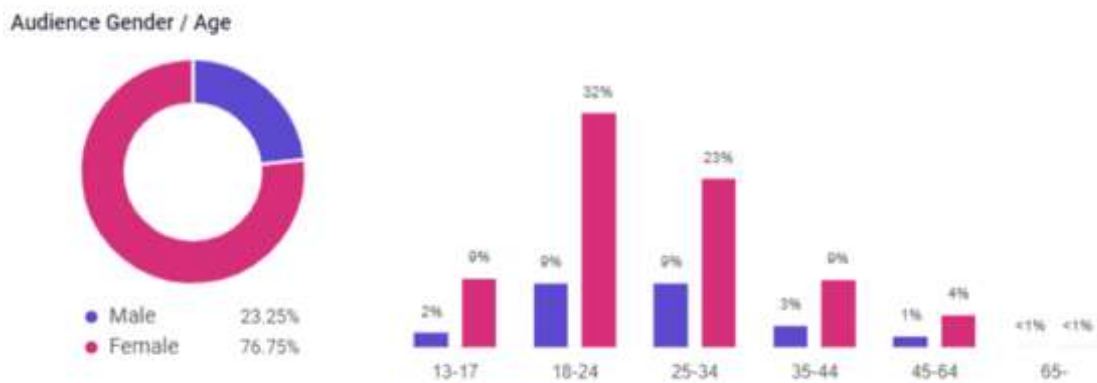


Figure 8: Diogo's audience according to age and gender

Source: UMG, 2020

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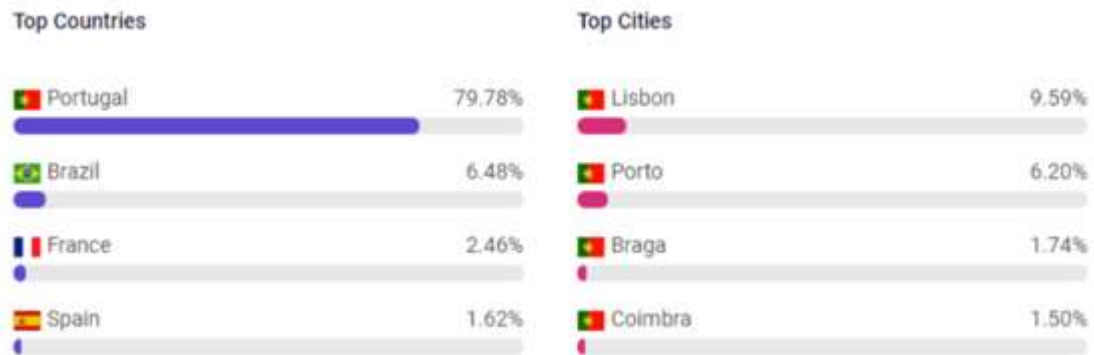


Figure 9: Diogo's audience according to country and cities

Source: UMG, 2020



Figure 10: Diogo's audience according to language

Source: UMG, 2020

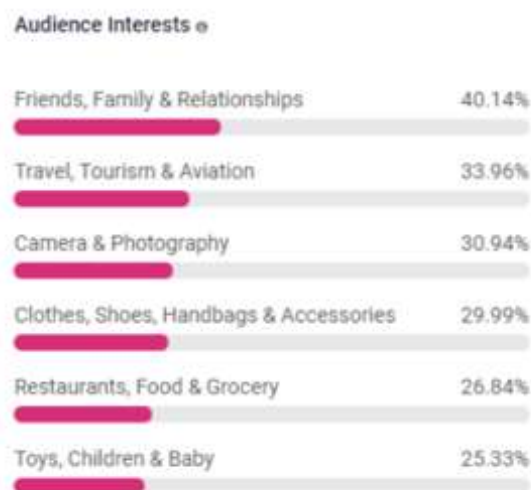


Figure 11: Diogo's audience according to interests

Source: UMG, 2020



Figure 12: Diogo's Spotify, Youtube and Instagram audience data

Source: UMG, 2020

As we can see from the information above, Diogo's audience is highly interesting for Fruut: mainly young Portuguese women, with several interests such as family and friends, traveling and food. The reach of the artist on social media and his engagement rate is also very interesting for this campaign.

1.5.4 The Deliverables and Channels

The deliverables defined for the campaign were:

- An original song composed by the artist;
- An original video of the song with the artist;
- Social media content for posts to be shared by the artist and the brand;
- Campaign email;
- Edition of the song for the digital platforms.

The channels used for the campaign were:

- Music video on Youtube;
- Posts for Instagram and Facebook;
- Campaign communication through E-CRM;
- Digital music on Spotify.

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Figure 13: Campaign video on Youtube

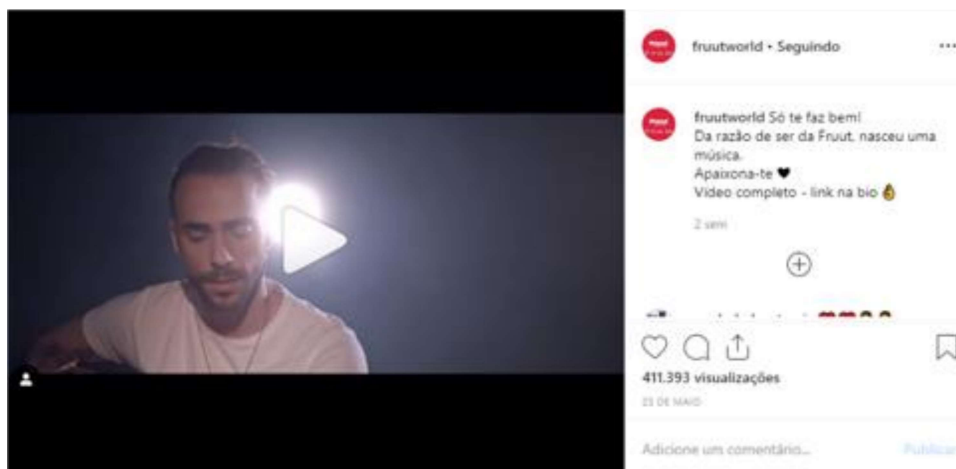


Figure 14: Campaign video on Instagram



Figure 15: Campaign posts on Fruit' Instagram

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Figure 16: Campaign posts on Diogo's Instagram



Figure 17: Digital edition of the music on Spotify

The purpose of the music video was to show the product and build a story around it. In the video we see not only Diogo singing and playing the guitar but moments where Fruit snacks are shared by happy people (couples, friends, colleagues and families). During the campaign, Diogo shared a tease of the video, which was linking to the entire version on Fruits YouTube channel, a way to increase Fruits YouTube followers since the whole video could only be seen in the brand's channel. The social media posts to be shared by Diogo allowed the brand to take advantage of the reach and audience of Diogo (464k followers), mainly on Instagram. Pre-launch posts with pictures of Diogo were shared by Fruit on Instagram to build curiosity around the upcoming campaign. Through E-CRM, Fruit made use of Universal's data base regarding Diogo's fans, to promote the campaign. And finally, the edition of the song in digital platforms would allow people to listen to the song on music streaming platforms and promoting the campaign across these platforms.

The main focus of this campaign was Instagram and Youtube. Instagram due to the fact that is more and more relevant among young audiences, especially women, and was the second

most used social media in 2019 (Marktest, 2019). Youtube as the most used platform for video consumption (Universal Music Portugal, 2019). Watch the video here: <https://www.youtube.com/watch?v=gBHopBX07nQ>.

1.5.5 The Results

The greatest impact of the campaign was on the video views. The campaign reached 1 million views in 5 days. However, the impact of the campaign on Fruut's social media followers was not the expected (around 1000 on Instagram and 2500 on Facebook).

Since the campaign was created and managed by the brand using Facebook Ads, the metrics used to analyse the campaign were taken from this service and focused on video views, Youtube traffic with links used in Instagram stories and google ads banners, and Facebook page likes with video teasers.

Since the Youtube views were more significant and had higher number of people watching the video until the end, which was not verified with the views on Facebook (many people only saw the first seconds of the video), at a certain point of the campaign the investment was focused on bringing people to the YouTube channel and to increase YouTube views, instead of promoting the video on social media.

An increase in sales was also notable, despite of being small, since it was a period where seasonality was not allowing the best production conditions and there were some difficulties in product placement on supermarkets.

2. Questions

1. In what way can the music industry interact with other industries?
2. What are the pros and cons of such a strategy?
3. Choosing the right endorser is key. Why? What are the factors we should take into account and what tools can we use to support the decision?
4. Besides the endorser, the channels and deliverables must be given a lot of thought. What is the importance of this choice? Do you agree with the channels and deliverables use or would you consider other?
5. What actions could be included in the campaign to achieve better results?

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3. Methodology

Firstly, to understand the purpose behind the development of the present case study, brief insights on 21st century brands and consumers are discussed, alongside with advertising and its current limitations. Through the understanding of how brands and advertising are struggling and how consumers are changing, one can see why a strategy such as celebrity endorsement may be successful. This strategy is specified even further regarding the type of celebrity used, in which music artists are shown to be the best endorsers, with highest reach and engagement.

Secondly, before focusing on music artists as celebrity endorsers, an analysis on the Music Industry and music consumption nowadays is made, to contextualize why music is a passion point and a channel to bond with potential customers.

Regarding the campaign studied, players must be presented and therefore UMGB, the department within Universal Music Group responsible for partnerships between artists and brands, and Fruut, the snacks brand which is being endorsed, are introduced to the readers.

With the purpose of gathering insights on UMGB and other examples of endorsement campaigns with Universal music artists, Hélio Silva, Head of Business Development and Licensing, was interviewed. This interview was especially important to understand why music is such an important driver of connections and why music artists can be considered the best endorsers a brand can choose.

Following this, Fruut's endorsement campaign is explained, regarding its purpose, the endorser and the deliverables chosen by the brand. To better understand the development of the campaign and its results, Ines Rodrigues dos Santos, Marketing Manager at Fruet (the group to which Fruut belongs) was interviewed. The interview had the main purpose of gathering information on how the brand has been acting within the market and how the campaign was constructed.

It is important to research on the concepts referred throughout this case study to better understand them. Therefore, secondary data was collected to write the Literature Review, more specifically scientific and academic articles on several concepts such as brands, advertising and celebrity endorsement.

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4. Teaching Notes

4.1 Target and Learning Objectives

The present case-study is intended to be used by professors, undergraduate and master students in marketing classes, as a tool to explore endorsement strategies in advertising and communication.

By providing a brief analysis on the status of advertising nowadays, this case study aims at exploring the endorsement strategy, specifically using celebrities in the music industry.

Consumers are more and more immune to advertising as they are constantly bombarded with advertising in many formats. In addition, competition is fierce as many brands in the market offer similar products and share similar ideas. To be successful, brands must build strategies which are effective regarding the way they communicate and interact with people. Strong customer-brand relationships are key and to achieve this, brands must do more than please the customer with their products. Brands must share their customers interests, be where they are and effectively interact with them, creating a bond that ties the customer to the brand beyond its technical use. As a consequence, we see brands sponsoring football matches, supporting social causes and communicating through well-known loved celebrities.

Celebrity endorsement started many years ago and is still a very powerful strategy used by brands to bond with customers. By using people that are already loved or seen as a role model by the public, brands can impact people and achieve good placement in the minds of consumers. This case study goes deeper and explores celebrity endorsement specifically with music artists. Musicians are said to be the celebrities which hold more love and fans comparing to other entertainment industries. This happens because music is everywhere, and everyone loves music.

In 2019, Fruut chose the portuguese music star, Diogo Piçarra, for an endorsement campaign, hoping to gather customer's attention and connect with them. Fruut is a Portuguese brand operating in the food sector, more specifically in the segment of healthy snacks. It's crispy and savoury snack made 100% of dehydrated fruit competes with Frubis (offering the same concept of dehydrated fruit) and other less healthy salty and sugary options (cereals, cookies, candy, etc). Fruut has been improving its image and offering along the years, and also finetuning its communication strategy. The purpose of the brand is very meaningful since it stands for better eating habits and less food waste. Moreover, it is proud of its national origin and wants to spread smiles through its customers.

The purpose of the present case study is to explore this campaign, analyse its results and understand what could have been done to improve them and the overall campaign.

4.2 Literature Review

4.2.1 Brand

The concept brand has been discussed for years, while many experts came up with their different definitions (Kapferer, 2004), but when was the concept of brand born? Civilizations in the ancient Mesopotamia and Greece identified their offerings (such as wine, ointments, pots or metals) using marks and names (Sarkar & Singh, 2005). In spite of existing since the start of formal trade, the focus on this concept started on the middle of the 1980's. In fact, Maurya and Mishra (2012) explain that the word brand comes from the Old Norse brandr meaning "to burn" associated with the tradition of cattle owners marking animals in order to identify them, and highlight the importance of understanding the concept in order to create, develop and protect businesses.

Nowadays, the American Marketing Association (2017) see brands as "*a name, term, design, symbol, or any other feature that identifies one seller's good or service as distinct from those of other sellers*". But this concept is much older and involves greater complexity.

In 1989, Farquhar presents the concept of brand as a name, design or symbol which increases the value of a product beyond its functionality, for the firm, the trade or the consumer. The author understands that strong brands open doors for the creation of new products and licenses and can act as barriers for new brands in the market.

Two years later, Aaker (1991) introduces new functionalities to the concept of brands by defining them as a name or symbol which identify products and services, distinguishing them from those of other sellers, clarifying the product's source and protecting both customer and producer from other competitors offering similar products. "*Unique brand associations have been established using product attributes, names, packages, distribution strategies and advertising*". The purpose of having a well-known brand name is to reduce customers sensitivity to price when making a purchase decision and to build a strong differentiation.

Kapferer (2004) goes even further by saying that more than giving a name, branding a product is about transforming the category of that product and implies long term involvement from the company, a big number of resources and skills.

Still nowadays, there is no single complete definition of the concept brand. Maurya & Mishra, (2012) characterize the concept of brand as dynamic, changing as the social, economic, cultural, political, technological and legal environment evolves. The authors believe brands are omnipresent, justifying that these are present in most aspects of life. The value customers perceive from a brand vary between functional and psychological associations and organizations must focus on minimizing the gap between the identity of the brand and what the customer perceives the brand is. Similarly, Maehle and Supphellen (2013) talk about expectations saying that the customer's choice of brands is based on their expectations about the product. Whether memory or stimulus based, customers choose according to the expectations they have that a brand will satisfy their needs. Brands must match these expectations.

Keller (2013) sees brands as something which creates awareness and builds reputation, a firm's most valuable asset. For him several dimensions can differentiate products which are concurrent and satisfy the same needs, whether these are rational and tangible (product performance) or symbolic and emotional (in accordance to what its brand represents).

Similarly, Aaker (2014) speaks not about dimensions but about perspectives: one functional and the other emotional. More than a name and a logo, a brand is a promise from the organization to deliver what the consumer expects the brand represents in a functional, emotional, expressive and social way. Thus, implying a relationship based on perceptions and experiences the customer has when he connects with the brand.

More recently, Buss (2016) approaches brands as a set of different intellectual properties and intangible assets (such as names, logos, terms, symbols, and designs or a combination of them), which can have different meanings for customers and firms depending on the business they operate. Some authors state that not only brands are an asset which adds value to the firm, but it is also a resource contributing to the firm's ability to have a valuable market offering for a certain segment of the market (Hunt, 2018). Thus, strong brands provide firms with sustainable brand equity and brand advantage in the market (Jain & Bariar, 2019).

The concept of brand has been gradually extended, due to customers becoming more and more demanding and the increase in competitor's activity (Świtała *et al.*, 2018). Moreover, nowadays brands are perceived as similar to humans, being able to attract, to seduce customers and make people dream, something with the capacity to make us fall in love and commit with (Becheur *et al.*, 2017). When customers see brands as having more than an object nature and assuming a human entity, the relationship between brand and consumers can sustain more quality (Delgado-Ballester & Palazón, 2019).

4.2.2 Brand Equity

Brand equity was firstly defined as the added value a brand brings to the organization, the business and the consumer, when complementing a product (Farquhar, 1989). Brand equity creates value for the firm through the incremental cash flows a product has by being associated with a brand. On the other hand, it creates value for the costumer through the increase in the strength of the association between a product and the perception the customer has on it (this strength is a determinant of purchase behaviour). Farquhar exposes three ways to create brand equity:

1. Building it, through positive brand evaluations (offering quality), promoting accessible brand attitudes (to impact purchase behavior) and developing consistent brand image (to foster the relationship between the customers and the brand);
2. Borrowing it, extending the name of the brand to new products, either within the product line or product category;
3. Buying it, through acquisition of an established company, its brands and products.

If we explore later literature review on this concept, we can conclude they usually fall under three perspectives: the financial perspective, the consumer perspective and the extension of the brand perspective.

In the financial perspective, a brand equity is the company's market value, "*the incremental cash flows which accrue to branded products over and above the cash flows which would result from the sale of unbranded products*" (Simon & Sullivan, 1993).

On the other hand, the consumer perspective implies that brand equity is the superior value obtained by a brand when compared to the value the product or service would obtain if it didn't belong to that brand. Aaker (1991), who developed one of the main brand equity models used, defined brand equity as the set of assets and liabilities within a brand, its name and symbol, which add or take value to that brand's products and its clients. These assets and liabilities are linked to the brand's name and symbol (brand loyalty, brand awareness, perceived quality, brand associations and other properties such as patents, trademarks or channel relationships) and if these elements change, brand equity might be affected. In consequence, brand equity brings value for the client, enhancing customers satisfaction and experience, and the company, generating marginal cash flows.

Keller (1993) goes further and presents a different approach by defining brand equity as the differential effect that knowing the brand has on the customer's response to its marketing activities. This implies favourable, strong and exclusive associations customers make when recalling the brand and which contribute to a positive image of the brand. The customer-based brand equity can be positive or negative depending on how favourably customers react to the product, price, communication and distribution of a brand, when compared with the same elements identified with another brand. Favourable responses can increase revenue and lower costs leading to higher profits. Thus, brand awareness and positive image are the two main sources of value for brand equity.

Ali and Muqadas (2015) introduce the memory factor and defend the brand equity concept is used to measure the power and influence a memory of a brand has on the customers buying behaviour, therefore also falling into a consumer perspective.

In spite of falling into a customer perspective, Tanveer and Lodhi (2016) explore the perspective of brand extension by defining brand equity as an intangible asset which creates an association between the brand and the consumers and can be acquired through the extension of products the brand offers. It's a way to understand the level of familiarity the customer has with the brand. Much like Aaker did in 1991, Tanveer and Lodhi (2016) concluded through its studies that brand awareness, brand associations and perceived quality are sources of brand equity.

Nowadays, the American Marketing Association (2017) defines brand equity as being related to “ (...) *the value of having a well-known brand name, based on the idea that the owner of a well-known brand name can generate more money from products with that brand name than from products with a less well-known name* (...) “, therefore falling into a financial perspective in which can conclude that consumers feel more attracted to brands that have a well-known name than brands they have never heard about.

Regarding the impact of brand equity, some authors state it creates competitive advantage for a company (Cheng & Tseng, 2010) and has a strong influence on customers satisfaction (Tanveer & Lodhi, 2016) and loyalty (Wang & Sengupta, 2016), irrespective of its prices (Shabbir *et al.*, 2017). “*Perceiving a brand in the aspect of its value, i.e., equity, is very important for the process of creating a competitive advantage of an enterprise, and its market position in comparison to other brands*” (Świtała *et al.*, 2018, p. 102).

Building brand equity implies creating a familiar brand with favourable, strong and unique associations (Keller, 2013) through consistent communication, satisfactory usage experience,

brand awareness and confidence (Wang & Sengupta, 2016), which nowadays is a challenging task given the competitive environment lived (Tanveer & Lodhi, 2016). In fact, being the value consumers associate with the brand, brand equity is built based on what consumers learn, feel, hear or respond to regarding brand activities through time (Girard *et al.*, 2017).

Therefore, marketers nowadays emphasize more and more the need of strengthening a firm's brand equity (Bashir *et al.*, 2019) through the strategic marketing activities.

4.2.3 Brand Awareness

Brand awareness has a significant impact on the decision-making of consumers since, when shopping, customers are more likely to choose a known brand than an unknown one (Hoyer & Brown, 1990). Products or services need recognition and that's why brand awareness is a key asset for the products success and a crucial factor contributing to *Brand Equity*.

In 1991, Aaker defines brand awareness as a potential buyer's capacity of recognizing or recalling a brand within a certain product category. This implies that the customers build a link between product category and brand name. The brand name is what creates the memory nodes in the minds of consumers. By linking brand knowledge to the brand name, *brand equity* starts being constructed (Aaker, 1991; Keller, 1993). The author says brand awareness is achieved through a process starting with a customer who recognizes a brand and finishing with the same customer believing that the brand is the only one within its category.

Percy and Rossiter (1992) look at brand awareness as the customers capacity to identify a brand within a certain product category with enough details to buy. Contrarily to what Aaker (1991) and Keller (1993) defend, the authors say that sufficient details does not imply identifying the brand name but frequently is the visual image of the package stimulating the purchase. Additionally, brand name recall is not required as brand awareness may come from brand recognition. This means there is a clear difference between brand awareness through recognition or recall.

For Djakeli and Tshumburidze (2012), brand awareness measures the knowledge a customer has regarding a brand's existence and the familiarity with the life and availability of that brand's product. "*It is the degree to which consumers precisely associate the brand with a specific product*".

Similarly to Aaker, Keller (2013) defined brand awareness as the customers capacity to recall or recognize a brand or the customers knowledge about the brand and ads that the customer must have had to be expose to that brand before. Brand awareness depends on the ability a brand has to stand out and conquer a place in consumers' minds.

More recently, brand awareness was said to be the space occupied in the customer's mind by a brand which depends on the consumers' memory capacity (Garg, *et al.*, 2016).

Contrarily to Aaker (1991), Romaniuk *et al.* (2017) defend brand awareness as the capacity of a customer to recognize or recall a brand as being part of a particular product category (the customer is not given the category).

To simplify, the concept of brand awareness could be described as the customer's consciousness that a particular brand exists and is related with a certain product (Świtłała *et al.*, 2018). Therefore, it is important that firms provide the best information possible regarding their brand and products so that they can attract potential consumers (Ansari *et al.*, 2019).

Aaker's Brand Awareness Pyramid

According to Aaker's Brand Awareness Pyramid (1991), there are three main levels of awareness: brand recognition, brand recall and top-of-mind. The first level, brand recognition, is important when the customer is choosing a product in the point of sale and implies customer's capacity to identify, among a set of brands and within a certain product category, the ones they have heard of in the past (Aaker, 1991; Keller, 2013). There is a connection between the brand and its product category but not a strong one. Brand recognition involves prior customer knowledge of the brand when asked about or showed the brand (Huang & Sarigollu, 2012), and is more important in store, where the brand is present (Djakeli & Tshumburidze, 2012). Keller (2013) adds that brand recognition is not only the capacity to remember a brand when thinking about the product category but also when the customer thinks about the context in which we consume it (What am I eating for lunch? Kellogg's!).

The second level of the brand awareness pyramid, brand recall, is further explored as lying on the customer's capacity to remember a brand while making a decision, without being given options (Huang & Sarigollu, 2012). This level implies that the brand occupies a stronger position on the consumer's mind. Djakeli and Tshumburidze (2012), talk about recovering a memory of the brand when given a product category. *"The relative importance of brand recall and recognition will rely on the degree to which consumers make election-related decisions*

with the brand present or not". Brand recall is more important on situations such as online shopping.

The final level is the top-of-mind which refers to the first brand mentioned by the consumer within a product category, thus being a position which all brands aspire to (Aaker, 1991).

Besides the three levels explored above, one can find a pyramid with 4 levels of brand awareness, being the bottom one the brand unawareness. A fifth level, not included in the pyramid, named by Aaker "*dominant brand*", applies when customers only remember one brand within a product category.

Brand Awareness and other variables

Most literature shows significant connections between brand awareness and other concepts such as purchase intention, customer satisfaction, perceived quality, customer loyalty and the marketing-mix elements.

Looking into the variables which are influenced by brand awareness, Keller (1993) defends that high levels of awareness may increase the efficiency of the brand's communication and lead to high customer loyalty, diminished vulnerability to competitors' actions and increasing probability of brand choice. Brand awareness is one of the main assets creating value for a brand and is positively associated with brand equity and market outcomes (Huang & Sarigollu, 2012). In fact, strong brand awareness leads to high volume of sales and higher market share (Djakeli & Tshumburidze, 2012) and when accompanied by customer satisfaction leads to customer retention and market leadership (Garg *et al.*, 2016). Moreover, brand usage also increases with brand awareness since when associated with known name brand, a product can achieve customer preference and increase purchase intention (Kim & Kim, 2016). Brand awareness not only has a positive impact on customer loyalty (Dhurup *et al.*, 2014; Kim & Kim, 2016) but also on perceived quality (Oubina *et al.*, 2014; Kim & Kim, 2016).

On the other hand, to build awareness is important have an intensive distribution of the product and strong brand investment on communication (advertising), furthermore, premium prices are also positively correlated with brand awareness (Huang & Sarigullu, 2012). Similarly, Garg *et al.* (2016) defends there is a significant connection between brand awareness and the marketing-mix elements, since clients want products which are available in various points of sale and are more satisfied when they are familiarized with the brand.

According to Djakeli and Tshumburidze (2012), to create awareness brands need to build a reliable brand image, slogan and tagline and it is easier to reach it when brands choose names

which are simple and easy to pronounce or write, unique and distinct. In addition, the message passed to the customer by brand, through *advertising* and other communication strategies, should be consistent. In fact, Batra and Keller (2016) speak about Integrated Marketing Communications (IMC), whereby the authors try to understand the customer journey and how the customer processes brand communications. Nowadays consumers receive brand messages through various channels, from traditional mass media (TV, radio, print ads, etc), newer online media (search ads, display ads, websites, email, social media or mobile), word-of-mouth and advocacy (social influencers), and sales force and personal selling interactions in store. The idea behind the integration of marketing communication is the optimal combination of available communication options, using different messages and media channels and creating both online and offline synergies, throughout the customer journey.

Brand awareness comes from the need to generate brand credibility and customer loyalty in the first moments of involvement with the brand (Thakshak, 2018). It is constructed by establishing a relationship with the consumer and conquer their trust, through the brands' products (Ansari *et al.*, 2019).

4.2.4 Advertising

In 1994, Rust and Oliver defended that technological developments would murder advertising; however, technology and media progress have been triggering the evolution of advertising, in such a way that definitions and effects should be updated constantly (Kerr & Schultz, 2010).

According to Richards and Curran (2002), the first recognized definition of advertising came up in 1923 and defined advertising as “selling through print”. Vakratsas and Ambler (1999) explained that at the time, academic journals simply considered ads as inputs to generate consumers response and Dahlen and Resengren agreed this definition was basic but aligned with the exclusive media format which was accessible at the time. By the end of the 20th Century many definitions were emerging such as paid, non-personal communication, known sponsor, mass media format and persuasion/influencer. Advertising was defined as “*a paid, mediated form of communication from an identifiable source, designed to persuade the receiver to take some action, now or in the future*” (Richards & Curran, 2002), fostering relationships between brands and customers (Jaishri & Shruti, 2006).

Following this evolution of the concept, Keller (2013) goes further defending advertising as any paid form of non-personal presentation and promotion of ideas, products and services by a known sponsor, having as main goals the creation of awareness, the presentations of necessary information for consumers and the improvement of the knowledge of the brand as well as its products and services (Manickam, 2014).

Nowadays advertising can be simply defined as a promotional tool, dedicated to influence through the understanding of the product being presented, with the purpose of providing information which will lead to purchase intention (Majeed *et al.*, 2020).

Efficient advertising implies that marketers pay attention to the information they provide and how they deliver this information to consumers (Rehman & Vaish, 2013) and depends on the channels used to construct the brand, having the ultimate goal of guaranteeing a place in the minds of consumers and obtaining profit (Manickam, 2014).

The role of advertising is distinctive and characterized by fierce competition. With the high number of media and formats available nowadays, some consider advertising as the most fragmented marketing discipline (Eisend, 2015). We see advertising everywhere, from radio to television, social media, website, outdoors, in a magazine or a newspaper (Kumar & Gupta, 2016). The efficiency of advertising is diminishing as more people learn to ignore it and avoid it and are attracted by other communication channels (Deuze, 2016).

As a consequence of evolution, three dynamics were identified which may help understanding the future of advertising: the increase of new media and formats, the changes in consumer behaviour in response to advertising and the growing number of extended advertising effects (Laczniak, 2016) and so the concept of advertising was re-conceptualized as brand communications with the purpose of impacting people (Dahlen & Rosengren, 2016). Moreover, gone are the days where advertising was a one-way sales pitch, now advertising is a two-way conversation between brands and customers. Brand's focus is no longer product but rather relationship oriented (Kumar & Gupta, 2016). Furthermore, technology advancements influenced advertising opening the possibility for marketers to deliver to individuals and consumer segments tailored brand messages (Noort *et al.*, 2020), which has a positive effect on this relationship oriented two-way conversation.

We also witness the different approaches brands have regarding their communication on different platforms. In the last years, there has been a great growth of social media advertising through various platforms such as Facebook, Youtube, LinkedIn or Instagram. Each platform provides a unique experience for the consumer and on each advertising delivers a unique profile

(Voorveld *et al.*, 2018, p. 41), thus “(...) *the social media platform provides the environment of the ad*”. Instagram, for example, is said to be more entertaining. As social media is more and more present in people’s lives, it’s only natural that this is one of the places to be when advertising.

Another recent trend is influencer marketing. Being a highly promising discipline of digital marketing, it allows not only to engage with people and influence desirable audiences, but also, if managed properly, can be much effective (Brian Solis, 2018). Influencer marketing can be most efficient when using celebrities to endorse your product, a concept called *Celebrity Endorsement*.

4.2.5 Celebrity Endorsement

Using celebrities to communicate products and brands is not something new, in fact it’s a practice which goes back to the late nineteenth century, since it is an advertising strategy which helps to create brand awareness in the market (Ansari *et al.*, 2019).

Endorsement is as a common *advertising* technique (Kamis, 1990), with the purpose of influencing consumer behaviors (Dean, 1999), which promotes products and services (Halonen-Knight & Humerinta, 2010).

McCracken (1989) believed that associations transferred by celebrities were more powerful and deep. This may be the case since people find the opinions of celebrities to be more trustworthy, an “*authentic source of information*” (Erdogan, 2001). Celebrity endorsement is considered to be among the most effective advertising strategies (Spy *et al.*, 2011), which helps building brand’s credibility and attractiveness (Mishra, 2015), and it is also the focus of this case study. Celebrities are considered as more credible than non-celebrities due to the attention and recognition they get from the public (Yöreş, 2017).

Celebrity endorsement is commonly defined as the process of social influence through which people try to embody the endorser’s identity by adopting their beliefs and actions. Endorsers are dynamic and should have attractive and likeable qualities (Atkin & Block, 1983) which are transferred to the endorsed products through brand communications (MacCracken, 1989; Langmeyer & Walker, 1991; Walker *et al.*, 1992). Consumers who identify with a celebrity endorsing a product will purchase it hoping to claim the transferred meanings to their lives (McCracken, 1989). That is the idea supported by the Meaning Transfer Model, in which

celebrities build a *persona* to whom society assigns characteristics and meanings, which are transported to the products being endorsed which then transfer these meanings, values or qualities to consumers (Erdogan, 1999) through the purchasing and consumption of the product (Jain & Roy, 2016). People buy brands promoted by celebrities as an attempt to shape their image similarly to the endorser (Albert *et al.*, 2017). The Meaning Transfer model is said to be the most holistic of the models as it clarifies like no other the whole endorsement process (McCracken, 1989; Schimmelpfennig & Hunt, 2020).

Other models have been constructed to help brands selecting celebrity endorsers: Source Credibility Model, Source Attractiveness Model and Product Match-Up Hypothesis. The Source Credibility Model lies on the fact that a message coming from a credible source can influence people's beliefs, opinions, attitudes and behaviours (Erdogan, 1999). Credibility depends on the endorsers' level of expertise and trustworthiness, perceived by customers (Goldsmith *et al.*, 2000).

The Source Attractiveness Model, on the contrary, chooses the endorser based on their attractiveness, to benefit from celebrity status and physical appeal (Singer, 1983). Attractiveness is seen not only in physical terms but also regarding personality, lifestyle and intellectual dimensions (Erdogan, 1999), however brands usually focus on physical attractiveness when building a celebrity endorsement campaign (Erdogan & Baker, 2000; Tantiseenepong *et al.*, 2012). Attractive endorsers are more successful at changing beliefs (Debevec & Keman, 1984) and influencing purchase intention (Petroshius & Crocker, 1989).

Finally, the Match-Up Hypothesis defends that celebrity and product message should be aligned for the endorsement to be effective (Kamins & Gupta, 1994), beyond being credible and attractive. The match between the endorser and the brand depends on how strong customers perceive the fitness between the brand and the celebrity image to be (Mishra & Beatty, 1990). This last is, according to the brand studied in this thesis, the one used to decide the celebrity endorser in the case study earlier presented.

Despite of being different, the models have some communalities, such as the consumer-celebrity relationship. These relationships, although being shaped by a one-way communication (from the endorser to the consumer) can become real and intense for consumers, just like a face-to-face one, with feelings of friendship and understanding towards the endorser (Chung & Cho, 2017). This relationship is even deeper when celebrities use a personal and intimate tone of voice.

Celebrity endorsement brings many benefits for brands, however this strategy also involves risks. Erdogan (1999) evaluated the pros and cons of using Celebrity Endorsement as a strategy. Among the benefits, the author states: increased consumer attention regarding advertisements; brand image polishing (as celebrities help brands standing out); product introduction or repositioning; and brand introduction to foreign markets. Other authors talk about product and brand appeal (Dickenson, 1996); financial benefits such as higher stock price (Russel *et al.*, 2005); favourable consumer attitude towards the brand and its advertisements (Amos *et al.*, 2008; Choi & Rifon, 2012), stronger emotional connections (Doss, 2011); and favourable consumer behaviours such as purchase intention and purchase (Malik & Guptha, 2014). Regarding the risks, attention may be effectively captured by the celebrity but not the product leading to brand overshadow (Erdogan & Baker, 2000); changing of consumer tastes and endorsement resistance (Doss, 2011); change of image and overexposure (a celebrity endorsing many brands) may negatively impact the endorsed product (Kim & Sung, 2013); given that the celebrity is the face of the brand, all controversy regarding the him or her may harm the brands image (Knittel & Stango, 2014); and finally it is expensive and sometimes challenging to choose a celebrity.

In order to reduce risks, at least the ones brands can control, factors such as image, trustworthiness and familiarity alongside with product fit, are important to consider when choosing an endorser (Miciak & Shanklin, 1994; Erdogan *et al.*, 2001). In fact, recent authors state that effective endorsements lie on wishful identification, feeling of similarity between consumer and endorser, and trust (Schouten *et al.*, 2020). A good endorsement can increase not only brand awareness but ultimately lead to brand preference and brand love.

Some say perceived importance and use of endorser selection criteria vary among cultures (Erdogan *et al.*, 2001). “*Working through influencers is never just a matter of finding a personality with a lot of followers or subscribers, it’s a decision filled with strategic considerations*” (Taylor Hulyk, 2015). The perfect match between a brand and influencer occurs when both parts are able to build a story, moreover, the harmony between the endorser and the message being delivered increases believability and acceptance resulting in a trustworthy endorsement (Seno & Lukas, 2007; Hung, 2014). It is also important to provide training to celebrity endorsers before they start to endorse the brand or product (Majeed *et al.*, 2020).

4.2.6 Brand Love

The concept of brand love emerged as consumers tend to attribute emotions and characteristics which are human to a brand they love (Aaker, 1997; Fournier, 1998; Firestone *et al.*, 2006). This recent concept explains why if a common brand is discontinued, consumers will find another to substitute it, but if a lovemark disappears, consumers will miss them.

Carol and Ahuvia (2006) defined brand love as the degree of passionate emotional attachment a satisfied customer has for a particular brand name. The authors argue that hedonic brands are more likely to gain love from satisfied customers than utilitarian brands as a result of their tendency to generate stronger emotional responses.

A few years later, Albert and Merunka, (2013) go deeper and define brand love as the “*psychological construct comprised of excitation, infatuation, and obsession with a brand*”. The authors believed brand passion, characterized by an ideal and obsessive presence of the brand in the consumer’s mind, leads to the desire to maintain a long-term relationship with the brand.

According to the Triangular Theory of Love, there are three key factors within a love relationship, being them intimacy, passion and commitment. Similarly to human relationships, these are the factors within a consumer-brand relationship, ideally resulting in brand love (Aaker, 1997; Kim *et al.*, 2001). As we have seen, Albert and Merunka (2013) considered excitation, infatuation and obsession.

In terms of what builds brand love, Albert *et al.* (2008) argue that it is supported by dimensions: the cognitive one, based on brand idealization and its presence in the consumer mind; the emotional one, which implies the desire, attraction and link between consumer and brand; and the behavioral one, which includes positive word-of-mouth, the purchase of the brand at higher prices and the persuasion of other consumers to buy it. Similarly, Delgado-Ballester and Palazón (2019) also talk about three dimensions: self-brand integration, positive emotional connection and irreplaceability and uniqueness.

Brand love is usually expressed in a self-oriented manner, whereby consumers are concerned with what the brand has to offer them, and can be experienced through several components: great qualities, strongly held values and existential meaning, intrinsic rewards, self-identity, positive affect, passionate desire, a sense of natural fit, emotional bonding and anticipated heartbreak, willingness to invest, frequent thought and use and long relationship history (Batra *et al.*, 2012).

In spite of the growing attention around this concept, there is still little understanding about what factors influence a consumer-brand love relationship as well as what are the behavioral consequences of such relationship. Some authors defend that brand or product characteristics (Carroll & Ahuvia, 2006; Batra *et al.*, 2012) influences brand love whereas others consider it is brand trust and identification (Albert & Merunka, 2013). According to a study from Becheur *et al.* (2017), conviviality is one of the traits of a brand which stimulates brand love, and therefore brands should integrate it within the brand by communicating through an endorser who reflects this personality traits. Managers should focus on those personality traits of the brand which create greater love links between the customer and the brand, for long-term relationships to be established.

Regarding its consequences, brand love is said to influence important marketing variables such as word of mouth, brand loyalty, price sensitivity and forgiveness of brand failures (Batra *et al.*, 2012) and gain a sustainable competitive advantage over other brands that simply use brand loyalty programs (Yang, 2010). In fact, when consumers love a brand they are usually willing to pay more, to collect its offerings, to share and recommend the brand and its products (Zhou *et al.*, 2019). Brand love can be similar to fanaticism, in a way that the consumer is so affected by the feeling that he or she will stop buying other brands (Coelho *et al.*, 2019).

Lovemarks transcend brands as they aim at the consumer's heart as well as their mind, creating an intimate and emotional connection between brand and consumer (Loureiro & Kaufmann, 2017).

4.3 Animation Plan

Session	Objective	Approach	Time
First Step	<ul style="list-style-type: none"> • Understand the foundations behind the theme of the case. • Read and understand the case. 	<ul style="list-style-type: none"> ○ Briefly discuss on the challenges advertising is facing nowadays and the most common types of advertising. ○ Present the case to the class. 	60 minutes

The Case Study of Fruit and Universal Music

Second Step	<ul style="list-style-type: none"> • Further explore the case. • Briefly introduce the players: Fruit and UMG. 	<ul style="list-style-type: none"> ○ Introduction of the brand Fruit and its positioning in the market. ○ Introduction of Universal Music Group and UMGB, with presentation of other celebrity endorsement cases. 	30 minutes (15 for each)
Out of Class	<ul style="list-style-type: none"> • Understand more deeply the concept of <i>Celebrity Endorsement</i>. • Analyse the competitors and the consumers. 	<ul style="list-style-type: none"> ○ Individual reading of literature review on <i>Celebrity Endorsement</i>. ○ Research on the market of healthy snacks and consumer habits in 2020. 	60 minutes
Third Step	<ul style="list-style-type: none"> • Resolution and discussions of the case study questions. 	<ul style="list-style-type: none"> ○ Dividing the class in small groups. ○ Distribution of the questions among groups. ○ Discussion and resolution within the groups. 	60 minutes
Fourth Step	<ul style="list-style-type: none"> • Presentation and conclusions. 	<ul style="list-style-type: none"> ○ Presentation of 5 to 10 minutes by each group. ○ Discussion and feedback on the answers. ○ Main conclusions according to the professor. 	90 minutes

4.4 Animation Questions

1. What is the positioning of Fruut in the snacks market?
2. In what way could the brand improve its communication, taking into account the tendencies of the consumer regarding the food market in 2020 and its competitors?
3. What could be the main objective of Fruut with this campaign?
4. Do you think the artist presented is align with the brand values and image?
5. What KPIs did the brand use to analyze the impact of this campaign? Would you use others?

4.5 Case Study Proposal Resolutions

1. In what way can the music industry interact with other industries?

Music is highly present in our lives as people spend a lot of time listening to music, either actively or as a background to what they are doing. In fact, music consumption is increasing due to new services which allow people to listen to music any time and everywhere, in the most innovative ways. Moreover, music is a passion point. It transforms our lives, improves our humor, creates connections and makes every moment more emotional.

Given the struggle brands face nowadays to create effective advertising, a need for intimately bonding with customers has emerged. For the past few years, the highly competitive environment between brands which offer similar products, the more informed and demanding customers and the thousands of advertising campaigns with which people are bombarded every day in many forms, have made it hard for brands to stand out. The focus for 21st century brands is to find pain points or passions shared by their target audience and use them to reach and bond with them. Music can be a strong passion point to connect with customers.

To use music as a channel to bond with customers is to use music artists as brand endorsers. Celebrity endorsement is an advertising strategy which implies using a celebrity to promote a

brand or product. This strategy is very effective given that celebrities have a high digital reach and great engagement from people who admire them and see them as role models to follow. Using such a strategy helps brands building credibility and relevance in the eyes of potential customers. According to statistics, the music industry is the one with more fans worldwide. Music artists are at the top of the charts when speaking about record numbers of followers on social media and, therefore, can allow brands successful opportunities for product placement through their social media channels. Thus, brands should use music artists as endorsers as they are the greatest influencers.

In fact, brand partnerships have become an important area within music companies and one of the key services provided to artists. Big music companies such as Universal Music Group, already have a specific department to develop and manage artists partnerships with brands.

2. What are the pros and cons of a *Celebrity Endorsement* strategy?

Celebrity endorsement is a strategy which brings many attractive benefits to brands. One of them being the increased attention and awareness brands receive, when compared to traditional advertising, as they have access to a wide range of people who will effectively watch the advertising because they admire the endorser. Furthermore, brands are able to improve their image and become more credible, as the endorser is seen by the admirers as a credible source of information. Having someone with a good reputation and a wide range of admirers as the face of your brand, allows you to retain that good reputation and credibility. By having access to a dedicated fan base, brands are able to build more easily and quickly an emotional connection with the public. As the celebrity is now connected and represents the brand, the admiration towards the celebrity is very likely transferred to the brand and its products.

On the other hand, people who see the endorser has a role model will most likely buy the product being endorsed, as they want to resemble that person or ambition a similar lifestyle. Therefore, we can say that this strategy generally has good results not only in terms of awareness but also in terms of generated sales.

Standing out among competitors is also a strong advantage this strategy brings. Nowadays many brands have similar positioning in the market and offer the same products. By associating with particular unique persona, brands guarantee a differentiation advantage.

Product positioning and new market opportunities may emerge from celebrity endorsement strategy. Product positioning is acquired when associated with a particular celebrity with a

certain status and representing a certain lifestyle. On an international perspective, using a well-known celebrity will allow a brand to enter more easily a foreigner market.

Although celebrity endorsement has quite a few attractive advantages it also has its risks. Having a celebrity as the face of the brand is a risky strategy, given that the image of the brand becomes dependent on the image of the celebrity. Not only can the brand acquire a few haters, people which do not see the endorser with good eyes or as credible, but also any controversy around the celebrity may have a negative impact on the brand's reputation.

Also, being dependent on a person may imply that whenever this person says something, takes a side, stands for a cause, or associate with any initiative or idea which is not aligned with the brand, it might change the brand's image in the eyes of customers or even confuse them.

Another risk of this strategy is to choose a celebrity which is already endorsing other brands. By being the face of various brands, endorsers are likely to lose credibility in the eyes of customers and if the endorser loses credibility, the brand loses credibility. On the other hand, for some people credibility of what is being said is always questionable, since the celebrity is being paid to promote the product.

Even when the brand has successfully chosen the right endorser, brand overshadow becomes a risk when the attention is focused on the celebrity but not on the product or the brand being endorsed. This would represent an investment with no return.

Finally, celebrity endorsement is a very expensive strategy and should be given a lot of thought.

3. Choosing the right endorser is key. Why? What are the factors we should take into account and what tools can we use to support the decision?

When thinking about a celebrity endorsement strategy, the main concern is the endorser. He or she will be the face of the brand. This means that the person must identify with the brand, in terms of personality, image, values, interests and beliefs. The endorser must fit the brand to give the campaign credibility. It might be easier to choose an endorser who already has a connection with the brand or its products, in order to guarantee a more genuine communication and association. It is important to build a story around the brand and the endorser.

Furthermore, to avoid any controversy around the brand, brands should look at the endorser's actions and likelihood of being involved in a controversial situation.

Secondly, brand must analyze the endorsers audience in order to make sure they belong to the target audience of the brand. There is no point in associating with a person whose admirers are not likely to buy your products. Associating with the right endorser gives you reach and awareness.

The engagement between the celebrity and the audience should also be measured, thus, to understand the impact and relevance the strategy may have. Nowadays marketing all about interacting with customers, bond with them and creating relationships, and if we find a group of people which deeply interact with the endorser and the other way around, we ensure that a discussing may be built around the campaign.

Beyond the endorser's established fan base, it is mandatory to analyze the celebrity's likability by the general public. In order to help us with this particular point, a tool has been developed which reflects a celebrity's level of popularity among those who recognize him or her as a celebrity. The Q-rating is calculated by the division between the percentage of the total sample rating the celebrity as being among their favorite and the percentage of the sample who recognizes the celebrity. This rating helps us filtering less attractive candidates during the selection of the endorser.

4. Besides the endorser, the channels and deliverables must be given a lot of thought. What is the importance of this choice? Do you agree with the channels and deliverables used or would you consider others?

The choice of the channels depends on where my audience is. In this case, Fruut wanted to reach mostly young adults, which are very present on social media. Instagram has been growing not only as social platform for people to communicate with each other but also for brands to share their personality and their business. In fact, Instagram has been evolving with features which allow people to buy products inside the platform, allowing businesses to growth. This was the main platform used by Fruut and Diogo Piçarra to share the campaign posts. On the other hand, Youtube is still the greatest platform for video consumption and therefore it was chosen to share the campaign video. Facebook is still a platform used by many young adults and therefore was chosen on a secondary level, to repost the content shared on Instagram. It is important to analyze the platforms and channels to use as they will allow us to reach our target.

On the other hand, the deliverables will allow the brand to impact the people and effectively deliver their message. In this case, the deliverables chosen were the social media posts, which

makes sense based on the arguments given in the previous paragraph, and the music video. The purpose of the social media posts initially was to create curiosity around the campaign that was coming and then to impact people with the campaign video and posts accompanied by the phrase “Water your days like seeds and embrace those who are yours forever”. All the messages on the video are related to important factors about Fruut snacks: why one should choose Fruut, where you can eat it, how you can eat it and even how it is produced. The main idea of the brand was to show that Fruut makes people smile because Fruut snacks are present in moments of happiness. Such a deep concept could only be accompanied by an emotional video to communicate the message. A video with an adored artist, singing a beautiful song and showing happy moments shared by couples, families and friends, during which they eat Fruut slices. The message being delivered throughout the song is that if you do good “It only makes you good”. This relates to the fact that by eating a snack which helps reducing food waste (made of defective or small apples), you are also being healthier as the snack is a 100% made of dehydrated fruit. The video also shows how one can take and eat the snacks everywhere: at work, at home, on an outside gathering. The variety of Fruut snacks and how they can be consumed is communicated during the video. Furthermore, we can see the process through which Fruut snacks are made: a man collecting the apples, carefully cutting them in slices and cooking them in the oven.

Choosing the right deliverables is important as they constitute the means to interact and bond with the public. The language used in the deliverables must be the language used by the brand and the target audience.

5. What could have made a difference on the impact of this campaign? What actions could be included in the campaign to achieve better results?

Fruut’s campaign was very focused on social media, which makes sense since this is where the target audience is. However, to boost the brand awareness effect, there could have been an extension of the campaign to the point-of-sale. This would not only reinforce the campaign but also incentivize people to consider Fruut snacks in the moment of purchase.

An example of a point-of-sale action could be having posters of the campaign near the snacks so that people remember and recognize the product they have seen being promoted on the campaign and consider it at the moment of purchase. Campaign posters could also be exposed on street outdoors near supermarkets.

The Case Study of Fruut and Universal Music

Using supermarket magazines and brochures to promote the product and the campaign could also allow, similarly to the previous example, customers to recognize the product and remembering the campaign in the moment they are considering certain products for purchase. Following this example, online ads on supermarkets websites would also serve as a mean to further communicate the campaign to those who search and buy online.

The brand could have gone further and increase the probability of costumers buying the product by giving them an incentive such as prize. Initiatives such as using packaging codes so that people could buy the product, collect the codes and win a showcase ticket of the artist would not only guarantee a deeper interaction with the campaign, out of social media, but also increase sales, especially since the campaign is using an artist with a wide and loyal fan base. Regarding similar online initiatives, Fruut could have launched a contest in which customers would share a post on social media of a moment during which they are eating Fruut snacks. The most original picture would be announced by Diogo and would have access to a meet and greet.

Despite social media, other means could be thought to increase the reach and magnitude of the campaign, such as TV commercials. Radio could also be used with audio ads of the video campaign, in order to reach people while driving and even become a catchy song.

In spite of this, there are critical factors which limit a campaign such has budget. A limited budget can force a brand to make decisions and not being able to do everything as idealized.

4.6 Resolution Slides

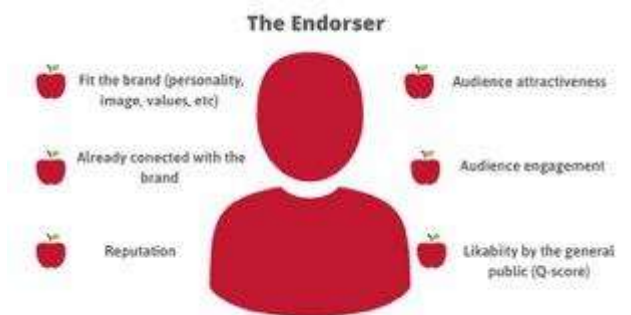


Figure 18: Resolution Slides

The Case Study of Fruit and Universal Music

Academical Implications

On an academical point of view, the present case study helps us to understand several important factors: One is that music is a passion point and serves as a channel to bond with other people. Furthermore, music consumption has been growing exponentially and is gaining more ground on our daily life.

Secondly, music artists are the greatest influencers, as they are the ones with greater number of fans and engagement on social media, therefore they are very interesting candidates for endorsement strategies. In fact, record labels have been developing this area of business within its scope of work, which brings more revenue to them and their artists. Universal Music Group particularly already counts with several partnerships between brands and artists, some of them cases of success.

Choosing a good endorser, does not guarantee the effectiveness of the campaign, especially if the goal goes beyond brand awareness (in this case increasing sales and brand followers on social media). Other factors should be further explored and strategically integrated (channels and deliverables) when building a celebrity endorsement campaign, depending on the brand's objectives.

The Case Study of Fruit and Universal Music

Managerial Implications

On a managerial point of view, the amount of noise regarding marketing and advertising has led to a need for finding passion points of your target and use them to communicate and bond with them. Music is the one developed in this case study, however many other passion points may be equally interesting for brands to explore when building campaigns.

Celebrity endorsement is generally a strategy which brings successful results for brands, however, when thinking about a celebrity endorsement strategy, many factors should be considered: the endorser fitness with the brand, the attractiveness of the endorser's audience for the brand, the engagement the endorser generates and his popularity among the general public. On a second level, the channels used to promote the campaign are a critical factor to guarantee a brand impacts their target, thus we need to understand where our target is. Moreover, brands must think of the best way they can deliver their content, to potentiate the message being provided (an emotional music video in this case).

Despite of this, sometimes it is not enough to have a good endorser, the right channels and the most appealing message, since this may only serve to create awareness, but it is important to define dynamics and strategies to make sure the campaign reflects on sales and brand followers.

The Case Study of Fruut and Universal Music

Conclusion

One of the main challenges that companies face nowadays is using advertising effectively to reach and bond consumers. With the great number of advertisements consumers are bombarded with during a day, few are those which are really able to impact the consumer. The main focus of 21st century brands must be to bond with customers through mutual pain points or passions in order to conquer a place in the minds of customers.

Celebrity endorsement is a strategy which has been used for several years. It allows brands to communicate an identity and a product, through the endorser, to reach more effectively a group of people (which take the endorser's opinion as highly credible) and connect with them through a mutual interest (the endorser). But endorsers must be chosen wisely, they must fit the brand's personality, have an interesting audience for the brand and a good engagement from fans.

Besides offering a healthy snack option and being concerned for the environment, Fruut wants to increase its consumer base and bond with them, by communicating that its snacks provide joyful moments, whether these are shared with family or friends. The strategy developed throughout this case study aligns perfectly with the brand's objective. What a better way to reach and bond with consumers than through an emotional music video with a loved artist?

This case study allows us to analyze a particular strategy of celebrity endorsement, one involving the music industry. Music is a common passion among people and evokes emotions: makes us cry, dance, smile, etc. Moreover, music artists are said to be the best endorsers, as they have the highest number of followers on social media and generate great engagement through their content. Besides choosing a celebrity, an opinion leader, to communicate the product, this specific campaign chose to use a music video to emotionally bond with people.

With fierce competition in the snacks market, from salty and sugary options to self-proclaimed healthy snacks, Fruut invested on a campaign with Diogo Piçarra, a singer which represents what is national and humble, and built a story around an emotional music video. Diogo has a wide number of admirers in Portugal and a lovely personality which is shared with the fans through its many interactions on social media. Choosing the endorser is key to any endorsement strategy and Fruut believed Diogo's image and values were aligned with those of

the brand: proud to be Portuguese, focused on being part of joyful moments and evoking smiles on people.

Through pre-launch posts on the brand and the artist social media, it was possible to build awareness and curiosity on the campaign which was coming. With the launch of the video, several posts were also shared by the brand and the artist allowing interaction and product placement, and the music was made available on music streaming platforms such as Spotify.

Despite of this, the campaign results were not the expected. In fact, by interviewing the Marketing Manager of Fruut it was possible to understand the uplifts and downfalls of the campaign. Whereas the focus on the endorser and the content provided good engagement and reach, this was not reflected directly on sales and nor on the number of followers on the brand's social media. The brand could have made the campaign achieve better results by creating engaging dynamics with the customers, such as providing QR codes on the packages to win prizes or challenge fans to take pictures with the product in order to get a prize. It also could have increased the visibility of the campaign on the point of sale or even on online supermarkets.

The purpose of this case study is not only to explore an interesting endorsement campaign, which is still nowadays an effective advertisement strategy able to impact people, but also reflect on how Fruut could have improved the campaign and achieve better results.

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Appendixes



Appendix A: UMG International Catalogue

Source: UMG



Appendix B: UMG Portugal Catalogue

Source: UMG

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Appendix C: UMG Portal Catalogue

Source: UMG



Appendix D: UMGB Partner Brands

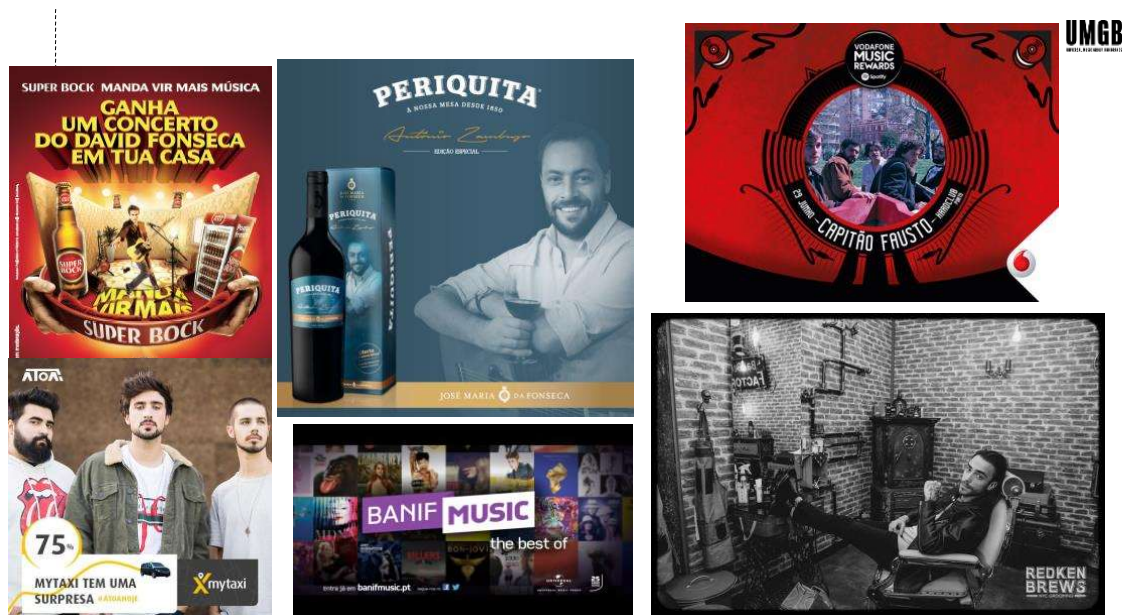
Source: UMG

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Appendix E: Shawn Mendes campaign with the Portuguese Football Federation

Source: UMG



Appendix F: Other examples of UMG campaigns in Portugal

Source: UMG

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Appendix G: Fruit's products, 2020

Source: Fruit's Website



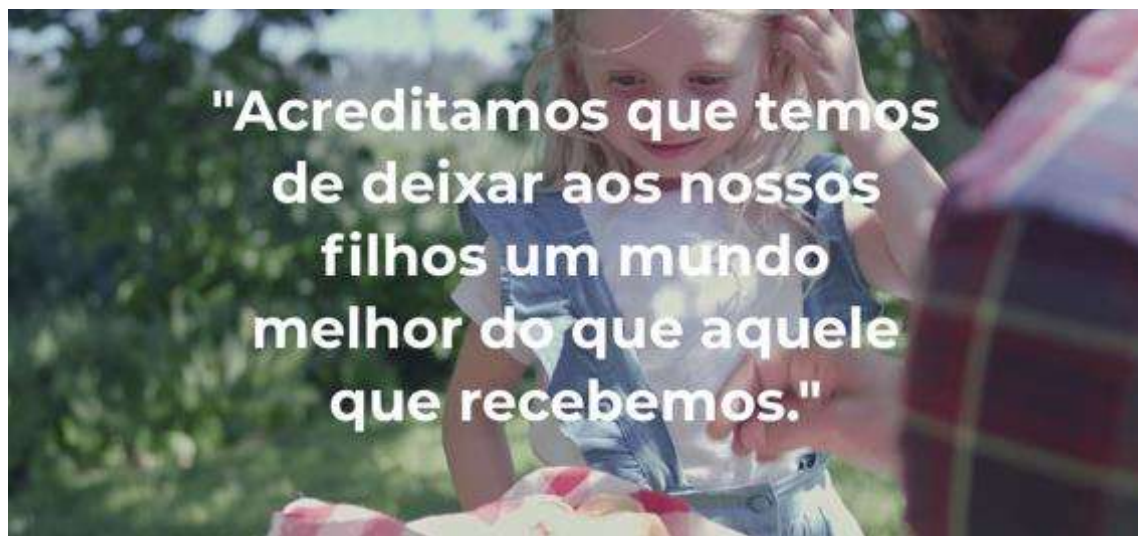
Appendix H: Fruits Christmas Special Edition, 2015

Source: Google Images



Appendix I: Fruits products at NOS Cinemas

Source: Google Images



Appendix J: Fruit Communication on the Website

Source: Fruit's Website

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**Pela tua
rica saúde**

Tem cuidado com o que comes. A probabilidade de viveres até depois dos 80 anos é alta, e tens de te perguntar como é que queres lá chegar.

Comer bem, de forma equilibrada e saborosa é meio caminho andado para te sentires bem quando tiveres netos. Se pelo caminho conseguires proteger o planeta é de facto um 2 em 1 à moda antiga.

Appendix K: Fruut Communication on the Website

Source: Fruut's Website



SÓ TE FAZ BEM

- ✓ 100% NATURAL
- ✓ UM INGREDIENTE APENAS
- ✓ CROCANTE E SABOROSO
- ✓ GENUÍNO SABOR A FRUTA
- ✓ SUSTENTÁVEL
- ✓ PRONTO A COMER
- ✓ PRAZO DE VALIDADE LONGO
- ✓ PRODÚZIDO EM PORTUGAL. A ORIGEM É IMPORTANTE

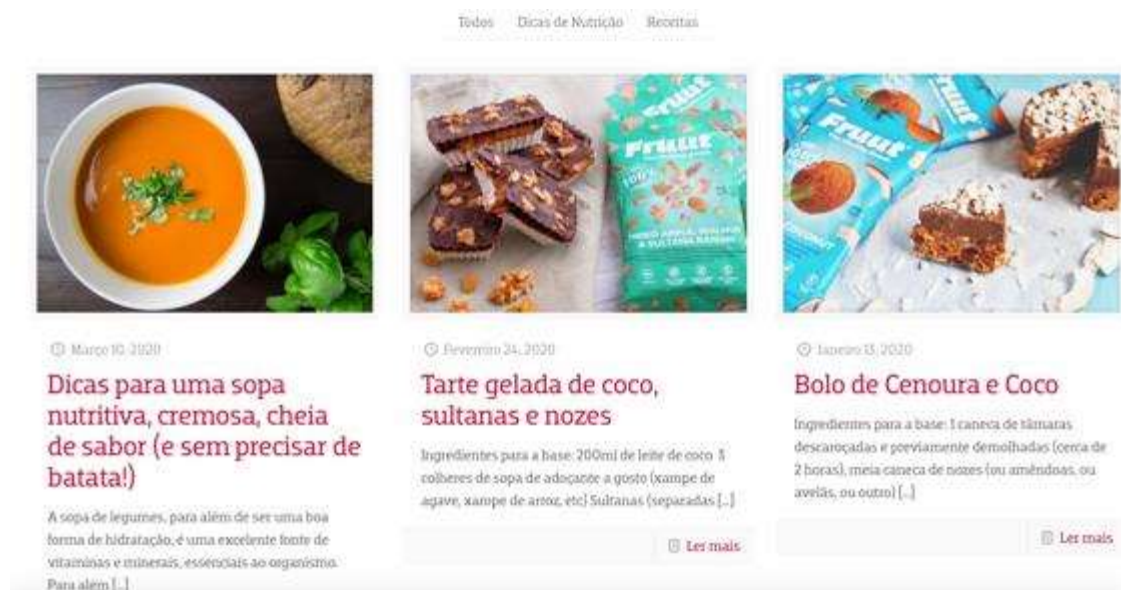
**CHIPZ
by Fruut**

**CRISPY APPLE
STICKS**

Appendix L: Fruut Communication on the Website

Source: Fruut's Website

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Appendix M: Fruit Blog on the Website

Source: Fruit's Website



Appendix N: Fruit Communication on Instagram

Source: Fruit's Instagram

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Appendix O: Fruut Communication on Facebook

Source: Fruut's Facebook



Appendix P: Fruut Communication on Youtube

Source: Fruut's Youtube

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Appendix Q: Fruut with the lunchbox "Heróis da Fruta"

Source: Marketeer (2016). "Fruut distribui snacks saudáveis em escolas"



Appendix R: Fruut Color Run Edition

Source: <https://www.maxima.pt/culturas/detalhe/fruut--the-color-run>

The Case Study of Fruut and Universal Music

1. *How did this partnership start?*

Fruut's lema is "Make different" and so the brand tries to have an innovative communication. This campaign was born during a meeting at Fruut, while workers were thinking about what a strategy and remembered they had never seen a snack brand contacting a music artist to make a song and a video for the brand.

2. *What was the main goal of the campaign?*

To increase brand awareness within the highest reach possible.

3. *How did you choose the artist?*

The brand instantly thought that Diogo Piçarra would fit perfectly in the campaign since it is a Portuguese artist, which mainly writes and sings in Portuguese, very connected with the nation. Fruut also analyzed Diogo's numbers in terms of social media, YouTube video views, Instagram followers and engagement with social media posts.

4. *How did you choose the deliverables?*

The purpose of the music video was to show the product and build a story around it. In the video we see not only Diogo singing and playing the guitar but moments where Fruut snacks are shared by joyful people (couples, friends, colleagues and families). Diogo shared a tease of the video, which was linking to the entire version on Fruut's YouTube channel, to increase Fruut's YouTube followers since the whole video could only be seen on the brand's channel.

The social media posts to be shared by Diogo were a way to take advantage of the reach and audience of Diogo (464k followers), mainly on Instagram to promote the brand.

Pre-launch posts with pictures of Diogo were shared by Fruut on Instagram to build curiosity in people.

5. *What was the impact on Fruut's social media*

The impact of the campaign on Fruut's social media followers was not the expected (around 1000 on Instagram and 2500 on Facebook).

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6. *What metrics did you use to evaluate the campaign results?*

The campaign was created and managed by the brand using Facebook Ads and the metrics used to analyze the campaign were taken from this service: video views, Youtube traffic with links used in Instagram stories and google ads banners, Facebook page likes with video teasers.

Since the Youtube views were more significant and had higher number of people watching the video until the end, which was not verified with the views on Facebook (many people only saw the first seconds of the video), at a certain point of the campaign the investment was focused on bringing people to the YouTube channel and to increase YouTube views, instead of promoting the video on social media.

An increase in sales was also notable, despite of being small, since it was a period where seasonality was not allowing the best production conditions and there were some difficulties in product placement on supermarkets.

7. *What was/is the value the brand sees in using music artists in your campaigns?*

Fruut wants to make people fall in love with the brand and believes music is the greatest way to inspire people and touch their hearts. Just like music, the brand wants to arouse emotions and curiosity and make people smile, music was the path to follow. The idea to use music videos and a well-known Portuguese artist was to inspire people and bond with the audience.

Appendix S: Interview with Fruuts Marketing Manager