Social Media Advertisement Of Nivea Products And Consumer Patronage By Port Harcourt Residents

MICHAEL IBE UKAEGBU, PhD.
Department of English and Communication Art
Ignatius Ajuru University of Education
Port Harcourt.
Email: michaelibe22@gmail.com; 0813 580 4251

SANDRA IWUNDU
Department of English and Communication Art
Ignatius Ajuru University of Education
Port Harcourt.
Email: storeofcreativity@gmail.com; 08142538308

ALOY ONYENWEAKU
Email: onyenweakualoy@uniport.edu.ng; 08068764929
Department of English and Communication Art
Ignatius Ajuru University of Education
Port Harcourt.

Abstract
The study focused on the contents of Nivea's social media advertisement on their products and consumers' patronage. The specific objectives of the study were to ascertain which platforms are most suitable for advertising due to the level of engagement on the social media pages and posts of Nivea's products, to determine consumers' perceptions of Nivea's brand / the level of influence the social media advertisement have on their patronage, and to discover the factors that affect the level of consumers' engagement on the social media platforms of Nivea. The study was premised on the Selective Influence theory and the Uses and Gratifications theory. The research designs used were content analysis and survey, with a census population of 143, the instruments for data collection were a code sheet and the questionnaire, and the method of data analysis was a descriptive analysis with frequency distribution tables, means and standard deviation. The findings of the study revealed that Facebook, followed by Instagram were the most suitable platforms for advertising Nivea's products, majority of the consumers' perceptions of the brand was positive and the factors that affect consumers' level of engagement were time interval between content posts and the level of inclusivity of both genders of the target audience. The study concluded that Instagram seems to be the most suitable platform for advertising the brand's products and interacting with their fans and the factors that affect the level of consumers' engagement on Nivea's Social media platforms are the time interval between content creation and inclusivity of both genders of their consumers in their contents. The study recommended that the Facebook page and YouTube accounts of Nivea should be more consistent with uploading more video contents in order to engage their consumers more on the platforms, the social media platforms of Nivea should put in more care, effort and attention to details in informing their consumers / target audience about the suitability of each skin care or cosmetic product to specific skin and body types and the social media accounts of Nivea should be more consistent with content creation and inclusivity of both genders of their target audience across all platforms.
Key words: *Social Media, Advertisement, Nivea Products, Consumers' Engagement, Brand Patronage.*

Introduction

Social media can be defined as a group of Internet based applications that build on the ideological and technological foundations of Web 2.0, and that allow the creation and exchange of user-generated-content. As an important form of new media, social media have been dedicated to social interactions, including but not limited to, weblogs, microblogging, Facebook, Instagram, Twitter, wikis, podcasts, etc. Among the different characteristics between traditional and social media, interactivity has been one of the most analyzed dimensions. The interactive level generated by a certain type of media refers to how media users can engage themselves with mediated activities as it emphasizes the dyadic relationship between the tool or service and the increasingly active user (rather than passive consumer) of media (Shen & Bissel, 2013).

Traditional media are utilized by a small amount of social entities (an individual or an organization) to deliver information and messages to media consumers, such as tv programmes, newspapers, magazines, or paper-based publications, which exemplify a one-way communication model. The communicative model embedded in social media, on the other hand, has evolved to a two-way experience. Social media can be classified into six different categories: collaborative projects (e.g., Wikipedia), blogs and micro blogs (e.g., Twitter), content communities (e.g., YouTube), social networking sites (e.g., Facebook and Instagram), virtual game worlds (e.g., World of War-craft), and virtual social worlds (e.g., Second Life). Regardless of the standard to classify social interactive platforms, each form of social media is equipped with certain strengths and functions. Whereas Twitter is primarily used for simplicity of information and frequency of postings, blogs can be more useful for education (Shen & Bissel, 2013)

Social networking sites, on the other hand, play an important role in building strong brands. Various statistics have demonstrated the effectiveness of social networking usage for individuals and organizations all over the world. More importantly, a lot of businesses use social networking for marketing and branding (Shen & Bissel, 2013).

Facebook is arguably the number one social networking site, due to the fact that it is capable of attracting a large amount of online users and keeping their attention for multiple hours. The increasing number of potential clients on Facebook and their dedication to online surfing have equipped this social networking site with business value and branding value. Instagram, is another networking site that is owned by the same parent company that owns Facebook, Meta. It is equally very large and used by millions of peoples globally. To this effect, so many business owners have been taking advantage of these platforms in order to get more publicity for their brands, market their products and services, and have a one-on-one interactions with their clients / fan-base (Shen & Bissel, 2013).

Social media advertising is the process of using social media platforms to create awareness of brands' products and services. It also involves the application of communication elements through social media to keep clients and customers of companies' products and services engaged with brands' online contents and presence (Ohiagu, 2014).

There are so many companies all over the world that have keyed into the use of social media to push their brands to the publics. This study focused on the cosmetic /beauty industry, with Nivea brand as the primary focus. Nivea is a German personal care brand that specializes in skin and body-care. It is owned by the Hamburg-based company Beiersdorf Global AG. The company was founded on 28 March 1882, by Paul Carl Beiersdorf. In 1890, it was sold to Oscar Troplowitz. Troplowitz working with Beiersdorf's associate, Dr Paul Gerson Unna, and the German chemist Isaac Lifschütz, developed a new skin care cream. In 1900, Lifschütz developed the first stable water-in-oil emulsion, Eucerit. This was the origin of Eucerin. Nivea

comes from the Latin adjective niveus, nivea, niveum, meaning "snow-white" (Wikipedia, 2021).

Statement of the Problem

Many researches have been carried out within the scope of assessing the strategies employed in social media adverts by big companies world-wide, from tech-companies, to food industries, and then the beauty industry. Different brands' products and services were compared across social media platforms to find out which companies succeeded most in social media advertisements. Many researchers have analysing trends in social media advertisements, and the relationships between companies adverts and social media influencers (SMI). Results from previous researches reveal that most companies solicit the influences of celebrities / public figures in pushing their brands forward, thereby, resulting in a depreciation of original contents on the social media platforms of the brands. By so doing, different beauty companies were studied and their social media contents analysed by comparing the advertising strategies employed by the different brands in their social media platforms.

The focus of this study was to analyse the social media contents of Nivea on three different social media platforms; Facebook, Instagram, and YouTube, in order to decipher which of the platforms is most suitable for advertising Nivea's products, to analyse the consumers' perceptions of the brand and the factors that increase or decrease the level of the consumers' engagement on the platforms.

It is on this backdrop that this study examined the social media advertisements/ contents of Nivea, consumers' patronage and level of engagement across their platforms. The social media accounts reviewed in the study were the accounts created by Nivea for the Nigerian customer-base of the brand. A total of 143 social media contents on the Nigerian Facebook, Instagram and YouTube accounts were analysed for the study.

Aim and Objectives of the study

The aim of this study was to analyse the Facebook, Instagram and YouTube contents of Nivea and discover how the company's consumers engage with their social media platforms. The specific objectives were to;

1. ascertain which of the three platforms is most suitable for advertising Nivea's products, due to the level of engagement on their social media pages and posts.
2. determine consumers' perception of Nivea's products and the level of influence the social media advertisement have on their patronage.
3. discover the factors that affect the level of consumers' engagement on the social media platforms of Nivea.

Research Questions

The following research questions were formulated for the study;

1. Which of the three platforms is most suitable for advertising Nivea's products, due to the level of engagement on their social media pages and posts?
2. What are consumers' perception of Nivea's products and the level of influence the social media advertisements have on their patronage?
3. What are the factors that affect the level of consumers' engagement on the social media platforms of Nivea?

Conceptual Review

Social Media Advertising
According to Lutkevich & Wigmore (2021), Social media is a collective term for websites and applications that focus on communication, community-based input, interaction, content-sharing and collaboration. People use social media to stay in touch and interact with friends, family and various communities. Businesses use social applications to market and promote their products and track customer concerns. Social media has enormous traction globally. Mobile applications make these platforms easily accessible. Some popular examples of general social media platforms include Instagram, Twitter, Facebook and LinkedIn.

Social media is also used for crowdsourcing. That's the practice of using social networking to gather knowledge, goods or services. Companies use crowdsourcing to get ideas from employees, customers and the general public for improving products or developing future products or services.

Social media marketing, otherwise known as online advertising can also be done by placing advertisements on social sites, e.g. Facebook, MySpace, Twitter, etc. Ohiagu (2014), explains that social media sites allow advertisers to target any specific group of people and are powerful in developing relationship marketing. This can be justified by the fact that many companies and strategic communication experts court the friendship of both prospects and customers by using different social media platforms. Social media, therefore, enhances such business oriented relationships and interactions.

As explained by Ukaegbu (2019), the word advertising is derived from the Latin word "advertere", which means "to turn the mind towards", or "to draw attention". Therefore, to advertise simply means to bring something to one's attention or to put an idea in one's mind. According to Ukaegbu, "advertising is used for communicating business information to present and prospective customers...about the advertising firm, its products qualities, place of availability of its products, etc".

Advertising enables companies to bring their products and services in front of the public. There are many types of advertising media, from fliers and business cards to online display and print ads on broadcast TV and radio. In the digital age of today, advertising also engages its public on online platforms like LinkedIn, Facebook, Instagram, Pinterest, and YouTube (McNair & Hawks, 2021). With that being said, advertisements are announcements that are made online, in a newspaper, on television, or on a poster about something such as a product, event, or job (Collins dictionary, 2021).

According to Murray (n.d.), customer engagement is the ongoing cultivation of a relationship between the company and consumer that goes far beyond the transaction. It's an intentional, consistent approach by a company that provides value at every customer interaction, thus increasing loyalty.

Customer engagement is sometimes confused with customer satisfaction and experience, and there are some overlap, but each is distinct. Customer satisfaction is how much consumers like or dislike your product, service, or experience. Both are essential when interacting with consumers, but customer engagement also involves listening to build a rapport and provide a tailored solution. Effective listening is a powerful skill that affects the entire customer experience. The better a representative listen, the more they can tailor a solution based on the customer's distinct job role, problems, and intended results (Murray, n.d.).

In the light of consumer patronage, customers co-create value with firms in additional ways, such as by enhancing brand and relationship equity for the firm, either directly through their purchasing or indirectly, through influencing the attitudes, the making of meanings, and the behaviour of others toward the firm.

In as much as consumer patronage is a driver to business success, it does not come easy. Creating customer value, brand promotion and building a loyal customer base costs the business resources. It is therefore important to segment the market in order to identify the high value customers to be turned into patrons (Kamugisha, 2014).

Empirical Review
Two related literatures were reviewed for this study;

A study by Nouis (2020), on "Manufactured Authenticity: How Beauty Brands Use Consumers' Content to Communicate Branding Messages", was carried out for the purpose of providing answers to how beauty brands utilize consumer posts to convey branding messages. For findings on Data Adjustments for Outliers, after gathering all brand posts from the two time periods (July 2019 and January 2020), there were a total of 314 posts. All data were scanned for errors and outliers using SPSS Statistics software. One post from Huda Beauty had 37,823 comments and one E.L.F post had 29,709 comments. Both of these were replaced with the third highest count of 2,160.

For findings on Original Brand Content vs. Shared Consumer Content, All five brands shared ("regrammed") images created by other users on their company accounts. Out of 314 posts, 207 (65.9%) posts were original content created by the brand, and 107 (34.1%) were photos uploaded and created by other Instagram users. Looking more closely at the five brands in particular, four of them (Caia, E.L.F., Maybelline, and Pixi) posted original content more often than user-produced content. However, Huda Beauty only shared 13 (26.5%) original images and was the only brand to use others' images more often than their own.

The researchers found two sub-categories for further analysis: original brand content (OBC) versus shared consumer content (SCC). While all 314 posts came from the beauty brand accounts, 107 represent not only how consumers communicate branding messages, but which messages brands choose to use for their own branding strategies.

For findings on Post Elements, Posts were coded for physical characteristics, such as media type (e.g. photo, video, other), product visible, consumer/person visible, gender of consumer, and promotional elements. When considering the two sub-categories, brand-produced images included an advertised product in 156 (75.4%) posts out of 207. Consumer-produced content had a product visible in 70 (65.4%) images. Conversely, consumer-produced content had a consumer/person visible in the photo 56.1% of the time compared to only 31.4% of brand-produced images. A chi-square test for independence (with Yates' Continuity Correction) was used by the researchers because of its ability to examine relationships between two categorical variables. The test revealed a significant relationship between user-produced content and consumers visibility. The results of a second chi-square test indicated there was no significant association between company-produced content and product visibility.

For findings on engagement, only a few quantitative values were publicly available for this study. One of those values was the number of comments on each post. Because each beauty brand had a different number of followers, the average number of comments were also different. Both of these quantifiable variables were used to help determine the level of engagement between the brands and their followers. Two independent-samples t-tests were performed because of their ability to process continuous variables across different groups. For the two tests, the dependent variables were set to Number of Likes and Number of Comments, and the grouping variable set to Brand-Produced Content.

For findings on Branding messages, On Instagram, users can tag people or companies in their posts. This is how beauty brands find which audience-posts to share on their company accounts. Other users can also view these posts by visiting the brand's Instagram account and

navigating to the "recently tagged" icon. For this part of the analysis, 20 "consumer posts" from each brand were coded. This group of data allowed for direct comparison between brand posts, and more specifically, the photos which brands chose to "regram" as their own. After running a frequencies analysis, some content elements proved to be drastically different between consumer posts and brand posts. For example, advertised products were shown

22% of the time in consumer posts, while brands posted images of their products 72% of the time. Conversely, a consumer/person was visible in 78% of consumer posts, while only 39.8% of brand posts featured consumers.

As for branding messages, brands were more likely to include informative content (52.5%) compared to consumer posts (14%). Likewise, "product testimonials" were more frequently included in brand posts (31.1%) than in consumer posts (13%). Content from consumers were coded more frequently as emotional, experiential, and user-centred.

A study by Shen and Bissell (2013), on "Social Media, Social Me: A Content Analysis of Beauty Companies' Use of Facebook in Marketing and Branding" was conducted for the purpose of analysing the way beauty companies use Facebook to engage and interact with their fans, consumers, and clients. Using content analysis, the Facebook pages for six beauty brands were analysed in terms of their frequency of communication with their clients, the types of engagement with their consumers, and the degree of connectivity with their fans.

The researchers found out that the Facebook pages owned by all of the beauty brands analysed in the study preferred activities whereby they could engage with their consumers (e.g., Q&A or beauty poll) to other types of activities (e.g., product or promotion) in designing their posts' content. Furthermore, open-ended questions (Q&A) rather than interactive questions with limited options (beauty poll) were used more frequently. However, the most engaging entertainment that urged an individual to make comments was neither Q&A nor beauty poll but rather a survey. Regardless of the "social" nature of social media, the dialogue aspect has still not been fully embraced by many brands/companies. Research findings regarding the type of entertainment suggest that the two-way interaction in social media may give brands/companies better engagement control and allow them to react quickly to market developments.

The finding regarding promotion posts issued by department store brands was that these types of posts were more likely to be added during weekends than weekdays. However, few of the examined wall posts issued by all the brands carried promotion information such as a discount code or gift with purchase. As the champion of the beauty digital index 2011, MAC Cosmetics even had no post related to promotions at all. Instead, the most frequently used engaging tool was Q&A. Research findings in this regard demonstrate one of the viral marketing rules: masquerade to be something else to get into the host, that sharing promotion information is not the only way to make profits. Collecting thoughts and advice from consumers via other activities, such as Q&A or calendar sharing, may be more helpful to achieve brand loyalty, which can ultimately translate into long-term efficacy for brands/companies. It is particularly noteworthy that when examinations were made on consumers' willingness to "like," "comment," or "share" on Facebook some aspect of a post, each of the six beauty brands showed its uniqueness and strengths. MAC Cosmetics, for instance, created albums profiling professional surfers to promote a positive lifestyle, while at the same time increasing the awareness and memorability of Quite Cute and Surf Baby collections. When followers of a brand start to talk up, unique brand stamps will be carried into new territories. Just as is illustrated by the viral marketing rule, let the community members carry the brand messages.

According to the researchers, all the six beauty brands have neither stopped adding posts about events to their Facebook pages (e.g., runways or fashion shows), nor stuck with a particular time to talk about events. Both the high-end and department store brands had the

same time preference to share news about events, with today being the top choice. It was followed by "future," "past," and "tomorrow." By updating their content in a timely manner, Facebook has provided a platform for the beauty brands to have constant connections with their followers and fans. Although Facebook users can have access to the site and its content anytime they want to, at least theoretically, effective yet efficient responses from the page owners are expected. They found out that high-end brands were more likely to send posts during office hours, which showed the flexibility of using Facebook or other social networking sites as a viral marketing tool.

The researchers' analysis on bringing other channels to enhance brand loyalty by the six beauty brands suggested that Facebook has become a hybrid mix to maximize the level of interactions between the beauty brands and their customers. As is suggested by rule five in viral marketing strategies, a great community can be established through accumulating weak ties. It also suggests that the development and implementation of branding strategies in terms of brand image and values has become a vital element of beauty corporate strategy.

Theoretical Framework
This study adopted two theories, namely; The Uses and Gratifications Theory and The Selective Influence Theory.

The Uses and Gratifications theory was propounded by Elihu Katz, Jay Blumler and Michael Gurevitch in 1974. The theory postulates that people do not use the media for one single purpose, but for many reasons due to the fact that media consumers and viewers are not passive receivers but active influencers of media information, Ukaegbu (2018). This theory can be related to the study in the light of the Nivea's consumers being active consumers of the brand's contents and messages, and they actively choose to interact with the company's social media platforms by liking, commenting, viewing and even sharing the brand's messages. They also actively choose to engage with Nivea's social media contents in order to stay updated with the brand's activities and information about new developments in the company, their products and services.

The Selective Influence theory was propounded by Joseph T. Klaipeda in the early 1960s, and it postulates that individuals actively select what media contents to expose themselves to and deliberately or subconsciously avoid those media contents that disagree with their already preconceived ideas, values, opinions ions, etc. Under the Selective Influence theory, there are four main theories; selective exposure, selective perception, selective attention, and selective retention. The selective perception is the emphasis in this study. According to Ndimele & Innocent (2016), when members of the audience are exposed to mass media messages, the tendency is for them to interpret the messages to suit their already existing attitudes, interests or opinions. This theory can be related to this study in the light of Nivea's consumers' preconceived ideas and interests in shaping their perceptions about the brand' messages and contents on the company's social media platforms.

Research Methodology
The design of this study was a content analysis, with a census population size of 143. All posts of Nivea's products across their social media platforms between the months of April and June, 2021, were the main population and area of the study. The instruments of data collection were a code sheet and copies of questionnaire which were individually administered, and the method of data analysis was a qualitative analysis with the use of frequency distribution tables, means and standard deviation to show the occurrences of the data gathered in the research. The reliability test conducted for the part of content analysis for this study was the inter-coder reliability. The instrument of data collection was given to two other coders to measure and

while one test results came back 95% accurate, the other results came back 89%, while the part of survey was done through a test-retest method with the application of Cronbach Alpha Technique as a measure of internal consistency which had the reliability index of .76. The validity of the research instrument was done through Face Validity, in which the instrument for data collection was submitted to academic assessors in the university for review and approval. The corrections made on the instrument were done and applied to the study.

Data Analysis and Discussion of Findings
The data collected during this research were presented in the frequency tables below;

Table 1: Nivea's Social Media Profile Data

Units of Analysis	Categories of Analysis			
	Total Number of Posts	**Number of Followers**	**Number of Accounts Following**	**Bio's Statement**
Facebook	1,853	23,563,597	Not Visible	Product / Service
Instagram	1,183	161,000	41	Brand
YouTube	133	5,850	Not Visible	Skin / Beauty Brand

Table 2: Answers to Research Question 1; Which of the three platforms is the most suitable for advertising Nivea's products, due to the level of engagement on their social media pages and contents?

Units of Analysis	Categories of Analysis				
	Content Type(s)	**Product(s) Visible**	**Total Number of Likes**	**Total Number of Comments**	**Total Number of Views**
Facebook	19 Videos 41 Photos	Lip balm, Body Lotion, Women's & Men's Body Spray/Roll-on & Face Care Kit.	50,327	6,406	5,110,745
Instagram	29 Videos 47 Photos	Face Care Kit, Body Lotion, Women's & Men's Roll-on, Men's Body Spray.	67,954	3,151	2,759,491
YouTube	7 Videos	Women's & Men's Body Lotion & Men's Body Spray.	20	6	3,200,876

Table 3: Answers to Research Question 2; What are consumers' perceptions of Nivea's products and the level of influence the social media advertisement have on their patronage?

S/N	ITEMS	N	$\overline{x}$	SD	RMKS
1.	You purchase Nivea's products because you saw their advertisement on social media.	143	1.67	0.91	Disagree
2.	You purchase Nivea's body lotions because they enhance the features of your skin.	143	3.48	0.98	Agree
3.	You purchase Nivea's face care kit because they enhance the features of your facial skin.	143	3.26	0.87	Agree
4.	You purchase Nivea's roll-on because they last up to 48 hours and reduce body odour.	143	2.42	0.28	Disagree
5.	You purchase Nivea's body spray because they last up to 48 hours and have pleasant scent.	143	2.74	0.48	Agree
	Grand mean=		2.71		
	Criterion mean=			2.50	

Table 4: Answers to Research Question 3; What are the factors that affect the level of consumers' engagement on the social media platforms of Nivea?

Units of Analysis	Categories of Analysis			
	Time Interval Between Posts	**Difference in Number of Likes**	**Difference in Number of Comments**	**Difference in Number of Shares**
Facebook	11 days (max.) 2 – 3 days (min.)	- 1,657 + 1,546	- 293 + 284	- 11 + 19
Instagram	7 days (max.) 1 – 2 days (min.)	- 1,539 + 73	- 66 + 22	Not Visible
YouTube	Not Visible	+ 4	Not Visible	Not Visible

Discussion of Findings

Table 1 was an over view of the data on the social media profiles / accounts of Nivea. It analysed data on the Facebook, Instagram and YouTube platforms of the company, with their consumer-base being Nigerians. The data derived reveals that the total number of Nivea's posts were 1,853 on Facebook, 1,183 on Instagram and 133 on YouTube. This indicates that Nivea is more active on Facebook and posts more contents on the platform than on Instagram and YouTube. From the data gathered, the company rarely posts contents on YouTube.

The total number of Nivea's followers were 23,563,597 on Facebook, over 161,000 on Instagram and over 5,850 subscribers on YouTube. This indicates that majority of Nivea's Nigerian fan-base are on Facebook, meaning that the company has more publicity on the platform than on Instagram and YouTube.

The amount of accounts that Nivea (Nigeria) followed on Instagram were 41, but their Facebook and YouTube accounts did not make visible the amount of accounts they followed and were subscribed to. Due to the non-disclosure of the amount of accounts that Nivea's Facebook and YouTube accounts follow, it was not feasible to decide their level of interaction with other business accounts on the platforms.

The description of Nivea's social media accounts read "Product/Service" on the biography statement on Facebook, "Brand" on Instagram and "Skin/Beauty Brand" on YouTube. This indicates that Nivea company maintain their brand description across all three platforms as they do in the real world, which is simply the fact that they are a cosmetics brand that delivers products and services worldwide.

Table 2 reveals the answers to research question one. The findings reveal that Facebook posted a total of 19 videos and 41 photos between April and June, Instagram posted 29 videos and 47 photos, while YouTube posted just 7 videos. This indicates that Nivea was more active and consistent on creating contents on Facebook than on Instagram and YouTube.

The products visible in Nivea's posts between April and June were lip balm, body lotion, female and make body spray / roll-on and face care kit on Facebook, face care kit, body lotion, men's and women's roll-on and men's body spray on Instagram, body lotion and men's body spray on YouTube. This suggests that the Facebook and Instagram contents of Nivea focused on advertising their products to both men and women as their target audience between April and June. They targeted both their male and female audiences on Facebook and Instagram but placed more focus on their male audiences on YouTube. Thus, there was a bit of inconsistency in their target audiences across their social media platforms.

The total number of likes Nivea's posts accrued between April and June were 50,327 on Facebook, 67,954 on Instagram and 20 on YouTube. This indicates that more consumers of Nivea's products responded favourably to their contents on Instagram than on Facebook and YouTube. The reason could be as a result of Nivea including both their male and female fans as their target audiences, as opposed to just focusing on one particular gender.

The total number of comments Nivea's posts accrued between April and June were 6,405 on Facebook, 3,151 on Instagram and 6 on YouTube. This indicates that more consumers reviewed the contents posted on Facebook and made more enquiries on the products advertised than on Instagram and YouTube. The reason could be as a result of the fact that Nivea's Facebook page has more followers than their Instagram and YouTube accounts.

The total number of video views Nivea's posts accrued between April and June were 5,110,745 on Facebook, 2,759,491 on Instagram and over 3,200,876 on YouTube. This indicates that videos are more user-friendly to Nivea's consumers on Facebook followed by YouTube, then Instagram; the amount of consumers that like to watch videos about Nivea's products are more on Facebook than on Instagram and YouTube

Table 3 reveals that majority of the consumers' patronage of Nivea's products are not influenced by the social media advertisement on the brand. When asked whether Nivea's social media advertisement influence their level of patronage, 6% of the respondents in the survey answered "Strongly Agree" (SA = 4), 11% answered "Agree" (A = 3), 8% answered "Disagree" (D = 2) and 65% answered "Strongly Disagree" (SD = 1). This also indicates that majority of Nivea's consumers patronise the brand simply out of the human basic need for self care / hygiene, as opposed to being influenced by social media advertisement.

When asked whether they purchase Nivea's body lotions because they enhance the features of their skin, 67% of the consumers responded with "Strongly Agree", 11% responded with "Agree", 9% responded with "Disagree" and 3% responded with "Strongly Disagree". This reveals that majority of Nivea's consumers patronise their body lotions because they are good for their skin and enhance the features of their skin. When asked whether they purchase Nivea's face care kit (which is a three-in-one package of face cleanser, face mask and face cream), because they enhance the features of their facial skin, 53% responded with "Strongly Agree", 28% responded with "Agree", 5% responded with "Disagree" and 14% responded with "Strongly Disagree". This reveals that majority of Nivea's consumers patronise their face kit

products because they are good for their facial skin and enhance the features or quality of their facial skin.

When asked whether they purchase Nivea's roll-on bethel last up to 48 hours, as described on the brand's label, and reduce body odour, 27% of the consumers responded with "Strongly Agree", 9% responded with "Agree", 48% responded with "Disagree" and 16% responded with "Strongly Disagree". This reveals that Nivea's roll-on do not last up to 48 hours (as described on the brand's label), for the majority of their consumers; and this could be due to either ineffectiveness of the product, or just the uniqueness of different body / DNA types. When asked whether they purchase Nivea's body spray because they last up to 48 hours and have pleasant scents, 25% of the consumers responded with "Strongly Agree", 43% responded with "Agree", 9% responded with "Disagree" and 23% responded with "Strongly Disagree". This reveals that Nivea's body spray lasts up to 48 hours (as described on the brand's label) for majority of their consumers, and has pleasant scents to them as well.

These findings in table 3 reveal that Nivea's social media advertisements do not influence majority of their consumers' patronage of their products, due to the reason being that the human basic needs are primary to them, and they probably do not need much persuasion to know that they have to cater for their needs. Additionally, where Nivea's products may not have succeeded in satisfying the majority of their target audiences, their products were still able to satisfy the needs of the majority of their consumers.

Table 4 reveals that the time interval between uploaded contents on Nivea's Social media accounts were a maximum of 11 days and a minimum of 1 to 2 days on Facebook, a maximum of 7 days and a minimum of 2 to 3 days on Instagram, but such intervals were not visible for review on YouTube. The difference in fans engagement level during time intervals in uploaded contents were - 1,657 likes, - 293 comments and -11 shares (after 11 days of posting contents) and + 1,546 likes, + 284 comments and + 19 shares (after 1-2 days of posting contents) on Facebook. There were - 1,539 likes, - 66 comments (after 7 days of posting contents) and + 73 likes and + 22 comments (after 1 to 2 days of posting contents) on Instagram. Then, there were + 4 likes (in between 2 months within May) on YouTube.

The data presented in table 4 indicates that the more frequently Nivea posted contents across their social media platforms, was the more engagement (likes, comments and shares) that their contents received, while the less frequently they posted contents was the less engagement their contents received from their fans.

Conclusion

Due to the level of consumers' engagement of Nivea's pages and posts of Nivea's products, Instagram and Facebook seem to be more reliable platforms for advertising their products on social media, with Instagram being seemingly the most suitable platform for advertising the brand's products and interacting with their fans. This finding is in agreement with the Uses and Gratifications theory.

The majority of Nivea's consumers' perceptions of the brand were positive, and such reviews were based on the company's products being suitable to their skin care. Majority of the respondents in the survey also revealed that the social media advertisement of Nivea's products did not influence their patronage of the brand. However, some consumers expressed dissatisfaction with Nivea's products and agitations to the brand's body spray. Nevertheless, majority of the perceptions of Nivea's consumers about their products were positive. The findings are in agreements with the Selective Perception theory.

The factors that affect the level of consumers' engagement on Nivea's Social media platforms are the time interval between content creation and inclusivity of both genders of their consumers in their contents. The longer the time interval between posts, the lesser the consumers' engagement on their contents and the shorter the time interval between posts, the greater the consumers' engagement on their contents. In addition, the more inclusive both genders in the contents of Nivea's advertisement were, the more the consumers' engagement increased.

Recommendations
Based on the findings and conclusions of this study, it recommends that;
1. The Facebook page and YouTube accounts of Nivea should be consistent with uploading more video contents in order to engage their consumers more on the platforms.
2. The social media platforms of Nivea should put in more care, effort and attention to details in informing their consumers / target audience about the suitability of each skin care or cosmetic product to specific skin and body types.
3. The social media accounts of Nivea should be more consistent with content creation and inclusivity of both genders of their target audience across all platforms.
4. Further research should be carried out in exploring other social media platforms of Nivea, and deciphering better ways to analyse comments on contents in order to arrive at better generalisation of the findings of the study.

References

COBUILD Advanced English Dictionary (2021). Advertisement. Retrieved from https://www.collinsdictionary.com/dictionary/english/advertisement Harper Collins Publishers.

https://en.m.wikipedia.org/wiki/Nivea

Kamugisha, E. (2014). The truth about patronage in business. Retrieved from https://blegscope.com/blog/2014/12/the-truth-about-patronage-in-business/

Lutkevich, B., & Wigmore, I. (2021). Social Media: Definition. Retrieved from https://www.techtarget.com/whatis/definition/social-media

Murray, C. (N.D.). What is customer engagement? Definition, Benefits and strategies for success. Retrieved from https://www.outreach.io/blog/what-is-customer-engagement

McNair, J., & Hawks, D. (2021). Advertising today: Purpose and examples. Retrieved from https://study.com/learn/lesson/advertising-concept-purpose-examples.html

Ndimele, O. & Innocent, K. H. (2016). Fundamentals of mass communication. (2nd ed.) M & J Grand Orbit Communications ltd.

Nouis, M. (2020). Manufactured authenticity: How beauty brands use consumers' content to communicate branding messages. Retrieved from https://www.google.com/url?sa=t&source=web&rct=j&url=https://www.diva-portal.org/smash/get/diva2:1478042/FULLTEXT01.pdf&ved=2ahUKEwiB88zs8b74AhVH0YUKHSE1B4gQFnoECAkQAQ&usg=AOvVaw1TauKR1QCwwMi8sQHFzXXe

Ohiagu, O., P. (2014). Fundamentals of advertising and public relations. (3rd ed.) Screen Manager Media.

Shen, B. & Bissell, K. (2013). Social media: A content analysis of beauty companies' use of facebook in marketing and branding. Retrieved from https://www.google.com/url?sa=t&source=web&rct=j&url=https://www.tandfonline.com/doi/abs/10.1080/10496491.2013.829160&ved=2ahUKEwi5s-j97774AhXWwoUKHWRUCYsQFnoECAwQAQ&usg=AOvVaw2kO23xRKxTgEnrVW2Td0gx

Ukaegbu, M.I. (2019). Economic and social issues in advertising and public relations. Josime printers and publishers.

Ukaegbu, M.I. (2018). Understanding models and theories of mass communication. Justman Publishers International.