

CELEBRITY ENDORSEMENT



Can personality help solve the puzzle

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Executive summary

Celebrity endorsement is a marketing tool that is increasingly being used by marketers to grab attention and connect with consumers. However, until now researchers have not provided a conclusive picture of how celebrity endorsement works. Most researchers, within the literature, agree that there needs to be a “natural fit” between celebrity and brand for the endorsement to be effective. It has been argued that personality is one of the main attributes for creating such fit. However, no empirical tests have been undertaken to examine this matter, nor has the consumers’ part been taken into account. Thus, this thesis examines how a personality fit between celebrity-brand-consumer may lead to more effective celebrity endorsement. This matter has been examined for the high involvement affective product category, within the Western culture.

A conceptual model has been theoretically accounted for, which illustrates how personality fit affects advertisement attitude, brand attitude and brand uplift. The model has been tested by use of a quantitative online survey, to which qualitative measures was utilized to heighten the validity of the survey. The model has been statistically supported and results further indicate that the greater the personality fit, the greater the effect on brand uplift. Further, the results indicate that if a celebrity with a low personality fit is used; such advertisement may actually be less effective than if an unknown model was used. As such, celebrity endorsement has been found to be both effective and non-effective, based on the conditions by which it is used. This emphasizes the need for marketers to be aware of the factors that help create effective celebrity endorsement, wherefore thorough testing of potential endorsers is advised. To this end, the model established by this thesis may, along with other important attributes, be used as a guideline for measuring the potential of an endorser.

A model has further been discussed in regards to how to identify what is missing in a given celebrity endorsement relationship. Although not tested, this model may provide others inspiration for further investigating of how personality fit may affect endorsement effectiveness.

Personality fit – an important piece of the puzzle.

Preface

Through months of hard work we have written, re-written, discussed and elaborated each section of this thesis, in close collaboration with one another. For this we would like to thank one another for an interesting journey through this process and its complementary learning curve. We would further like to express our gratitude to our supervisor Anne Martensen for her guidance and patience with our numerous questions and tendency to question any method and angle.

Furthermore, we would like to thank our expert interviewee, our six focus group participants and our 371 survey respondents for their cooperation and for dedicating their time to answer our questions.

Finally, we would like to extend our sincerest apology to our employers, friends and family for being both physically and mentally absent during this process. We thank you for your support and patience.

Nikolas & Sebastian

A word cloud featuring various terms related to branding and consumer psychology. The word 'Brand' is the largest and most prominent, centered in the middle. Other significant words include 'Personality', 'involvement', 'Western', 'Feelings', 'transfer', 'Celebrity', 'Credibility', 'High', 'Fit', 'Extended', 'Identity', 'Meaning', 'equity', 'Affective', 'Consumer', 'Endorsement', 'context', 'Effectiveness', 'Self-Expression', and 'Self-Congruency'. The words are arranged in a dense, overlapping manner, with some appearing in a lighter grey font and others in a darker red font, creating a visual hierarchy.

Personality
involvement
Western Feelings
transfer
Celebrity
Credibility High
Fit
Extended Identity
Brand
Meaning
equity Affective
Consumer
Endorsement context
Effectiveness
Self-Expression
Self-Congruency

Abbreviations

I_c = Involvement with celebrity

I_b = Involvement with brand

A_b = Brand attitude

A_{ad} = Ad attitude

BU = Brand uplift

P_{fit} = Personality fit

P_{celeb} = Celebrity Personality

P_{con} = Consumer Personality

P_b = Brand personality

JS = John Smith

GC = George Clooney

HG = Hugh Grant

Definitions

A *celebrity endorser* is defined as an individual who is in the public limelight and uses this recognition on behalf of a consumer good by appearing with it in advertising. Further, that the celebrity receives monetary compensation for this, which consumers are aware of.

Please note that this thesis will refer to the consumer as a male, even though the consumer could naturally likewise be female.

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1 Introduction

In the Western world today consumers are increasingly ‘bombarded’ with marketing messages on a daily basis. Whenever consumers watches TV, listens to radio, browses the web or merely walks out their front door, they are met by commercials, banner ads, billboards and other kinds of advertising, where somebody is trying to sell them something (Superbrand, 2013). This has been fueled by the great increase in touch-points available for marketers to utilize. Today’s consumers have smartphones, tablets, TVs, computers and the likes, which marketers have not been hesitant to exploit. As a result the media clutter has increased and consumers’ attention span towards advertising has arguably shortened, causing traditional marketing formats to lose some of its power of influence. This poses a challenge for marketers as it has become increasingly difficult to reach and establish meaningful relationships with consumers by the use of traditional advertising formats. As a result many marketers have turned to using more untraditional communication measures in order to grab and maintain the attention of the consumers. Meanwhile consumers are becoming increasingly fascinated with celebrities and the concept of “stardom”, wherefore a popular marketing communication measure has become to use celebrities to endorse a company’s brand and/or product. The use of celebrity endorsement has increased worldwide from 16 % in 2007 to 24 % in 2011 (Shimp, 2007, s. 251; GreenLight, 2011). One clear advantage of using celebrities in advertising is that they are already familiar to the consumers. Consumers know what the celebrities represent and using them out of their normal context may grab the attention of the consumers and help advertisement stand out from the clutter (Atkin & Block, 1983). Moreover celebrities can be used to clarify the associations consumers have in regards to the firms’ brand. This as it is easier for consumers to form associations in regards to a person than to an inanimate figure, such as a company or brand. Especially when regarding more emotional and intangible features. Celebrity endorsement thus helps the company “put a face” on its brand, to which consumers can better relate and identify with. This is important as consumers tend to purchase in order to use brand associations to actively form their own self-identities (Escalas & Bettman, 2003). In other words, consumers use the meanings that are associated with a brand to construct their own identity and sense of self. It is thus of great importance that the celebrity a company chooses to endorse its brand, is associated with the appropriate qualities. Ideally, these qualities

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should reflect the wishes of the targeted audience. If an appropriate celebrity endorser is chosen, this may be a good way to both grab the consumer's attention and to leverage on the consumers associations of the celebrity endorser. The benefit hereof is that if the consumer's self-image relies on the associations they get from consuming a particular brand, they will tend to become very loyal consumers (Escalas & Bettman, 2003).

Even though celebrity endorsement has some clear benefits, if done correctly, it can just as easily be a costly affair, both in terms of the fees the celebrities charge and in terms of the risks that follows by linking the company's brand to an individual, as his actions (positive as well as negative) will impact the endorsed brand. Therefore choosing an appropriate celebrity is of utmost importance, as his behavior needs to be aligned with the essence of the brand to portray a congruent picture of the brand.

Regarding the identification of appropriate celebrity endorsers, much research has gone into defining the characteristics that contribute to the effectiveness of such endorsers. However, less research has been done to define what it takes for a celebrity to be an appropriate endorser for a specific brand. Such information is particularly interesting as the image of the celebrity; along with his future actions and behavior, may come to reflect upon the brand. Most people would probably agree that Adidas would do better by continuing to have David Beckham as their endorser than turning towards controversial Italian football player Mario Balotelli. David Beckham is known for being very successful, soft spoken and humble, while Maria Balotelli is known for being arrogant, crude and unintelligent. Thus the personality of David Beckham is more in line with the essence of Adidas, wherefore it can be expected that his actions will be more in line with how Adidas wants to be perceived, than those of Mario Balotelli. Thus even though a particular celebrity scores high on some generic characteristics, it does not mean that he would fit well with the brand/company in question. In this regard, the match-up theory (Till & Busler, 2000; McCracken, 1989) states that there needs to be a "natural fit" between the brand and the celebrity. Some researchers have argued that such fit e.g. depends on the expertise of the celebrity in regards to the product he is endorsing (Shimp, 2007). However, even if the celebrity is a competent user of the product category that does not say much in regards to how well he, and his actions, will be in line with the essence of the brand. Therefore, there is a need for a better understanding of how

closely a potential celebrity is aligned with a given brand, so it can be assessed how appropriate such celebrity would be as an endorser.

1.1 Problem Statement

As celebrity endorsement is a rather costly and potentially risky affair it is not enough for companies to know that a certain celebrity generally is a good endorser. Companies further need to know how appropriate such endorser will be for their specific company and brand. This is however an aspect that the current celebrity endorsement literature has not provided a comprehensive answer to.

A branch within marketing research has looked into defining brands by use of human personality traits. Researchers such as Aaker (1997) and Geuens (2009) have for many years referred to brands as having a personality much like that of humans. Measures for identifying brand personality has further been developed based upon well renowned human personality measures (ibid). As such it seems logical that brand personality may be used to measure how closely aligned a celebrity is to a brand. This as personality may arguably be considered a good predictor of behavior. However, even though a celebrity is well aligned with a brand that does not necessarily mean the endorsement will be successful. In the end it is the consumers who purchase the brand, wherefore they will have to be convinced of the value and authenticity of the endorsement. In this regard it seems logical that the more closely aligned the consumers personality is with the personality of the celebrity; the more they will believe the brand is something for them – something that may help them sustain their self-image.

As such, a personality match between brand, celebrity and consumer might be used to gauge how appropriate a certain celebrity endorser will be for a certain brand. Thus this thesis wishes to examine:

- How celebrity endorsement may be conceptualized by use of personality measures and how endorsement effectiveness may be influenced by congruence between celebrity, brand and consumer personality.

1.1.1 DELIMITATION

Certain aspects will be delimited from the focus of this thesis as they would otherwise prevent the possibility of validly generalizing the findings.

Culture:

It is necessary to take the aspect of culture into consideration, as it is known from e.g. McCracken (1986) that individuals from different cultures tend to perceive and comprehend the world by use of different paradigmatic lenses. As such consumers from different cultures will tend to be aware of and favor different celebrities. As such, the best known celebrity in India is Bollywood actor Shah Rukh Khan (Forbes, 2013), who is fairly unknown in the USA. In the USA however, the most popular celebrity is Hollywood actress Betty White (Reuters, 2013), who is likewise fairly unknown in India. This is however to be expected as different cultures will tend to favor different types of music, movies, sports, etc., and therefore consumers from different cultures will be exposed to very different kinds of celebrities. As Americans are much more exposed to Hollywood movies, American Football, basketball and the likes, it is to be expected that American will tend to be aware of and favor such celebrities over e.g. Bollywood actors. As people in India are naturally more exposed to Bollywood movies cricket, etc., it is only natural they tend to know of and favor celebrities known for such. What celebrities the consumers know of and like will therefore vary greatly depending on the cultural context from which the consumer derives. Further it can be argued that the concept of “stardom” will be viewed differently depending on culture. For instance, it seems logical that consumers from developing countries tend to be less focused on celebrities and “stardom” than consumers from developed countries, as they do not have the same leisure to do so. Consumers from developing countries arguably tend to focus on their more immediate needs than on admiring the lives of celebrities. This is line with the thoughts of (Maslow, 1943) who said that people need to have their lower (basic) needs covered, such as food, shelter and security, before they can strive to fulfill their higher and more complex needs, such as ego or realization of self.

Moreover, it is necessary to take culture into consideration, as consumers from different cultures may tend to think of a brand’s personality very differently. Thus, the five brand personality dimensions that Aaker (1997) originally identified, within an American context, have not been

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found to be totally universal. Chu & Sung (2011) for instance, found that when Chinese consumers think of brands they only use three Aakers (1997) dimensions. Furthermore, Muniz & Marchetti (2012) only identified one of the same dimensions as Aaker (1997) when researching the same within a Brazilian context. This suggests that the dimensions the consumers uses for categorizing the personality of brands differs greatly depending on culture. As a consequence of the reviewed arguments this thesis will be delimited to only include the *Western culture*.

Product category:

It is furthermore necessary to take the aspect of product category into consideration, as the product category will influence how consumers process and react to communication. For instance, the level of consumer involvement will dictate how much mental processing the consumers will put into finding out what he thinks of the celebrity endorsement. It can be argued that personality fit will be of more importance for high involvement product categories than for low involvement categories. This simply because highly involved consumers will be more inclined to have formed an opinion of the personality of the brand and celebrity. However, this should not be understood as if personality fit is not importance for a low involvement product category, but merely that personality fit tend to be more important for a high involvement product category. As this thesis mainly serves to examine the general principle, it will solely focus on a *high involvement product category*.

Furthermore, whether the product category is marked by purchases based on informative (rational) or affective (psychological) motives it will affect consumers' processing of and response to the communication (Vaughn, 1986). Personality fit is assumed to be of highest importance when consumer purchases are based on affective/emotional motives. Affective consumers tend to purchase in order to fulfill some higher psychological need (e.g. self-esteem or ego related), which the consumer may not be consciously aware of. Therefore, it can be argued that such consumers tend to process the information by the use of non-rational peripheral processing. As known from (Hansen & Hansen, 2003) information for affective (transformational) ads tends to be processed peripherally and it is expected that the affective category will be most suited to illustrate the effect of the brand-personality fit.

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This thesis will be delimited to focus on the *high involvement affective product category*, which can be seen from the figure below to be located in the top right corner of the FCB grid and involves a “Feel → Learn → Do” processing sequence. This will be elaborated in section 2.

FIGURE 1 - FCB GRID

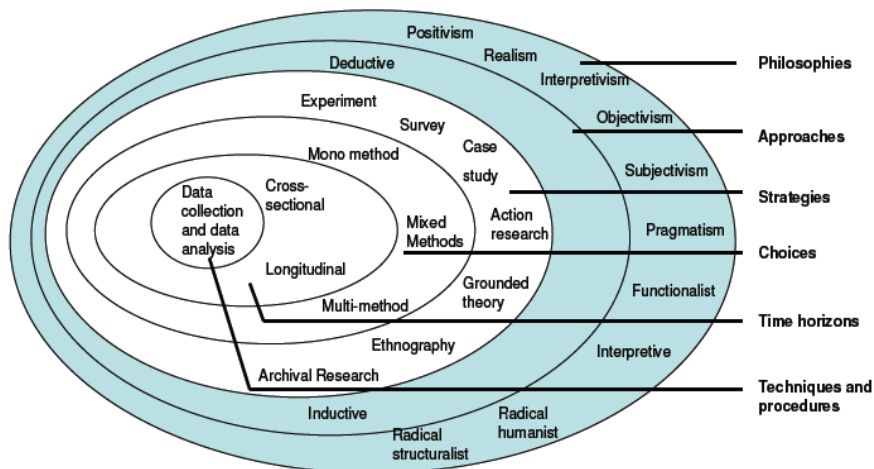
| | | |
|------------------|---|---|
| High involvement | Think Informative (economic) Learn → Feel → Do | Feel Affective (psychological) Feel → Learn → Do |
| | Habitual (responsive) Do → Learn → Feel | Satisfaction (social) Do → Feel → Learn |
| Low involvement | | |

Source: (Vaughn, 1986)

1.2 Scientific approach

To structure the process and maintain a consistent flow throughout the thesis, the “Research Onion” has been utilized (Saunders, Lewis, & Thornhill, 2009). The onion will be used in the following to provide the reader with an overview of how the raised issue will be approached.

FIGURE 2 - RESEARCH ONION



Source: (Saunders, Lewis, & Thornhill, 2009)

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The overall philosophy or paradigm used in this thesis will be that of post-positivism (Phillips & Burbules, 2000). As such it is recognized that an objective truth exists, but also that such truth can only be approximated due to the many variables which may influence the observed. The variables could be the applied theories along with the specific background, knowledge and values of each of the researchers. Following this paradigm the issue will be approached with a mix of deductive and inductive reasoning. Emphasis will however be put on utilizing deductive reasoning, where the inductive reasoning serves to validate the results of the deductive conclusions. As these two ways of reasoning are fundamentally different they in turn pertain to different methods. A mix of methods will be used in the form of qualitative focus group and in-depth interviews, as well as a quantitative online survey. The interviews serve to broaden the researcher's scope of knowledge, so that the structured survey can be designed so that it may best cover all aspects of the issue. This will help validate the raised hypothesis' which will be tested as objectively as possible via the online survey. As the purpose is to address the issue at hand, and not to discover ongoing tendencies, the study will have a cross-sectional time horizon. Immediate observations of the study population will be made to provide data that can be generalized to the entire population. Data from the focus group interview will be recorded and transcribed for later analysis. Data from the online survey will be generated by using the online survey generator 'SurveyXact' (SurveyXact). Subsequently, the data will be analyzed statistically by use of the computer program IBM SPSS Statistics (ibm.com) and Smart PLS (Smart PLS).

1.2.1 CONCERNS

The main point for concern regarding the chosen scientific approach is that its focus on quantitative measures may result in the inability to gain rich enough insights into the consumers' behavior in order to give a truthful picture of the reality. Quantitative measures are, by nature, rather structured and thus do not allow for exploring insights from other directions than the chosen line of questioning. It is thus of great importance that the qualitative focus group interview provides deep exploratory insights into the consumers' behavior so as to complement and create the most appropriate online survey.

Despite this inherent risk the advantage of focusing on quantitative measures is that it allows the researcher to quantifiably measure relationships which may be generalized to a larger population

than the test population. Furthermore, as this approach strives to be as objective as possible by controlling the variables that may influence the results, which makes it much easier for other researchers to test and reproduce the results. This will help make it possible to further validate the findings by having other researches testing in the same manner, as well as expanding the findings by testing the same in a different context.

1.3 Company in focus

The company in focus is Swiss watch manufacturer Rolex SA (hereafter simply referred to as Rolex), who designs, manufactures, distributes and services super premium wrist watches.

The company was founded in 1905 by Hans Wilsdorf and Alfred Davis under the name of “Wilsdorf & Davis”, which was changed to “Rolex” in 1908 so as to make the name easier to fit on the clock dial as well as easier to memorize and pronounce (The Rolex watch company - a Brief History, 2011). The company resides in Geneva, Switzerland, and is the largest single luxury watch brand in the world, with estimated revenues of US\$ 3 billion and an annual production of around 650,000 to 800,000 watches (Onofrei, 2012). Over the years Rolex has been heavily marketed and is today recognized as one of the world’s greatest brands. The brand was, for instance, rated by Forbes to be the world’s 57th most powerful brand in 2012 (Ranking the brands - Rolex, 2013). Following its strong position Rolex has arguably become synonymous with the luxury watch industry for many Western consumers, or at least top of mind for the consumers (Why Rolex the Luxury Brand Can Throw Its Marketing Into Neutral, 2013).

Rolex has long standing tradition of using celebrities to endorse its brand, who are called “Rolex ambassadors”. When Mercedes Gletze in 1927 became the first woman to swim across the English Channel she did so with a Rolex watch around her neck. The swim lasted more than 10 hours and the watch remained in perfect condition, thus supporting Rolex’s claim of the excellence of its waterproof casing. Further when Chuck Yeager in 1947 became the first person ever to break the sound barrier, he did so with a Rolex Oyster watch on his wrist. Additionally when Sir Edmund Hillary and Tenzing Norgay in 1953 reached the summit of Mount Everest they were equipped with Rolex Oyster Perpetual watches.

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Rolex' ambassadors tend to be successful athletes within sports that have a somewhat exclusive/high-class image, such as for instance tennis, golf, sailing, skiing and equestrianism¹. The purpose of this is naturally to associate Rolex with success and prestige. Today the more famous of such athletes are:

- Tennis: Roger Federer and Ana Ivanovic
- Golf: Luke Donald and Retief Goosen
- Skiing: Herman Maier
- Yachting: Paul Cayard

In addition to using athletes, Rolex is also promoted by certain selected musicians. However, as with their athlete ambassadors, these musicians come from music genres that are associated with an exclusive and high-class image. As such Rolex is endorsed by Cecilia Bartoli (opera singer), Michael Bublé (big band/jazz singer songwriter) and Plácido Domingo (tenor singer) (The Rolex watch company - a Brief History, 2011).

The common trait between all of Rolex's endorsers is that they are all extremely talented people who reflect the principles of Rolex's well: precision, style and success (Proser, 2011).

1.3.1 REASONING FOR CHOOSING ROLEX

Rolex has been chosen as the case study for a number of reasons. First, because Rolex competes in the luxury wristwatch market, that generally² relies on high involvement emotional purchases, which this thesis focuses on (see section 1.1.1). The price of a Rolex will, for the majority of consumers, represent quite a substantial part of their disposable income, wherefore the purchase involves some risk and therein the consumer should be motivated to be highly involved in the purchase. Furthermore, the majority of consumers will most likely not purchase a luxury watch based on some logical or quantifiable measure such as superior technology or performance, but because of the emotional value they gain from owning such a watch. Such emotional value could be the image status the consumer assumedly gets from owning such a fancy watch, in terms of the added value the consumer intrinsically gets by incorporating the associations surrounding the brand into his/her own image/self-perception.

¹ The art of horse riding

² This may vary depending on the specific consumer in question

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Moreover, Rolex has been chosen as it is an extremely well-known brand in the Western culture, both in terms of brand awareness in terms of the specific associations linked to the brand. This is particularly important as a clear understanding of what the brand is known for will have allowed the consumers the opportunity to form a clear picture of the brands personality.

1.3.2 CONSIDERATIONS

Several noteworthy concerns have been considered. First, it has been considered whether it would be more appropriate to focus on a corporate brand rather than a particular product brand. The main concern was whether the consumers would have strong enough associations to a corporate brand in order for them to say anything of significance regarding its personality. On the other hand, the main concern if using a product brand was the possibility of consumers relating too much to the products performance and other physical product attributes. However, as Rolex is used both as a corporate and product brand the concerns are void.

It has furthermore been considered that even though a certain product category is generally considered to be based on affective purchase motives, logical performance associations will always play a part in consumers' decision making process and as such cannot be totally excluded. This is however not of great concern as the difference in wrist watch performance is rather limited. Furthermore, individual differences occur and not all will buy a luxury watch for the same reasons. People of extreme wealth could, for example, tend not to be as involved in the purchase as less fortunate people, since it may actually not constitute a substantial part of their disposable income. It will not be possible to account for such individual differences, but it is believed that most consumers will tend to view luxury watches as a high involved emotional purchase. This will be further examined in section 3.2.

1.4 Structure

The thesis will be structured as illustrated below.

FIGURE 3 - STRUCTURE OF THE THESIS

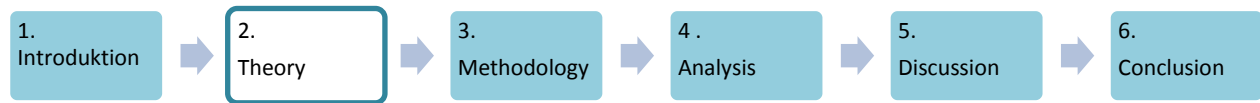


Source: Own work

The preliminary section (the current one) serves to introduce the reader to the general context, explain the overall problem of interest and provide a brief overview of how it will be addressed. Section 2 will outline pre-existing theories, which will be used to theoretically describe how celebrity endorsement is thought to be working, by which a general model of celebrity endorsement will be constituted. While accounting for the conceptual model, relevant hypotheses will be proposed and these will later serve to test the model. Following, the theories that have been used to substantiate the conceptual model will be scrutinized and the noteworthy theories that have been excluded will be accounted for. Section 3 will then explain what methods will be used to examine the issue and how this will be done. In section 4, the results will be analyzed, the validity assessed and the proposed hypotheses' will either be confirmed or disproved. Based hereon section 5 will discuss the findings and put them into a more general perspective. Lastly, section 6 will conclude upon the findings, review the limitations of the thesis, and present future areas of interest.

To help the reader maintain an overview of the thesis, each section going forward, will start with a figure similar to Figure 3 showing the structure of the thesis and highlighting the current chapter. Furthermore, each section and main section will start with a meta-text describing what the section will address and how it will be structured. Followingly each main section will end with a summary of its main points.

2 Theory



This section will introduce the reader to the theoretical foundation from which the raised issue will be studied. The section starts by briefly introducing the overall foundation for celebrity endorsement and then defining its three building blocks – the celebrity, the brand and the consumer. Followingly the concept of celebrity endorsement will be viewed from the perspective of the brand (the company) and the consumer, where relevant theories relating hereto will be presented throughout. Afterwards a general review on the central works regarding celebrity endorsement will be put forward. Then the specific theories chosen to function as reference point will be reviewed in further detail – their strength and weaknesses will be discussed and it will be argued why exactly they have been chosen. Then the reference theories will be applied and it will be explained how it is believed celebrity endorsement works theoretically. From this a conceptual model, as well as the hypotheses necessary to test this model, will be constructed. Lastly the applied theory will be criticized and the omitted theories accounted for.

The foundation:

The overall basis for celebrity endorsement, or advertising for that matter, is the premise that specific meanings can be transferred to the consumer through the use of brands (McCracken, 1986). Thus when consumers purchase a Rolex they are not solely purchasing its tangible features or the performance of the watch, but also the meaning (e.g. exclusivity, prestige and style) that is associated with the watch. The consumer then uses this meaning, at least to some extent, to construct their own identity and sense of self (Belk R. W., 1988).

Such meaning is imbued in a brand through advertising and the fashion system (more hereof in section 2.4.1.1). In this the *celebrity endorser* helps by clarifying the meaning that is transferred to the *brand*, (McCracken, 1989) as it is arguably easier for *consumers* to form strong associations with humans than with inanimate products or brands. Thus the brand uses the celebrity, through its

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endorsement, to “borrow” some of the associations that the celebrity is known for. In this it is of great importance that the things the celebrity is known for is something that the brands target audience will favor, so that the brand may come to better resonate with its target consumers. What meanings the target audience will favor will arguably tend to depend on the reference group that the consumer aspires to become a member of or actually is a member of (Escalas & Bettman, 2003). In this, choosing the right celebrity endorser may be an effective way for the brand to reach its target audience, through associating itself with the aspirational reference group of the target audience. In other words, the celebrity endorser helps tell the story of the brand so as the consumer may come to associate a specific meaning with the brand. As it is arguably easier for humans to form emotional ties and associations to living beings, than to inanimate objects, celebrity endorsement is arguably especially helpful in influencing the emotions and feelings of the consumers.

The following will look into theories relating to the three mentioned foundations of celebrity endorsement. As such the following will go through how celebrity endorsement creates value for a company, how consumers are affected by the celebrity endorsement and a review of general theories in to how celebrity endorsement is seen to be working. It should however be noted that these sections are interrelated and some natural overlap is therefore to be expected.

2.1 Brand image

This section will view celebrity endorsement as seen through the eyes of a corporation. As such it will be reviewed how celebrity endorsement brings value to a corporation, through affecting the image of the corporation's brand.

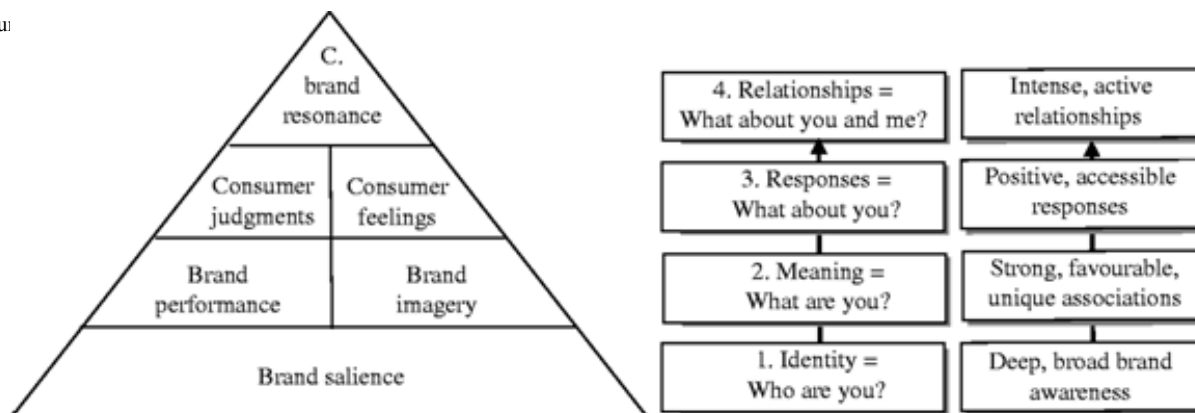
As previously mentioned brands create value by transferring cultural meanings to the consumer, which the consumer then uses to (albeit most likely subconsciously) configure his own identity (Belk R. W., 1988). However in order for the brand to be able to transfer such meaning it is first necessary that the specific meaning behind the brand has been firmly established in the minds of the consumers. It is in other words necessary that the brand image is well established, so that the

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consumers know what the brand stands for, what it can do for the consumer and how it is different from its competitors. Corporations convey such messages/meanings by managing the associations that the consumers have linked to the brand. By this corporations seek to form strong, favorable and unique associations, in the minds of the consumers, so as to build a strong brand (Keller, 2008). This they do by managing what they communicate to the consumers, being it their advertising, price point, promotions, distribution channel, celebrity endorsers and so on. All these elements are touch points that influences the associations the consumers have of the brand and thus the brand equity and meaning of the brand. According to the notions of (Keller, 2008) a brand is built as a sequence of steps, which makes up 'The Consumer Based Brand Equity model', see figure below.

FIGURE 4 - THE CONSUMER BASED BRAND EQUITY MODEL

Source:



Source: (Keller, 2008)

According to this model the first and underlying step to building a brand is to make the consumers aware of the brand, what category it relates to and what need it covers. Followingly a brand (brand equity) is built by establishing associations, in the minds of the consumers, in regards to product-related and non-product-related attributes of the brand (Keller, 2008). The point of this is to have the consumers make appropriate judgments about the brands performance, as well as elicit appropriate feelings in regards to the imagery of the brand, which essentially serves to create loyalty and brand resonance. In this the strength of a celebrity endorser is, as previously argued, that such endorser may allow a brand to more easily connect (emotionally) with its target audience (Till D. B., 1998). In order for a brand to gain a competitive advantage it is necessary that it is unique and have a Point of Difference (POD) in which it distinguishes itself from its competitors

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and gives the consumers a reason why they should buy that particular brand. A POD may be product-related attributes, such as quality or endurance, or non-product-related attributes, such as personality or user imagery. Product related attributes are however easier to copy, wherefore a POD based on a non-product-related attribute is generally more sustainable, although a duality of the two should be strived for (Keller, 2008). Brand personality, user imagery, and usage imagery are the three main non-product-related attributes in Keller's brand equity model (Liu , Li, Mizerski, & Soh, 2012). Brand personality refers to human traits and characteristics that consumers associate with a specific brand, which offers the consumer a way to relate to the brand. In this the brand, according to Aaker (1997):

"...enables the consumer to express his or her own self, an ideal self, or specific dimensions of the self through the use of a brand". (Aaker, 1997, s. 347)

Brand personality thus creates value to the consumer by letting the consumer express who he/she is (their personality) or who they would like to be perceived as (their ideal personality). As such brand personality is a potential source for differentiating a brand (creating a POD), developing the emotional aspects of a brand and augmenting the emotional meaning of a brand. All this may lead to a competitive advantage, as consumers whose self-concept is entwined with a brand will be very loyal customers, and may even actively try to reinforce the brand and/or promote it to others. It is however crucial that the brands target audience perceives its brand personality as the brand wishes it to be perceived. Therefore it is important for marketers to actively manage their brands' personality so that it continuously resonates with its target audience. In other words it is important for a company to influence the mindset of its consumers in a favorable way towards the company's brand. Specifically as Keller's (2008) further argues that the mindset of the consumers' impact market performance, which in turn impacts shareholder value (more hereof in section 2.4.1.4). As the purpose of any company is ultimately to create (monetary) value to its shareholders, managing all factors that may actively influence such should be of utmost importance. In this celebrity endorsement is viewed as an instrument that may be used to influence shareholder value by influencing brand personality, consumer mindset and market performance.

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Influencing brand personality:

Generally speaking a brand's personality may be affected in one of two ways – directly or indirectly.

The *direct* way works by influencing who is perceived to be using the brand. This is as the personality traits of the persons associated with the brand can be transferred directly to the brand (McCracken, 1989). Such could e.g. be done by the use of celebrity endorsers, as consumers will already have an idea of the personality of the celebrities, which then can be associated directly with the brand. A celebrity endorser thus helps by clarifying the personality of the brand and to indicate what type of person uses the brand. This is as it is generally easier for humans to gauge a person's personality than the personality of an inanimate thing's personality. Thus associating the brand with the celebrity may help clarify/modify the personality of the brand and thus help position the brand in the minds of the consumers. Aaker (1997) further argues that the perceptions of human personality traits are inferred on the basis of an individual's behavior, physical characteristics, attitudes/beliefs, and demographic characteristics. However perceptions of brand personality are of course not only formed directly, but also by the *indirect* contact the consumers have with the brand. Personality traits can thus also come to be associated with a brand through product-related attributes, associations with the product category, brand name, symbol, logo, slogan, advertising, price or distribution channel (Batra, Lehmann, & Singh, 1993).

No matter how brand personality is sought affected it is crucial that it may be weighed and measured, so that the marketer may continuously monitor where the brand stands and how it is developing. No universal definition for categorizing brand personality has however been identified as of yet. As brand personality was previously found to vary greatly depending on cultural context (see section 1.1.1). Among the first, and most revered, to conceptualize such dimensions of brand personality for measurement purposes, was Aaker (1997). She based her notions on the "Big Five" personality dimensions, which had previously been well established by personality psychologists for conceptualizing human personality. Based hereon Aaker (1997) identified 5 general dimensions of brand personality, which included:

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1. Sincerity
2. Excitement
3. Competence
4. Sophistication
5. Ruggedness

These brand personality scales have however been criticized for: (1) having a loose definition of brand personality, (2) that they cannot be used to analyze at the individual brand level and (3) that such dimensions will vary across cultures (Geuens, Weijters, & De Wulf, 2009). For more on this see section 2.4.1.3. In response to these critique points Geuens, Weijters and De Wulf (2009) defined new dimensions for measuring brand personality, based on the notions of Aaker (1997), and found that brand personality, in a Western European setting, revolved around the following 5 overall dimensions:

1. Responsible
2. Active
3. Aggressive
4. Simple
5. Emotional

So to sum up Celebrity Endorsement, as seen through the eyes of a company, is a marketing instrument that a brand may use to better connect (emotionally) with its target audience, therein increase its market performance and in the end shareholder value.

Approaches to brand management and their limitations:

It should be mentioned that the above review of 'Brand Image' is heavily based on the 'consumer based' approach to brand management, as constituted by Kevin Lane Keller. Even though this approach has become the dominant approach in later years, it should not be regarded as conclusive, as it has its strengths and weaknesses following the assumptions it is built upon, similar to all brand management approaches (Heding, Knudtzen, & Bjerre, 2009). Further than conceptualizing brand equity, the main strength of this approach is that it allows the marketer to measure and trace brand equity, and to continuously compare its own brand equity with that of its

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competitors. In this the approach focuses on the way marketers can influence brand value creation through managing the elements of their marketing mix. Further the approach conceptualizes how brand equity affects market performance and ends up creating shareholder value, making it easier for the marketer to justify its marketing budget. In this the approach presents gives the opportunity to help explain how celebrity endorsement may drive financial value for a company. The approach draws from cognitive psychology and consumer's research, and is thus based on assumptions from here. As such the approach assumes that the brand is a cognitive construal residing in the minds of the consumer, wherefore focus is heavily put on consumer thought processes and decision making. In this the consumer is viewed as a computer that processes information rationally. Thus "all" the marketer has to do is to map out the brand construal in the minds of the consumer and choose the right brand elements and communicate these accordingly to the consumer (Heding, Knudtzen, & Bjerre, 2009). This is a rather simplified view of the consumer that cannot be expected to be valid throughout, as emotions and feelings are not rational by any means and will influence the consumer's decision making in a way that always be anticipated, as they further will vary from consumer to consumer.

Followingly elements of the personality approach have intuitively been utilized. This approach looks more into the emotional aspect of consumer's consumption and deals with what the consumers personally get out of it, other than the rational functional value. In this the personality approach assumes that it is the symbolic benefit a brand can provide to consumers expressed through a certain brand personality that are the key drivers of emotional bonding between brand and consumer, which leads to brand strength (Heding, Knudtzen, & Bjerre, 2009). The strength of the approach plays much to the weakness of the consumer based approach, as it deals with the emotional aspect of consumption, looking into how and why consumers emotionally bond with brands. Such information may be utilized by marketers to better understand the consumer and create more meaningful brand-consumer relationships. The approach assumes that further from consuming because of the functions characteristics of a brand, consumers consume due to the symbolic benefits, in the form of identity and expression of self, that a brand may provide. Further the approach assumes that a brand will be strengthened if it is imbued with a human-like character. The limitation of the approach lies however in the fact that brand equity may not be as readily quantified and compared, as for e.g. in the consumer based approach.

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However, as Heding, Knudtzen and Bjerre (2009) themselves mention, the different approaches to brand management do not exclude each other, but do in fact overlap, which makes it possible to utilize both these approaches, just taking their assumptions and limitations into account.

Sum up:

Through the eyes of a company, celebrity endorsement is a marketing instrument that may help clarify the meaning of a brand and help a brand connect with its target consumers. The associations that consumers have, in regards to a celebrity, is leveraged to form similar associations in the minds of the consumers, and therein position the brand. By this, celebrity endorsement is directly used to influence the personality of the brand. The strength herein is that consumers may more easily come to understand the emotional aspect and value of a brand when the brand is connected to a human endorser the target audience is already familiar with. Celebrity endorsement is thus a way for brands to convey its deeper values and personality, and to explain who it is for and what it can offer them. Therein celebrity endorsement is a way for brands to position themselves and differentiate from competition. As such differentiation is heavily based on emotional aspects, which are hard for competitors to imitate; this may ultimately lead to a competitive advantage. This approach to celebrity endorsement is however heavily based on Keller's (2008) 'customer based brand equity' approach to brand management.

2.2 Consumer behavior

This section will look at celebrity endorsement from the consumer's perspective. As such both the behavior and motivation of the consumer will be reviewed to illustrate how celebrity endorsement fits in.

For many years researchers have focused much attention on the consumer. This as the consumer is ultimately the one who decides whether to buy or not buy a product, wherefore they hold the purchasing power. As such the general opinion has for a long time been, that satisfied customers are a key component to the success of any company. Here from comes the phrase: "Customer is

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king”. Consumer behavior has thus quite naturally become one of the most researched areas, for both academics and practitioners. The research spans several decades and has over time developed into distinctively different paradigms. So before diving into the realm of consumer behavior it is appropriate to first go through the main paradigms from which one may explore consumer behavior. This as each of these paradigms has fundamentally different outlooks following the different assumptions they are based upon. The paradigms have evolved throughout the years and the focus has gone from researching the behavior of individuals to examining groups and their social behavior. As such the four main paradigms, according to (Østergaard & Jantzen, 2000), are: 1) Buyer behavior 2) Consumer behavior 3) Consumer research and 4) Consumption studies. The 3 first paradigms focus on the consumer as an individual and examine what motivates him and drives him to purchase. Each of these paradigms however views the consumer and consumer behavior in fundamentally different ways. *Buyer behavior* views the consumer as a primitive animal who is solely trying to satisfy his primary needs, such as food and security. *Consumer behavior* on the other hand views the consumer as a rational being who is fully aware of all outcomes of his actions and is thus calculating which option may optimize his utility. As such the focus of these two paradigms is more on the buying situation itself, than on the consumer. *Consumer research* however views the consumer as an emotional narcissist whose sole focus is for him to experience things that may increase his inner well-being. Thus the focus here is moved from the actual consumption to the pre and post consumption behavior of the consumer. Focus has thus shifted to the consumer’s everyday life and how consumption influences his understanding of himself. Lastly is the *Consumption studies*, which does not view the consumer as an individual, but however as a member of a community, or “tribe” if you will. As such this paradigms focus is much on consumer culture in general and how consumption fits into the interaction and relations between the consumers. Because of the fundamental differences between the paradigms, each of them will tend to have their own viewpoint on celebrity endorsement and how it impacts the consumer. Buyer behavior will for instance tend to view celebrity endorsement in terms of how well it may help satisfy the consumer’s primal needs, whereas Consumer behavior will focus on how well it may help the consumer optimize his utility. Followingly Consumer research will view Celebrity Endorsement in terms of how well it helps the consumer emotionally explore and experience, and Consumption studies will focus on how well Celebrity Endorsement helps the

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consumer establish what social group he does or does not belongs to. Thus the view taken by the researchers will naturally have great influence on how celebrity endorsement is viewed. The following will go through what has been deemed to be the most essential theories, of consumer behavior as a whole, for providing an explanation of how celebrity endorsement works and impacts the consumer. However the paradigm and overall premises for each of the examined theories will however have to be considered throughout.

As mentioned McCracken (1986) explains how culturally constituted meaning is ultimately transferred from a good to the consumer. The consumer uses such meaning, according to Belk (1988), to actively form an extension of their self. In this the extended self is a metaphor for what an individual sees not only as “me” (the self) but also what he sees as “mine” (extended self). As such the consumer actively uses the meaning of goods to portray what is his, what it says about him and how that defines him. In other words goods, and especially those that are placed on the body of the consumer, are used by the consumer to actively form their identity. The meaning of a good is, according to Belk (1988), transferred to the consumer when the consumer *controls*, *creates* or *knows* the good. As such it may be argued that a celebrity endorser can help ease the transfer of meaning as the consumer already “knows” the celebrity and what he/she stands for, wherefore the celebrity may help the consumer get to know the good (brand) that the celebrity is endorsing. Thus a celebrity endorser may help establish the meaning of the brand, which the consumer can then use to actively construct his own identity. Thus a celebrity endorser may indirectly help a brand connect with its consumer. The obvious advantage of this is that if part of the consumer’s identity is based on the brand, then the consumers will tend to be very brand loyal. However, when a possession has become part of a consumer’s extended self, the loss of such possession will lead to a diminished sense of self, much like when losing a loved family member (ibid). In the case of loss through theft or casualty the individual may feel a sense of grief and mourning, where an attack on his possessions is felt as an attack on himself and subsequently leads to a feeling of loss of self (ibid). Thus, when consumers base part of their identity on a brand/possession they become very loyal customers, but also very sensitive to changes concerning the brand. As such celebrity endorsement does involve some risk, as the actions of the brand (the endorser) needs to be aligned with the expectations of the consumers.

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The good needs a meaning (value) beyond its utilitarian function, which the celebrity can further give in the form of functioning as an *aspirational* “group” (Belk R. W., 1988, s. 153). The possible need for charging products with meaning is strengthened by Fournier (1998) who concludes that consumers do not buy brands because they like them or because they function well - but because the consumer is involved in relationships with a collectivity of brands to benefit from the meanings they add to his life. Some meanings are functional and utilitarian while others are psychosocial and emotional. Celebrity endorsement can, arguably in addition to establishing the meaning behind the brand, also work as a link in the relationship between the object and consumer, as Bengtsson (2003) argues that the relationship between humans cannot be compared to brand relationships due to the fact that a brand is an inanimate object. He argues that according to Giddens (1991, p. 93), a *"pure relationship cannot exist without substantial elements of reciprocity"*. It is therefore argued that a celebrity endorsement, hence connecting the brand to a human being, can create the opportunity to form a relationship between consumers and brand.

In the relationship theory Fournier (1998) states 15 forms of relationship. As in the “real world”, the strongest relationships must have a high degree of passion and desire. Creating a desire for a product is a goal for marketers, as desire is something we (the consumers) give into, something that takes control of us and totally dominates our thoughts, feelings, and actions (Belk, Ger, & Askegaard, 2003). To get a consumer to desire a product to such a degree that cognitive thinking is overruled, the product must be charged with powerful meanings. As earlier mentioned celebrity endorsement can be used for this purpose. In addition celebrities work as a strong social influencer, as they can trigger our *rival's desire alerts*, a desire to be as the “super-consumers” i.e. celebrities (McCracken, 1989).

“Our rival's desire alerts us to the desirability of the object. The basis for this competitive and emulative desire is a battle for prestige. Within the social logic of mimesis (Girard 1977) and distinction, the symbolic object is not so much a reflection of our desire for the object of consumption as it is our wish for social recognition.” (Belk, Ger, & Askegaard, 2003, s. 329)

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The use of celebrities to create desire or passion is highly arguable, as the consumers more than ever cultivates their passions to celebrities. This is based on the earlier mention of the increase in CWS (Celebrity Worship Syndrome), as “worship” can be translated into passion. In other words, consumers can have a strong passion for celebrities, which can be used to create passion for an endorsed product.

By looking into the consumer decision process, the effect of celebrity endorsements can be further understood. The basic decision process can be explained by the *Behavioral Sequence Model (BSM)*. The BSM consist of four decision stages;

- 1) *Need Arousal*
- 2) *Brand Consideration*
- 3) *Purchase*
- 4) *Usage*.

The four decision stages then have four considerations at each stage; *Decision Roles Involved*, *Where Stage is Likely to Occur*, *Timing of Stage* and *How it is Likely to Occur* (Percy & Elliott, 2009). The stages where celebrity endorsement creates impact are in the initial stages where arousal and the evaluation of brand choice are formed. The need arousal in terms of a Rolex watch can be triggered by different decision roles that influence the consumer. A luxury watch is a transformational product and “needed” by a desire that is most likely spurred from a social environment, which creates the need for the symbolic effect an expensive watch is charged with. Such social environment could be the workplace where colleagues prove and show their success through expensive goods, for both internal and external acknowledgement (giving clients the perception that they are successful and therefore highly skilled at their job). All these work as an aspirational group and a celebrity can contribute to charging a product with same “aspirational” values, hence being successful like George Clooney. This implementation of a celebrity and the values he or she brings to the product and the general attention are also effective against competitors during the brand consideration stage. Celebrity endorsement is furthermore interesting due its possibility to create the needed attention to kick start the need arousal stage and withhold the attention long enough to contribute to deliver messages (within a ad), such as product attributes and values. This is argued important because of the perceived risk involved with the purchase, the

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message must be accepted as true and because the decision involves a level of fiscal or psychological risk, it can be needed to provide information to overcome potential problems associated with that risk (Percy & Elliott, 2009, s. 217).

Furthermore must the target audience also personally identify with the brand, a connection a celebrity with the right values can create. There is two ways to get the consumer to perceive the message as “true” according to the Elaboration Likelihood Model (ELM). The ELM model explains how a persuasive message works to change the attitude of the receiver. The message is processed by one of two routes; the central route and the peripheral route (Petty, Cacioppo, & Schumann, 1986). Messages will be elaborated through the central route when a consumer employs critical and systematic thinking around the message, taking into consideration such as who is delivering the message, what it contains, what experiences and opinion he or she has of the subject. In the peripheral route the consumer uses cognitive shortcuts to make quicker decisions, which are not (or less) based on systematically thinking. The peripheral route therefore generates the consumer’s opinion through one or few things, such as visual imagery, the speaker’s credibility and a like. Celebrity endorsement is especially useful to change the consumers’ attitude through their peripheral route, as it grabs some of their attention and generates cognitive shortcuts of what to think and believe about the product (message) through the celebrity.

While the celebrity is a tool to deliver a message in a persuasive manner, a celebrity in addition has an impact through balance theory. Heider’s (1958) well-referenced balance theory is an example of how motivational theory can explain attitude change. In short the P-O-X model shows that if P (a person) is positive toward O (a comparison person) and O is positive toward X (a thing, e.g. product or brand), then P should also be positive toward X (Heider, 1958). In other words, when a consumer has a positive mindset towards the celebrity who endorses a certain product, then the consumer is more likely to gain a positive mindset towards the product/brand, in order to achieve psychological balance.

Sum up:

Consumers are affected by celebrity endorsement in different ways depending on their perceived needs, as well as the used paradigm. Through the Consumer Research paradigm celebrity

endorsement helps transfer meaning from the endorser himself to the product so the consumer may use this meaning to actively build his sense of self and extended self. The paradigm of Consumption Studies view how celebrities can function as aspirational groups, influencing the consumer on which group they belong to or want to be a part of. These two paradigms are the most used within celebrity endorsement, as Buyer Behavior and Consumer Behavior focus more on the buying situation itself and its rational or utilitarian reasoning, than on the consumer. Thus theory suggest how celebrity endorsement can be used to gain the needed attention and present the message in a persuasive manor, ultimately creating cognitive “shortcuts” giving products perceived rational values beyond its utilitarian function. Consumer behavior theory provides further understanding on how the presented ‘customer based brand equity’ is formed.

2.3 Celebrity endorsement

This section will look at celebrity endorsement from a general point of view and review how some of the main researchers currently believe celebrity endorsement to be working.

The field of celebrity endorsement has been heavily researched by academics in recent years. However very different findings and opinions exist in regards to how it works and how one utilizes endorsement advertising effectively. Even to what degree celebrity endorsement is believed to be economically sound differs depending on what researcher one asks. One thing that is however certain is that the tendency of idolizing celebrities has become a habit among consumers in the Western world, where social media has made it easier than ever before for celebrities, and consumers alike, to actively brand themselves. Thus the celebrity culture in the USA has grown so strong that the magazine ‘New Scientist’ in 2003 argued that 67% of the American population suffered from CWS (Celebrity Worship Syndrome) (Sabroe, 2008). Such statistics create a logical argument for celebrity endorsement as being strong in creating consumer attention and awareness, which has also been theoretical proven by different academics. (Miciak & Shanklin, 1994) have for instance proven that celebrities are better than anonymous models at breaking through the heavy media clutter and (Kaikati, 1987) that celebrities are better at creating attention for a

product. In addition scientific tests have proven that celebrity endorsers can have a positive effect on awareness and recall (Friedman & Friedman, 1979; Reid, Soley, & Vander Bergh, 1981). Whether celebrity endorsement has a direct effect on consumers' purchase intentions is however one of the most discussed research toppings within celebrity endorsement theory. Such relationship has, according to (Burnett & Menon, 1993), been established within a sports marketing context. However there are some academics who argue that celebrity endorses are in fact not more effective to use than anonymous models (Pringle, 2004). Others moreover argue that celebrity endorsement may be effective under the right conditions, but that most companies do simply not use celebrity endorsement in the right way or for the right reasons (Zyman & Brott, 2002). Using celebrity endorsement in the wrong way has even been argued to have directly negative consequences. According to McCracken (1989) if there isn't a natural *fit* between the brand and the celebrity, the endorsement may not only be ineffective but also have a negative effect on the ad, hence brand. The importance of such coherence between brand and celebrity endorser have further been stressed by many other academics, although varying terminology have been used for the matter. According to Till and Busler (2000) the term "congruence" have been used by researchers such as Kamins (1990) and Lynch and Schuler (1994), "fittingness" by Kanungo and Pang (1973), "appropriateness" by Solomon, Ashmore and Longo (1992) and "consistency" by Walker, Langmeyer and Langmeyer (1992). As such the coherence between brand and endorser is one of the more discussed subjects within celebrity endorsement. To avoid any confusion the term "fit" will be used throughout to describe the congruence between the brand and the celebrity endorser.

Several academics and practitioners have researched to identify the most central attributes a celebrity needs to possess in order to be effective to use as an endorser. Shimp (2007) has for instance presented the TEARS model, which is an acronym for the five attributes he argues as being most important for a celebrity to possess in order to be an effective endorser. These are (T) Trustworthiness, (E) Expertise, (A) Physical Attractiveness, (R) Respect and (S) Similarity, which are all sub-attributes of *Credibility* and *Attractiveness*. These attributes may be used to evaluate how appropriate potential celebrities may be at endorsing a specific product category. The attributes do however not offer a clear explanation into exactly why a certain endorser should be appropriate to use for a specific company or brand. That these attributes are crucial for effective

celebrity endorsement has however been substantiated by others. As such (Kahle & Homer, 1985) argues that a physically attractive endorser will have a positive impact on brand recall, attitude towards the brand, and purchasing intention. Furthermore Kamins (1990) actually found that physically attractive celebrities have a more positive effect than un-attractive ones. This effect was however only found for beauty/appearance-related products. For non-beauty related products attractive models were not more effective to use than unattractive ones. This emphasizes the notion of the actual fit being more important than the attribute. The fit between brand and celebrity is also found to be one of the most important elements by Fleck and Korchia (2009):

“Our research shows that congruence between a celebrity and a brand is as much important as the attitude toward the celebrity when considering pre-attitude toward the ad featuring a celebrity endorsing a brand. These results are also important for managers: brands usually choose endorsers who are appreciated by their target market. Our research suggests that it is not enough and that it is also important to take brand-celebrity congruence into account, in order to maximize the effectiveness of the ad.” (Fleck & Korchia, 2009, s. 6)

The importance of a fit between brand and endorser may be explained by the effect of incongruence. When consumers are faced with incongruence they have to change their cognitive structure to comprehend if the incongruence is too significant. When this happens consumers have the tendency to exhibit negative reactions, leading to a negative cognitive elaboration resolving in an emotion of frustration (D'Astous & Bitz, 1995). If a brand, in other words, uses an endorser that is incongruent with the expectations that the consumer has of the brand, then the consumer will get frustrated. This especially if part of the consumer's identity is based on the brand, as he then will be more sensitive to changes in the brand, as such will directly influence his extended self (identity). It is important to note that Fleck & Korchia (2009) argues that the fit between the brand and the celebrity is even more important than how well the target group likes the celebrity. This does however not mean that Fleck & Korchia (2009) neglects a possible affect from a similar fit between the target group and the celebrity, merely that a fit between brand and celebrity is viewed to be most important. The positive effect of a consumer-brand fit has further been supported by Choi and Rifon (2012). They found that consumers who perceive a celebrity endorser as possessing an image close to their ideal self-image, is likely to rate an ad with such

celebrity more favorably and will report greater purchase intentions (Choi & Rifon, 2012, s. 647).

The findings and opinions of celebrity endorsement are, as shown, rather different, though most researchers agree on the positive effects of a natural fit between the celebrity and the brand. However whether such fit has a direct impact on the purchase intention has however been both proved and disproved (Ahmed, Mir, & Farooq, 2012). The hunt to identify an appropriate fit is eventually reasoned by the need to increase and optimize the purchase intention. As celebrity endorsement is however a costly way to advertise, the economic effect and risks involved will now be touched upon.

Economic value & risk

As mentioned several researchers have argued for the effectiveness of celebrity endorsement. As celebrities however charge a quite substantial fee, it may be a somewhat costly tool for marketers to utilize. Further because of the risk a company runs by associating its brand with the actions and behaviors of an individual (Louie & Obermiller, 2002).

When discussing the economic value of celebrity endorsement, it is sensible to show the top celebrities based on popularity, visibility, earnings and power – as this may help indicate their potential influence on consumers. The top 100 list from the American magazine Forbes shows that in 2012 pop- and movie stars such as Jennifer Lopez, Oprah Winfrey and Justin Bieber were considered to be some of the most powerful celebrities in the USA (for the full list see appendix A1). At number 12 is noticeably Tiger Woods (hereafter Tiger), who at the same time tops the list of being the best paid endorser within sports (see appendix A2). In fact, Tiger has earned the same or more on his endorsements in 2012 as Justin Bieber, Rihanna and Lady Gaga has earned in total within the same year (appendix A1). Tiger is a given subject for talking of celebrity endorsement; due to his phenomenal athletic accomplishments and well liked personality that has resulted in several endorsements both in and out of the sport category (e.g. Nike, Electronic Arts, Gatorade, Accenture and Gillette). Tigers' many endorsement deals have thus made him the first athlete in the world to earn over \$1 billion in career earnings. (Kalb, 2013). An estimated 90 % of which comes from endorsements deals (estimated based on figures from appendix A). Celebrity endorsement is thus indeed a thriving business with companies spending billions of dollars. As

such, Nike allegedly pays 20 million dollars to Tiger Woods alone each year (Harig, 2013). Tiger is further a good example as he showcases the “biggest” risk for companies of endorsing a celebrity – the fact that the brand is “tied” to the actions and behaviors of the endorser. In 2009, when Tiger was caught cheating on his wife, it was one of the biggest and most discussed news worldwide at the time. This as his actions went directly against the wholesome and honorable family values that Tiger Woods had come to represent. Thus the public quickly saw a side of Tiger that very much shattered the perception they had built up of him, wherefore his credibility was greatly diminished. Followingly the brands that Tiger was endorsing could no longer get the same branding value out of being associated with him. As such the scandal, and Tiger’ bleeding image, was blamed to cost Tiger’s endorsers, billions of dollars. It was estimated that his endorsers collectively lost up to \$12 billion in promotional value (Phys.org, 2009). As a consequence many of Tigers endorsers cancelled their contract, resulting in Tiger having his endorsement earnings dropped from \$100 million in 2009 to \$55 million in 2012. Ironically enough, even though many of his endorsements were cancelled, Tiger was still, with his \$55 million, the highest paid endorser within sports (appendix A2). The reason for this gets interesting when one looks at, which brands stayed with Tiger and why. Brands that endorsed Tiger for his family values and well liked personality; such as PepsiCo, Gillette and Tag Heuer all cancelled their endorsement deals because of the scandal. This as Tiger was no longer credible as representing honorable family values, being the perfect family man or a general role model, wherefore he could no longer help in portraying such values. As the scandal however did not have anything to do with Tigers golfing ability his sports-related sponsors, such as Nike and Electronic Arts (EA Sports), stood behind him through the ordeal. This as their motive for using Tiger as an endorser is much more based on his golfing expertise, than on his personality (Kalb, 2013). In other words Tigers expertise was the attribute creating the fit for Nike and EA Sports, and this attribute was still strong even after the scandal. Even so Nike felt obligated to do something. They created a commercial of a remorseful Tiger listening to the sage advice of his father, Earl Woods, talking beyond from the grave. This was done to increase or just save some of Tiger Woods likeability as his now bad reputation was threatening of overshadowing his expertise (golfing abilities), not only in the mind of the consumers, but for Tiger Woods himself as it clearly affected his game. Today Tiger has regained his position as one of the strongest endorsers within his sport, but his value in other areas seems

lost permanently as he still tops the list of 'The Most Disliked Athletes in America' (Forbes, 2013).

The example of Tiger Woods leads into another area within celebrity endorsement – the risk involved and impact on stock value. In 2001 Louie, Kulik and Jacobsen examined the effect a scandal concerning a celebrity endorser may have on the stock value of the company tied to such endorser. The study found a positive correlation between the degree of scandal and the stock value, provided that the public belief is that the endorser is responsible for the scandal. In the example of Tiger cheating on his wife – the scandal was big as it went against all that was expected of him, and as it concerned adulteress it was believed to be caused by Tiger himself, wherefore it can be expected that the stock values of the companies utilizing him as an endorser will have dropped. This will however arguably tend to mainly be for those companies who utilized Tiger for his personality and not his athletic ability. (Louie, Kulik and Jacobson (2001) further found that smaller scandals, where the endorser was not perceived to carry the blame, may actually have a positive effect on stock values. This may be explained by the celebrity gaining the sympathy (and attention) of the public, if the accusations against him seem to be unjustified.

However, research on stock returns is challenging, as such information is collected at the firm and not the brand level, and because information on fees paid to endorsers tend to be secret. Therefore several other researchers both confirmed and contradict the mentioned findings of endorsements impact on stock value. The researched impact has two different focus areas, one is the impact on stock value by the announcement of a given endorsement deal and the other is impact of subsequent change in endorser's reputation or status.

Agrawal and Kamakura (1995) examined 110 celebrity endorsements announced between 1980 and 1992, and looked at how the stock value of the company was affected. The authors found evidence of a positive impact and report an average 0.44% abnormal return on the announcements. In contradiction Fazel et al. (2008) found no significant effect on stock prices the day of or after the endorsements were announced, for the 148 athlete endorsements assessed between 1994 and 2000. This result is further strengthened by Ding et al. (2010) who only found insignificantly abnormal returns for the 101 celebrity announcements they analyzed between 1996 and 2008. However, in contradiction to Fazel et al. (2008), Ding et al. (2010) found evidence to suggest that

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when there is a fit (“congruence”) between endorser and product there is a positive impact on shareholder value. This notion is further strengthened by smaller studies focusing on just one endorser, but looking at endorsement effect on stock value over longer periods of time than merely the days following the announcement of the collaboration. One of these is for instance Farrell et al. (2000) who found Tiger Woods to have had a positive impact on Nike’s stock value and this especially for periods where he had won major tournaments. Similarly, Mathur et al. (1997) found Michael Jordan to have had a positive effect on the stock value of the companies he endorsed in 1995.

Taking into consideration the amount of work and conflicting results regarding celebrity endorsements’ effect on stock value, there is surprisingly little research concerning celebrity endorsements direct impact on sales.

“...the impact of such events on sales are poorly understood (e.g., Creswell 2008). That is particularly unfortunate because sales movements are often more directly relevant to advertising and marketing practitioners than stock-price movements are..” (Elberse & Verleun, 2012, s. 149)

As such Elberse and Verleun (2012) examined whether athlete endorsements bring forth a positive pay-off for the endorsed company, and whether such endorsements actually increase sales in an absolute sense. The authors found evidence to suggest that such endorsements may indeed increase sales in an absolute sense, but furthermore that it may actually also increase sales relative to competing brands. In figures the study showed that a celebrity endorsement on average generates a 4% increase in sales and 0.25% increase on stock returns. Furthermore, it was observed that sales and stock returns would jump noticeably with each major achievement by the athlete (as in Farrell et. al (2000)). However, whereas stock-return effects were relatively constant, the return on sales tended to decrease over time. Even so Elberse and Verleun (2012) ultimately claim that paying a premium for the most sought after endorsers is worthwhile both in terms of sales and stock returns. In other words – it is seen as economically worth paying the price-premium for the top endorsers. This however not taking into account the risk a company runs by associating its brand to that of the actions and behaviors of an individual, as previously showcased with the Tiger Woods example.

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Summing up it can be said that the reviewed research does not offer a fully unanimous answer as to whether celebrity endorsement is actually worth the effort. This may very well be because of the complexity of the issue, as well as the many different empirical approaches and statistical measures that have been utilized. It is however argued that the general opinion on celebrity endorsement is slightly towards it having a positive effect on stock value and/or sales. Further that evidence suggests that the fit between endorser and brand/product is the most likely factor to explain the difference between a successful endorsement and an unsuccessful endorsement. This further supports the importance of a natural fit, as previously reviewed. To this Evans (1988) further argues that a fit is not only important to optimize the positive effect of an endorsement, but also a necessity to avoid the negative effect named the *Vampire Effect*. This term refers to the phenomenon where a celebrity overshadows the brand that he is endorsing. This allows a specific advertising campaign to end up creating more awareness for the endorser than the product. In other words the celebrity gains so much attention that the product is overlooked or “forgotten”. (Erdogan, 1999).

Other aspects that may influence the effect of a celebrity endorsement are the *Halo-* and *Horn effect*. The Halo effect explains how human beings have a tendency to make evaluation of a person based solely on one specific characteristic, rather than on the whole. An example of which could be how consumers may come to believe that just because a person is attractive they will naturally also be intelligent, sweet and have a good personality (Rosenzweig, 2007). A strong attribute may, in other words, have an effect on the endorser's other characteristics and may even overshadow potential “bad” ones. The Horn effect works in the same way, but in reverse, with the overruling characteristic being negative (ibid). An example of which could be a celebrity who expresses an opinion that is badly received by the consumers, which the result that the consumers forms a bad opinion of the endorser based on that one statement. The theory further proves that the first impression may overshadow the following opinions. So if the first impression is positive the positive strong characteristic will neglect other bad characteristics the consumer will see in celebrity subsequently.

Sum up

After an intense review of the celebrity endorsement literature it seems clear that many contradicting beliefs exist. However it was found that a majority of researchers believe that celebrity endorsement does indeed work under the right conditions – especially when a natural fit between endorser and brand exists. However no definite answer of how such fit is defined or what its value is has been presented. There are several reasons for the latter. One of which is that the validity of the previously mentioned experiments have not been good enough, as several of them have used hypothetical brands to research the subject. Such a setup arguably ruins the true value of a celebrity-brand fit, as the perception and attitude of brands is something that is built up over time, in the minds of the consumers, and is charged with symbolic meanings (Lynch & Schuler, 1994). Further there is no research that tests all the attributes. Whereas the TEARS model withholds five attributes, others focus on main attributes, such as *Attractiveness* and *Expertise*, or *Credibility* and *Likeability*. As it is extremely comprehensive to test all cultures across several product categories, most research is also only focused on one culture and one or few categories. This makes the findings less valid to use across products and across cultures.

The disagreement of findings and stated problems with validity and reliability makes it difficult to conclude what specific characteristics the celebrity endorser should contain and which of the attributes should weigh the most. The finding of the economic effect was however slightly positive, and its need for optimizing by using a better fit correlates with the conclusion of the evaluated literature.

2.4 Theoretical reference point

The following section will review the theories that have been chosen to function as the theoretical reference point. Many of the theories that will be reviewed have previously been mentioned; however this section serves to explain the theories, along with their underlying assumptions and limitations, in greater detail. This as these theories will be used in the following section to constitute the conceptual model, which will be used to test the raised issue. As such this section

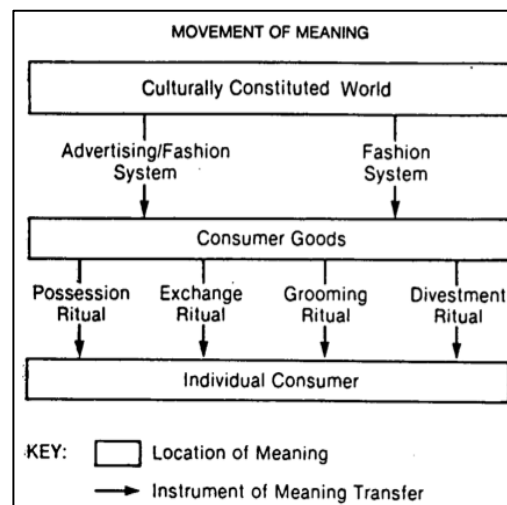
serves to provide the reader with an understanding of the theories that will come to form the theoretical basis of the conceptual model, along with their underlying assumptions and limitations.

2.4.1.1 McCracken – Transfer of meaning model

The theory of meaning transfer by McCracken (1986) is one of the most referred theories within celebrity endorsement theory, and arguably also within marketing research in general.

McCracken's (1986) overall notion is that meaning is moved from the culturally constituted world to consumer goods, and from goods, to the individual consumer.

FIGURE 5 - MOVEMENT OF MEANING



Source: (McCracken, 1986, s. 72)

The different stages in this movement of meaning can be seen in Figure 5. The boxes illustrate the location of meaning, which are found in three mentioned stages – the cultural word, the consumer good and finally the individual consumer. The arrows illustrate the instruments used to transfer meaning from one location to another. To this it is seen that it is the advertising and fashion system that is viewed as transferring the meaning from the culturally constituted world to the consumer good, and 4 consumer rituals that transfer the meaning from the good to the consumer.

McCracken (1986) defines the constituted world as the everyday experience in which the world presents itself to the individual's senses, which is shaped by the beliefs and assumptions of the individuals' culture. As such culture is argued to constitute the phenomenal world in two ways. Culture is both the *lens* which the individual consumer views phenomena and the *blueprint* of

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human activity (ibid, p. 72). Therefore it is argued that different cultures use different paradigmatic lenses to perceive and comprehend the world. The culture constitutes the world by supplying it with meaning. This meaning is characterized in terms of cultural categories and cultural principles. The cultural categories to focus on regarding celebrity endorsement, is the categories that can “divide” consumers into different human beings, such as gender, age, ethnicity, occupation and social status. Cultural principals are based on values, attitudes, traditions and ideas and are as continuously changing as the categories. Cultural principles are, as cultural categories, supported by material culture in general, consumer goods in particular.

As the meanings move, meaning must be disengaged from the constituted world and transferred to goods, also called the *meaning transfer process*. McCracken suggest two ways for the meanings to be transferred, by advertising and/or by the fashion system. In advertising the transfer process starts with the advertiser identifying the cultural opinions and meanings that goods are charged with, and what cultural categories and principles it must carry. This can be done in the segmentation process, where the advertiser identifies what type of person (target group) that would like to buy the product based on cultural categories such as gender, age, ethnicity, status and lifestyle. The specific ad should be prepared on the basis of the identified cultural categories and principles. The external environment can be examined for objects, people and environments that already contains and expresses the opinions and meanings to sell the product, which could be a specific celebrity used as an endorser. The judges of an advertising and celebrity are the consumers and they are therefore an essential participant in the transfer of meaning and the final author in the process.

The fashion system is a bit more complex; *“The fashion system is a somewhat more complicated instrument for meaning movement than advertising ... In the case of the fashion system, the process has more sources of meaning, agents of transfer, and media of communication. Some of this additional complexity can be captured by noting that the fashion world works in three distinct ways to transfer meaning to goods.”* (McCracken, 1986, s. 76)

The fashion system transfers meaning in three ways. First the fashion system takes new styles of clothing, home décor or other design products and associates them with established cultural categories and principles, moving meaning from the culturally constituted world to the consumer

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good. Secondly, and one of the most important ways to move meanings in regards to celebrity endorsement, is that the fashion system actually creates new cultural meanings. The creation is initiated by opinion leaders who help shape and refine existing cultural meaning and encourage the change of cultural categories and principles. Opinion leaders can be characterized as individuals, who by virtue of birth, beauty, or accomplishment are held in high esteem, which celebrities today are the perfect example of.

“Motion picture and popular music stars, revered for their status, their beauty, and sometimes their talent, also form a relatively new group of opinion-leaders.” (McCracken, 1986, s. 76)

The third way that the fashion system transfers meaning is by engaging in the radical reform of cultural meanings. In the complex Western societies, radical types defined by McCracken (1986) as hippies, punks and gays often break the norm, which puts the society in a constantly undergoing changing state.

It is interesting to note that celebrities may help a company transfer specific cultural meaning to their brand both by use of the advertising and the fashion system. First celebrities may obviously be used in advertisements to help endorse a company or one of its brands. Further celebrities may help transfer meaning, through the fashion system, by actually creating it themselves by their function as an opinion-leader. As such celebrities may be a powerful way of transferring meaning to products, as both channels may be utilized.

The final step in ‘The Meaning Transfer Process’ is the transfer of opinions from consumer goods to individuals. This requires an action by the consumers themselves as they must take possession of these meanings and herein utilize them in the construction of their self-perception. Consumers do this by performing rituals or symbolic acts of transferring the goods opinions and meanings to their own selves. McCracken operates with four different categories of actions called rituals; *Exchange, Possession, Grooming and Divestment rituals*.

“Ritual is an opportunity to affirm, evoke, assign, or revise the conventional symbols and meanings of the cultural order. To this extent, ritual is a powerful and versatile tool for the manipulation of cultural meaning”. (McCracken, 1986, s. 78)

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Out of the four rituals two of them can be helpful in explaining the possible effect of celebrity endorsement and the reason of use hereof. The possession ritual transfers goods properties to its owner, allowing consumers to take possession of the meaning of a good. Therefore consumers spend a lot of time cleaning, discussing, comparing, reflecting, personalizing and showing off their possessions, as these activities allow the consumer to claim possession of his own. Celebrity endorsement can contribute by charging the good with symbols or values that the consumers want to possess, wherefore they may buy the product to transfer its meaning onto themselves. The grooming ritual can also play a part as consumers puts on their best possessions in terms of clothes, accessories (e.g. a watch) and a look that gives the consumer new powers of confidence and defense. Again the meanings for to consumers to do and feel so can be created by the symbol a celebrity endorser can create. (McCracken, 1986, s. 79)

The possible effect of a celebrity endorsement fits well into the theory of meaning transfer, that McCracken published an article on the topic in 1989 named; *Who is the Celebrity Endorser? Cultural Foundation of the Endorsement Process*.

McCracken argues that it is the opinions and meanings a celebrity carries that can make them both useful and especially powerful in the endorsement process. The endorsement succeeds when properties of the celebrity are made the properties of the product. When comparing the use of anonymous models, McCracken states that they often can be sufficient several products regarding charging it with meanings, but a celebrity can bring additional valuable meanings.

“Anonymous models offer demographic information, such as distinctions of gender, age, and status, but these useful meanings are relatively imprecise and blunt. Celebrities offer all these meanings with special precision. Furthermore, celebrities offer a range of personality and lifestyle meanings that the model cannot provide.” (McCracken, 1989, s. 315)

Three stages are proposed to move meaning and to be influenced by the celebrity. In stage one the meanings from the fictional characters is moved onto the celebrity's self. This is where celebrities are very different from the anonymous models, as the celebrities this way now already are charged with powerful meanings from the constituted cultural world. Each new role (e.g. in a movie) brings the celebrity into contact with a range of objects, persons, and contexts, which transfer

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meanings that then reside in the celebrity. In stage two the celebrity is put into an ad with a product with the purpose of moving meanings of the celebrity onto the product and/or brand. In stage three the meaning moves from the product to the consumers and the stages is therefore logically the ones showed in McCracken's earlier review paper from 1986 (Culture and Consumption). Though it is interesting to find how celebrities can be a powerful tool to charge meanings. Celebrities play a role in the final stage of meaning transfer because they are seen as "super consumers" They can be exemplary figures because they are seen to have created the clear, coherent, and powerful selves that consumers seek. (McCracken, 1989, s. 318)

The understanding of how goods are charged with cultural meanings beyond their utilitarian function and how meanings is transferred, gives a perspective of how consumers use goods to create their identity. Thus how brand can use different tools such as celebrities, to give their product and brand some meanings their target groups seek. As a certain level of match between product/brand and endorser must exist or be created for the meanings to be transferred underlines the importance of finding useable tools on how to create the *fit*.

While the meaning transfer model and the three-stage process add to our understanding of consumer behavior and is the foundation for a vast amount of academic work, it still leaves several open-ended questions, whereof McCracken highlights some himself. The meaning of the celebrity alters through roles, accomplishments and events, but the theory provides us with no further understanding of how this takes place and how these are intertwined. More work is needed to provide a more detailed understanding of how meaning is built onto celebrities and how to detect and measure the given meanings a celebrity is charged with. When a solution is found, it can in theory be possible to determine the meanings each individual celebrity possess and how he can be a valuable asset within a specific product category. A point McCracken highlights is the need to gain a better understanding of how to retract the meaning from the celebrity over to brand/product. Which tools (visual and rhetorical) can best be used by the creative directors to transfer different meanings from the celebrity and what works for different categories? When meanings successfully are transferred to the consumer how does it hereafter move and react? Consumer behavior theory has looked into how we create our extended self (Belk, 1988) with goods that are charged with meaning, though McCracken (among others), argue how a change in the life of the celebrity (i.e.

scandals, new roles etc.) effect the product/brand as new meanings is formed, but how does this affect the (first) meaning already moved to the consumer? In addition to the need of more detailed applicable knowledge, some cases presented by McCracken (1989) have its limitations. Some of the referred real life cases seem to be of a more descriptive and theoretical nature than empirical tested. Furthermore statements such as, the success of celebrity endorsement is achieved when an association is fashioned (natural fit) between the cultural meanings of the celebrity world and the product/brand, lack applicable explanation of how to do so.

2.4.1.2 Shimp – TEARS model

The TEARS model is a consideration “tool” that is intended to be used for evaluating potential endorsers for a given brand/product so that the most effective endorser may be found, as well as to evaluate a given endorsement. The model is built upon the two attributes that is most widely used within celebrity endorsement, *Credibility* and *Attractiveness* (Ohanian, 1990; Till & Busler, 2000). Shimp (2007) divides the two attributes into five sub-attributes. Two of these pertain to Credibility and three to Attractiveness, together creating the acronym TEARS, which stands for: (T) Trustworthiness, (E) Expertise, (A) Physical Attractiveness, (R) Respect and (S) Similarity.

Credibility

Shimp (2007) divides Credibility into two separate, but related, sub attributes:

- Trustworthiness
- Expertise.

Trustworthiness refers to the personality of the celebrity in terms of how honest, honorable, and believable he is perceived to be (Shimp, 2007, s. 252). In short, it covers how well the celebrity is believed, by the consumers, to be someone they can trust. Such trustworthiness is built up over time by the actions and behaviors of an individual in their everyday and professional life. For celebrities however, most of such information is conveyed to the consumers through the media, wherefore the media have a great influence on how trustworthy a celebrity is perceived to be. As such the image perceived by the consumers may in actuality not be consistent with reality, as the media (and in part the celebrity) have the opportunity to convey what image they like. The previously used example of the Tiger Woods scandal (see section 2.3) is a good example of how

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the general consumer perception proved to not correspond with reality, which resulted in the Trustworthiness of Tiger Woods being greatly diminished overnight. When endorsing a specific product or brand, consumers thus weigh how trustworthy that celebrity is in order to judge how much that celebrity is to be believed. Shimp (2007) further argues that such trustworthiness is likely increased the more the endorser matches the target audience's characteristics, such as gender and ethnicity, as people tend to trust what they know.

When however faced with a celebrity endorsement consumers are very aware of the fact that the celebrity is being paid for his endorsement. Therefore the consumers tend to scrutinize the motivation of the celebrity for endorsing the brand. In order for the endorsement to be perceived as credible there this needs to be a link between the celebrity and the endorsed brand, which leads to the second sub-attribute within Credibility - *Expertise*. As such the expertise of the celebrity, in regards to what he is endorsing, will likewise influence how credible an endorsement is perceived to be. This as such expertise may imply that the celebrity is not merely endorsing the brand to get money but because he, based on his expertise within the subject, believe it to be a good brand. An example of expertise could for instance be Tiger Woods, who through his many years as the number 1 golfer in the world, clearly is an expert regarding golf, which one may also presume he is regarding product categories relating to golf i.e. golfing equipment, sport apparel and the likes. For other categories expertise may however be a more subjective thing. Expertise within beauty products could for instance be based on a models good looks or some physical features. As such an attractive model could presumably be perceived to have expertise within beauty products, not based on any knowledge she might possess, but purely because she has great looking skin. This expertise may be a very subjective thing, based on the perception of the consumers.

Trustworthiness and Expertise are not mutually exclusive, but both generally need to be in place in order for a celebrity endorsement to be viewed as Credible. However the example of Nike's continuing use of Tiger Woods as an endorser, even after he had lost much of his trustworthiness; suggest that for Nike the most important factor in Tigers endorsement was his expertise, rather than his trustworthiness.

One of the two attributes may thus be enough if it is strong enough, however a duality is generally needed.

Attractiveness

Shimp (2007) divides Attractiveness into 3 separate sub attributes:

- Physical attractiveness
- Respect
- Similarity

The first and most readily identifiable of these sub attributes is *Physical attractiveness*, which quite naturally covers how good looking the consumers perceive the endorser to be. This is however a very subjective thing as people generally views physical attractiveness quite differently. It is however argued that consumers of the same culture are generally uniform in what features they look for when assessing physical attractiveness. The importance of physical attractiveness for endorsers is greatly supported by practitioners. One thus only need to open a magazine or turn on the television to find beautiful people, celebrities or not, endorsing one product or another. One noticeable example that illustrates the importance of this attribute is former Tennis star Anna Kournikova. Though she was a great tennis player she became famed for getting much more media attention and earning much more on her endorsements than her higher ranked colleagues, primarily because of her looks.

The next attribute of attractiveness is *Respect*, which encompasses how much the consumers admire or regard the endorser, based on the endorsers' personal qualities and accomplishments. Shimp (2007) further credits respect as being the substantive element of the attractiveness attribute and that it, in some cases, may actually trump the physical attractive attribute. Shimp (2007) further argues that consumers' respect for an endorser's level of professionalism and personal standpoints (on for instance politics, the environment etc.) may turn in to a likeability towards the endorser.

As the last attribute of attractiveness is *Similarity*. The similarity attribute covers how well the endorser matches the target audience in terms of characteristics such as age, gender, ethnicity and so on. In this it is assumed that consumers tend to prefer other individuals who share common features and traits. This is however stated to be more important in a heterogeneous product field (e.g. clothing) then in a homogeneous product field (ibid., p. 254).

According to the TEARS model when consumers perceive an endorser to be attractive they will want to identify with the endorser in order to encompass the same meaning as the endorser. This may thus lead to the consumer adopting the same hair color, fashion style, preferences, attitude, interest or even behavior. Thus finding an endorser that the target consumers deem to be attractive is argued to greatly affect the effectiveness of such endorser. Shimp (2007) however notes that an endorser does not need to realize all 3 of these attributes, as the perceived attractiveness can be achieved by any of the three sub-attributes. However, logically a celebrity who encompasses all these 3 sub attributes would have a significantly higher endorsement potential. As such the TEARS model is a tool that marketers may use to examine how appropriate a given celebrity is have endorse a specific product category. In this the model provides good directions to what some of the key attributes are for creating a fit between the brand and the celebrity. The model does however not offer much explanation as to why a certain celebrity endorser should endorse one particular brand within a certain product category. According to the TEARS model, as long as the endorser has the expertise, in regards to what he is endorsing, it does not matter what particular brand within the category he is endorsing. As such the specific image of the brand he is endorsing is not taken into account.

2.4.1.3 Geuens et. al – Brand Personality Dimensions

As Geuens, Weijters and De Wulf (2009) is heavily based upon the notions of Aaker (1997) the following will start by briefly summing up the notions and underlying assumptions of Aaker (1997) to help better explain the foundation of Geuens et. al (2009).

The fundamental notion that Aaker (1997) is built upon is that human and brand personality traits share similar conceptualization. In other words it is assumed that consumers think of brands in much the same way and by using much similar traits/concepts as they do when thinking of human beings. Based on this pretext Aaker (1997) based her work on research from personality psychology, more specifically the so called ‘Big Five’ personality model, which has been credited for being a robust and reliable composition of human personality (Aaker, 1997). The model describes human personality by grouping it into 5 broad dimensions of personality traits. These traits are: Openness, Conscientiousness, Extraversion, Agreeableness and Neuroticism (ibid.).

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Based on the notions of these dimensions Aaker (1997) examined brand personality dimensions as perceived in the minds of the consumers, and found that consumers tend to think of brands, and their respective personality, in much similar fashion. As such Aaker (1997) found that consumers tend to think of brands in terms of the following personality dimensions:

- Sincerity
- Excitement
- Competence
- Sophistication
- Ruggedness.

These are however only the five general themes as each of these contain multiple sub-categories which are then again defined by many items. These dimensions were however collectively found to encompass brand personality and could practically be used by marketers to measure the phenomenon and monitor its development.

Though well revered, Aakers (1997) research has some limitations and weaknesses. First of is the fact that 2 of the dimensions that Aaker found (Sophistication and Ruggedness) does not pertain to any of the 'Big Five' personality dimensions, which is put as the basis for the whole concept. Further the theory has been criticized for; (1) having a loose definition of brand personality, (2) solely being based on between-brand variance and (3) that the five identified dimensions cannot be replicated cross-culturally (Geuens, Weijters, & De Wulf, 2009). As a response to the last mentioned shortcoming several researchers have built on the notions of Aaker (1997) and developed country-specific brand personality scales. Bosnjak, Bochmann and Hufschmidt (2007) for instance developed a German scale, Milas and Mlacic (2007) a Croatian one and Chu and Sung (2011) a Chinese one. Furthermore Geuens et. Al. (2009) has identified a new brand personality scale that has showed cross-cultural validity for the US and nine other European countries. Geuens et. Al. (2009) further sought to create a more clear definition of brand personality that excluded non-personality items, which had otherwise been included in Aaker (1997), causing its loose brand personality definition. Thus Geuens et. al (2009) took the shortcomings of Aaker (1997) into account and formulated a new measure of brand personality in response hereto. Using a method very similar to that of Aaker (1997), data was collected from an online Belgian consumer panel, receiving 1235 useful responses. It is however worth mentioning that over half of Geuens' et. al.

(2009) respondents (51.4%) held a post-secondary education degree (i.e. college, university or equivalent degree), which may have affected the results and herein limit the generalizability of the findings. In their research Geuens et. al. (2009) found that consumers tend to think of brands in terms of the following brand personality dimensions:

- Responsibility
- Activity
- Aggressiveness
- Simplicity
- Emotionality

All these dimensions directly relate to the Big-Five model, contrary to Aaker (1997). Even though there was a one-year time lag between the two measures that Geuens et. al. (2009) conducted and that data came from two different samples, the new scale has proven to be highly stable, as well as generalizable across certain countries (Geuens, Weijters, & De Wulf, 2009), countries from the Western culture.

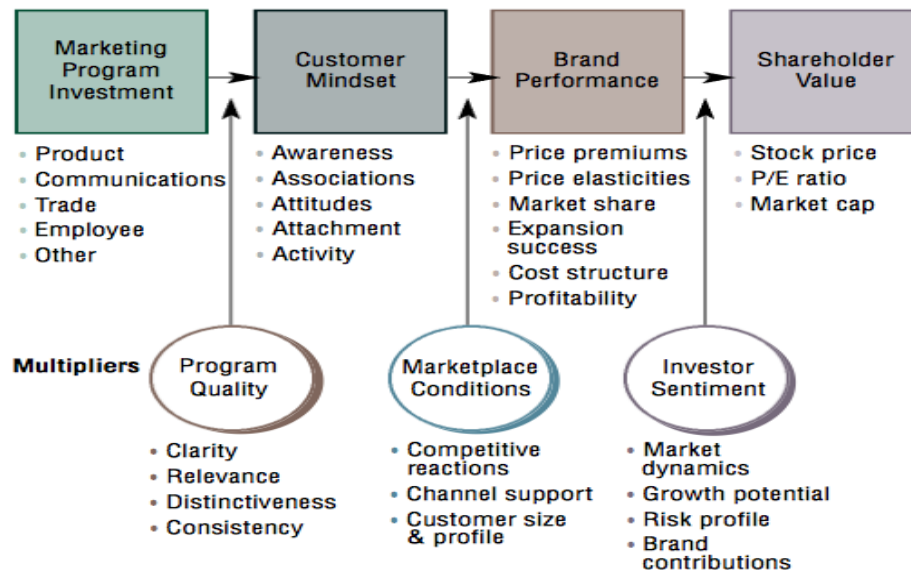
2.4.1.4 Kellers – Brand Value Chain

The Brand Value Chain (hereafter BVC) is imperative to review as it builds the fundamental understanding of how marketing investments, such as celebrity endorsement, creates and affect brand equity and ultimately ends up creating shareholder value for the company.

The BVC model was developed by Keller (1998) and “... *is a structured approach for assessing the sources and outcomes of brand equity and the manner by which marketing activities create brand value*” ”. (Keller, 2008, s. 317)

The BVC provides an understanding of the financial impact created by a marketing investment and the links in between. It argues that when a company chooses to invest in a marketing activity it has an impact on three sequential value stages. Each of these stages are, as can be seen from Figure 6, influenced by certain multipliers that may directly influence how much equity or value is created.

FIGURE 6 - BRAND VALUE CHAIN



Source: (Keller, 2008, s. 318)

The model takes the customer based approach the brand management (see section 2.1) and is thus built upon the fundamental notion that the value of a brand resides within the minds of the consumers. As such the ‘Customer Mindset’ stage in the BVC actually corresponds to the CBBE model, which was reviewed in section 2.1. According to the BVC value creation is initiated with a marketing investment.

The majority of investments can contribute to the creation brand value and therefore fit into stage one of the BVC model. Examples of such investments are; new designs, communication platforms, advertising, promotion and sponsorships as well celebrity endorsements and so on. The impact of the marketing investment and its effect throughout the value chain does not specifically lie in the amount of cash invested, but in the quality of the marketing program. The multiplier for the first stage is therefore *program quality* which determines how “much” the marketing program will be able to affect the customer mind-set. In this Keller (2008) highlights four particularly important factors that determine the quality of a given marketing program. These are; *clarity*, *relevance*, *distinctiveness* and *consistency*. In relation to a celebrity endorsement investment, the *clarity* would refer to how consumers interpret and evaluate its meaning. Does it make sense for the customer that the given celebrity endorses the product and does they correctly interpret the message conveyed by the brand? This can be equated to the earlier mentioned credibility attribute

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of the Shimp model (see section 2.4.1.2), as the endorsement must be believable or “make sense”. An example of credibility, is Tiger Woods playing with Nike golf gear or to wear a Rolex, which makes sense as Tiger Woods is a golfing expert and has a somewhat elegant way of being. On the other side it would not be credible for Tiger Woods to be endorsing a Dodge³ car, as such a car is perceived by the consumers of being a rather “cheap” car, whereas Tiger Woods have an image of being a stylish and perhaps somewhat posh individual. The *relevance* multiplier refers to how meaningful the marketing investment is to the customers, whether the consumers perceive the celebrity to give them a reason to consider the product. *Distinctiveness* refers to the importance of a campaigns ability to differentiate itself, how uniquely the marketing program is. In regards to celebrity endorsement, it is not about finding just any celebrity, but finding a unique fit between celebrity and brand that provides meaning, value and differentiates the brand from its competitors more effectively than traditional advertising. A good example of this could be how Nespresso successfully uses George Clooney to transform their brand to be more than “just coffee” (BBC, 2009). The last multiplier for the first stage is *consistency*, which is Keller’s term for practicing Integrated Marketing Communication, in which all consumer brand touch points are actively aligned to send a uniform message and thus create the biggest impact on customer’s mindset. Working across other marketing programs and evolving the brand best possible. In other words, a celebrity endorsement program should be integrated and used to its fullest in several creative ways and campaigns, and not just as an expensive attention grabber.

The second value stage is the customer mind-set and how customers have changed due to the invested marketing program. The mind-set refers to everything with respect to a brand: feelings, thoughts, experiences, perceptions, images, belief and attitudes. In other words, this stage uses Keller’s CBBE-model. Celebrity endorsement has the possibility to affect all five dimensions, depending on the brand’s need and use of the celebrity; *brand awareness*, *brand associations*, *brand attitudes*, *brand attachment* and *brand activity*. Low-involvement products often reach *brand awareness* through ads containing celebrities that are able to gain the necessary attention from the consumers, so they notice the ad from a brand (or category) they normally have a low

³ Dodge is an American car brand and is known as Chrysler’s lower to mid-priced car brand. Tiger Woods have been endorsed by Dodge, but were poorly received, as the general public did not believe he drove around in a “cheap” car as he is a millionaire.

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interest in. As earlier mentioned, celebrity endorsement can be used to transfer the celebrity's values into *brand associations* and *attitudes*. Celebrity endorsement has less direct impact on the *brand attachment* and *brand activity*, as brand attachment determines the degree of loyalty consumers have towards the brand and can in some cases turn into addiction. Even though examples could be found, it is unlikely that consumers' use of a product is based only on the endorsement of a specific celebrity. Even though celebrity endorsement still contributes, as additional value is transferred from the celebrity to the product, contributing to loyalty. Hence, a customer's loyalty to Adidas football shoes, because Messi (the world's best football player) uses Adidas (endorsed). The prestige of the celebrity could for the same reason contribute to the consumer engaging in the brand, seeking out information, events and so on, recommending the brand to friends and families, creating word of mouth (WOM) and brand activity.

Even though an impact on the customer mind-set is one of the more important achievements, its ability to create value at the next stage depends on external factors.

The extent to which value created in the minds of customers' affects market performance depends on factors beyond the individual customer. (Keller, 2008, s. 320)

For this reason Keller implemented *Marketplace Conditions Multiplier* into the BVC model, which consists of three facets: *Competitive superiority*, *Channel and other intermediary support* and *Customer size and profile*. In the luxury watch market the marketplace conditions have a big impact on the effectiveness of celebrity endorsement, as it is one of the most used marketing programs within the category. Using celebrity endorsements therefore does not necessarily have an impact in the market, but using a specific celebrity (with the correct *fit*) in the "right" way could possibly result in an impact giving the edge over competitors. Ultimately work as a *multiplier* for the next value stage Market Performance.

The market performance stage is affected by the customer mind-set as it has an impact on price premiums, price elasticity, market share, expansion success, cost structure and profitability. Rolex has due to its strong brand image been successful in releasing new products and repeatedly increasing their price premium. The same reason can partly explain the expansion success of Rolex's little sister brand, Tudor (Linz, 2013). The customer mind-set of the Rolex brand image

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has actually become so strong that the cost of needed marketing investments can be arguably decreased and thereby gain bigger profitability.

If there's a branding equivalent of reaching nirvana, Rolex has done it. The 108-year-old brand is so famous, so coveted, it's virtually synonymous with the luxury watch category, if not success itself. (Adweek, 2013).

Adweek presents this perspective on how Rolex ads have changed over time, to why they now no longer “need” to educate their consumers about the Rolex brand. This is based on the latest Rolex print ad that only consist of a product image and Rolex logo, no text.

This is a strong statement to take into consideration when taking the next multiplier into account, *Investor Sentiment*. The statement for example affect the risk profile and brand contribution, as it shows the strength of the Rolex brand, but also could increase the perceived risk due to the new “dangerous” communication strategy. All things to take into account, as it affect the last value stage, *Shareholder Value*. As earlier reviewed (Agrawal & Kamakura, 1995; Fazel, McNeil, & Smaby, 2008) found that celebrity endorsement can have a negative or positive effect on stock prices, hence shareholder value.

The review show how the brand value chain provides a structured means for managers to understand where and how value is created, hence where to look to improve that process. An implication of the BVC model is that certain stages will be of greater interest to different members of the organization. This is due to the additional costs put into each multiplier, as e.g. brand managers wants to have strong focus on the program multiplier to increase the effect on customer mind-set. The chief marketing officer on the other hand, often have a stronger focus on market performance and therefore want to spend money on optimizing this value stage directly, and the same goes for the CEO's focus on shareholder value. In addition comes the cost for analyzing and evaluating each value stage and multiplier. To find the balance of investment between each stage and multiplier, it must also be taking into account what the marketer has no control of. Other factors that can inhibit value creation, such as the investors' industry sentiment etc.

Modification of the brand value chain can be implemented as feedback loops can occur. An example hereof is how stock prices can have an effect on employee motivation. Furthermore some

marketing activities can have effects that manifest over time, which makes it more difficult to evaluate its value within a specific marketing program.

As highlighted in regards to the CBBE model, the brand value chain in general is heavily based on the 'consumer based' approach to brand management. Even though this approach is well used within the theoretical field and in this study, it should be taking into account. This, as it has its strengths and weaknesses following the assumptions it is built upon, similar to all brand management approaches.

2.4.1.5 The Elaboration Likelihood Advertisement Model (ELAM)

The ELAM will, in the following section, be reviewed and discussed regarding its usefulness to the field of marketing as a framework for predicting how attitudes is formed and changed in various situations. As the ELAM is heavily built upon the notions of the Elaboration Likelihood Model (ELM) an understanding of the ELM is deemed important to give the reader an understanding of the underlying assumptions. This as the ELAM will later be used as the basic premise for how celebrity endorsement can be used to affect consumer attitude.

The ELM is a theory of persuasion, which attempts to explain and predict the effects of variables on subject (consumer) attitudes. The model suggests that there are two routes to persuasion; the central and the peripheral route. In the central route, attitudes are formed and changed by thorough consideration of information relevant to the attitude object or issue. Furthermore consumers must have sufficient motivation and ability to process the message through the central route. In the peripheral route, attitudes are formed and changed without active thinking about the object and its related attributes, but rather by associating the object with positive or negative cues or by using cognitive "short cuts" (Petty & Cacioppo, 1981). Celebrity status, likability and expertise are examples of factors in the peripheral process that can be used to create these "short cuts". As a result, a message will lead to different outcomes depending upon whether peripheral or central processing occurs.

Petty and Cacioppo (1981) also hypothesized that there are different outcomes depending on which of the routes is used to form the persuasion. Persuasion via the central route is both more

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enduring and more predictive of subsequent behavior than persuasion via the peripheral route. This hypothesis, among others, indicates under-specifications of the model that leave questions unanswered (Bitner & Obermiller, 1985). Looking into the limitation of ELM, Bitner and Obermiller (1985) highlights five limitations.

The first limitation looks into the applicable difference between the two routes, and asks the question central cues, peripheral cues - which are which? If the model could predict which cues would be processed in which way under particular sets of circumstances communication effectiveness would be greatly improved.

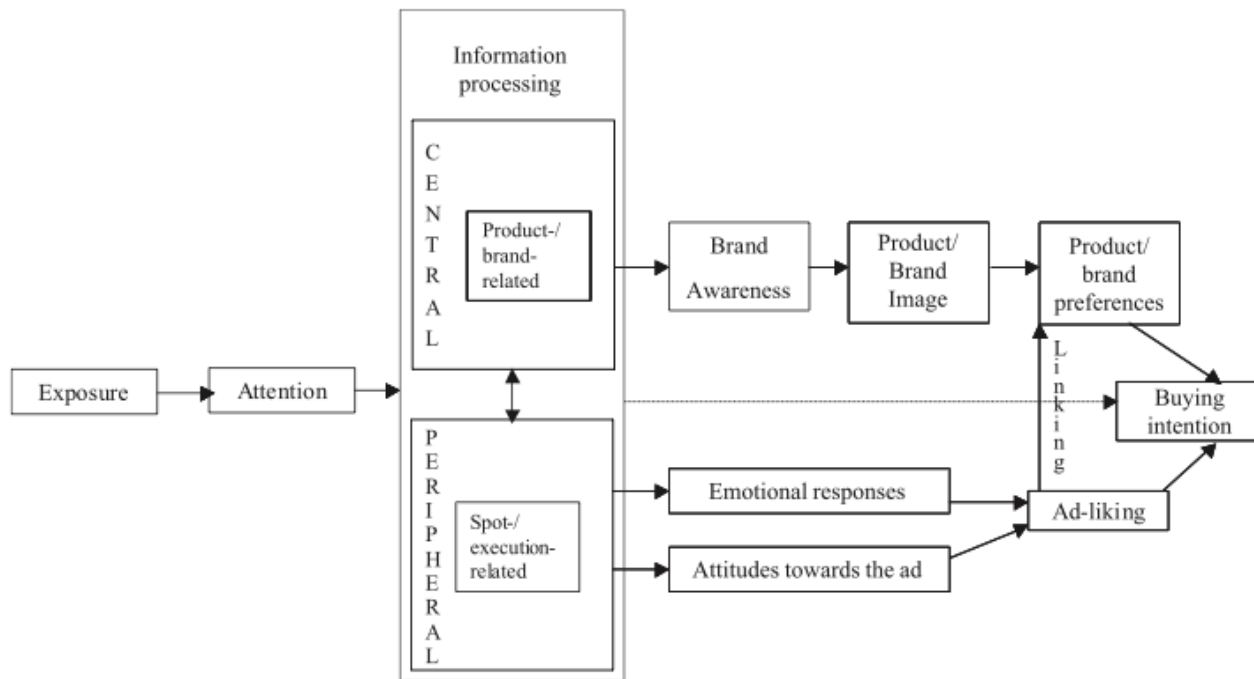
“Thus, one person will be motivated to process brand relevant information centrally, another will be less motivated and will process background music peripherally, still another may be highly motivated to process the music cue centrally.” (Bitner & Obermiller, 1985, s. 422)

Second limitation highlights how Greenwald and Leavitt (1984) divide their separation of levels of involvement into four categories: pre-attention, focal attention, comprehension and elaboration. But where Pre-attention and focal attention represent distinctly different processes of elaboration, the ELM implies that both levels of involvement would result in peripheral processing.

“A physically repulsive lawyer may have difficulty attracting clients regardless of ability. The negative effect associated with physical appearance is a simple affective response, not a cognitive short cut.” (Bitner & Obermiller, 1985, s. 422)

Petty and Cacioppo (1981) have already the third limitation as hypothesis, as it concerns the difference in strength of centrally or peripherally processed attitudes. The hypothesis argues that the peripheral route leads to “weaker” attitudes. At the given time other academics strengthen this assumption, but Bitner and Obermiller (1985) emphasized the need for more theoretical proof. This was later theoretical proven in the Elaboration Likelihood Advertising Model (ELAM) (Hansen & Hansen, 2001).

FIGURE 7 - ELABORATION LIKELIHOOD ADVERTISING MODEL



Source: (Hansen & Hansen, The Nature of Central and Peripheral Advertising Information Processing, 2001, s. 368)

The fourth and fifth limitation goes more into depth questioning if the peripheral and central processing are interactive, and if the central processor can “make do” with peripheral cues. More relevant though, is the view on how one can extend the usefulness of the ELM in marketing. Where Bitner and Obermiller (1985) give a short perspective of how deeper understanding of situational variables, product variables and person variables can contribute to the ELM usefulness in marketing, the former references Elaboration Likelihood Advertising Model (ELAM) theoretical and empirical expands the ELM’s use within the advertising field. The estimated model of how to do so, is seen in Figure 7.

The ELAM model identifies the effectiveness of advertising in five different stages: Attention, Processing, Attitude, Association and Persuasion. The model emphasizes on the dynamics between the different variables within the model and indicates how consumers process commercials. The model indicates how the different stages in the effect hierarchy are related and how the measurements work together, delivering a more complete view of the way consumers evaluate and respond to communication.

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The five measurements are specified and categorized into two different levels; the Ad-level, which focuses on measurements related to the peripheral processing route and the brand level with focus on measurements related to the central processing route.

In the ELM studies it is proven that distraction, repetition, involvement, number of evaluators, need for cognition, message form, source attractiveness, source expertise, number of sources, and body position are of importance. Hansen (2001) argues that testing factors in advertising (ELAM) more specifically would be:

- Product area involvement.
- Loyal versus non-loyal target group.
- New versus established product.
- Type of campaign: story, informational or emotional.
- Type of target groups.

To this it is emphasized that: *“Departing from such a model, one overall effect measure is not sufficient but rather a repertoire of measures must be applied.”* (Hansen & Hansen, 2001, s. 369)

An overview of such measures is shown below:

TABLE 1 - EFFECT MEASUREMENTS

| Variable | Brand level (central processing) | Ad-level (peripheral processing) |
|-------------|--------------------------------------|-------------------------------------|
| Attention | Brand recall/recognition | Ad recall/ad recognition |
| Processing | Brand processing | Ad processing |
| Attitude | Attitude towards brand | Attitude towards ad (A-ad) |
| Association | ‘Linking’ to brand | Emotions towards ad |
| Persuasion | Purchase intention and self-reported | Total ad evaluation: liking |

Source: (Hansen & Hansen, 2001, s. 369)

The ELAM model concludes that particularly recall, liking, and purchase intentions are important measures of advertising effects. Furthermore it answers one of Bitner and Obermiller’s (1985) earlier mentioned limitation, by stating that peripheral information processing tend to dominate, when fast moving consumer goods are involved.

While the effect of central processing is stronger than peripheral processing, advertising directed towards generating central information processing is likely to gain less attention. The optimal balance of attention and information in the communication is therefore desired. To secure the needed attention, ads therefore often is tailored towards and (mainly) processed through peripheral route. It is mentioned that it *mainly* is processed through the peripheral route, as it is important to note that the model should not be used in obsolete measures. Critiques have raised this issue, as consumers in the original ELM model is forced to “choose” between two information routes. Though it is argued that consumers often process information through both information cues (routes) simultaneously, an approach the ELAM model also touches upon. Petty et al. (1993) point out that this is a misunderstanding of the often made, and the ELM model does not deal in absolutes. This statement feeds another criticized limitation of the theory, as the basis of cognitive information process theory is build upon the notion of humans having limited procession capacity. The argument of simultaneously processing can therefore not be conclusive and to some degree, goes against the models own concept, as this is why people rely simple peripheral cues in the first place (Choi & Salmon, 2003).

2.5 Conceptual model

This section will utilize the reviewed theory to construct a conceptual model of celebrity endorsement. The link between the three argued building blocks of celebrity endorsement (brand, consumer and celebrity) will be accounted for, and the reasoning for their need to correlate, and create a *fit*, explained. Further, the causal effect of such fit will be theoretically accounted for. As such, this section will go through how celebrity endorsement is believed to work, based on the chosen theoretical framework.

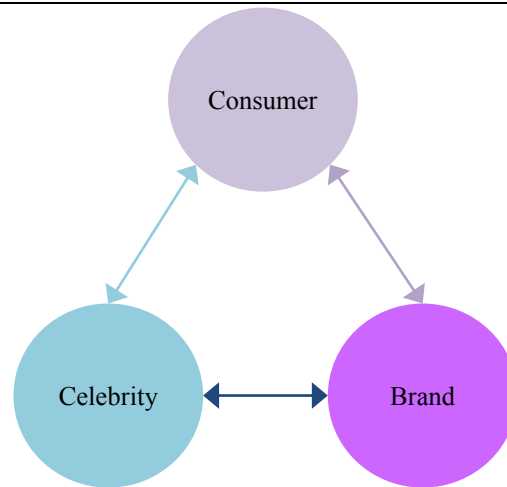
As mentioned, McCracken (1989) states there must be a naturel “fit” between the celebrity and the product/brand. If no such fit exist there will be no benefit in using celebrities over anonymous models, actually potentially the contrary (Choi & Rifon, 2012).

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Researchers have long suspected that consumers use products and brands to form and sustain their image. To this Aaker (1996) argue that consumers may achieve self-expressive benefits through a brand's image. This and other arguments alike is explained through self-congruity theory, which proposes that consumers like to compare themselves with a brand and see if the brand matches the concept they have of themselves. Theory further suggests that consumers have a better attitude towards brands that are perceived to have favorable human characteristics, which are congruent with the consumers' self-concept (Sirgy, 1986). Further, several studies have proved that brand personality congruity has a positive effect in brand attitude (Liu et al., 2012). As earlier reviewed, others have found similar importance and effect for congruency between a celebrity endorser and the consumer's ideal self-image (Choi & Rifon, 2012). It is important to note that Fleck and Korchia (2009) finds that the congruence between brand and celebrity is even more important than how well the target group like the celebrity. However, this does not mean that Fleck and Korchia (2009) neglects a possible effect from a fit between the target group and celebrity. When combining these theories and taking the reviewed consumer behavior theory into account the P-O-X model seems useful as a reference. This in relations to the three factors of creating a fit are – the consumer, the celebrity and the brand, which should correlate with one another (see the figure below). As such, if the consumer likes the celebrity, who likes (endorses) the brand, then the consumer will have a tendency to like the brand (according to the P-O-X theory).

FIGURE 8 –THE LINK-MODEL

Source: Own work



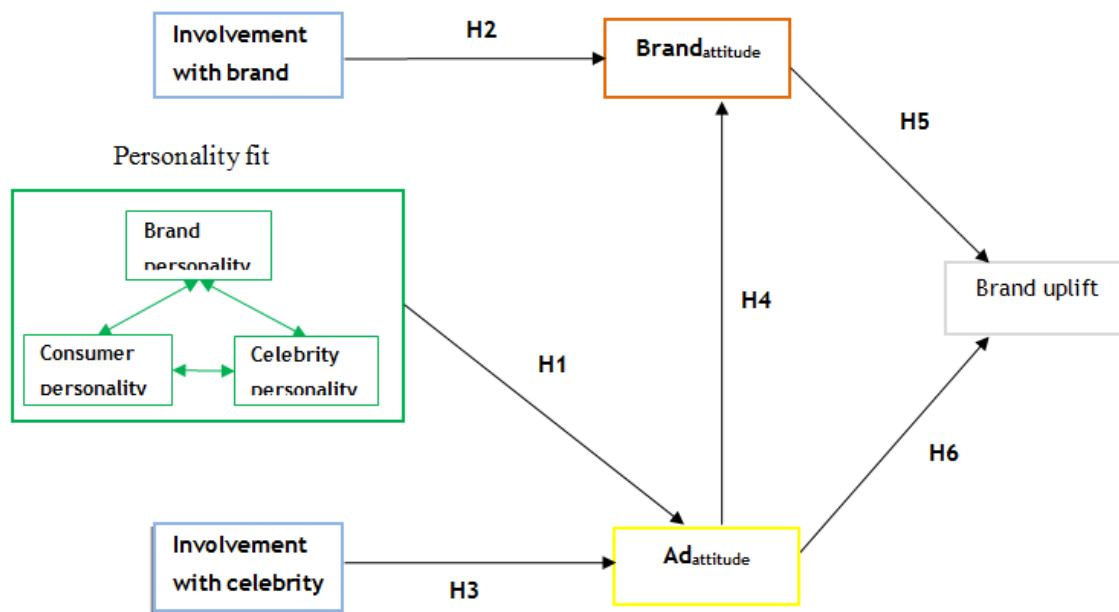
While other theories argue for a link (congruency) between brand/celebrity (blue arrow), brand/consumer (purple arrow) or celebrity/consumer (turkish arrow), it is hereby assumed through the above arguments that all three should be linked to be able to create a “natural fit”. This proposed link-model is reinforced by the findings of Choi et al. (2012), where effects of both celebrity/consumer and celebrity/brand congruency is found. Using the concept of the P-O-X model, congruency will therefore also exist between consumer and brand, which is coherent with the mentioned views of Aaker (1996).

This proposed link-model only answers parts of Fleck and Korchia (2009) question of how brands should choose a celebrity for advertising, as the “missing attribute” for creating fit still seems unproven. Other theories has proven the effect of different attributes (Expertise, Credibility and Attractiveness), but while these models (‘the Source Credibility model’ and ‘the Attractiveness model’) may seem attractive, they have been criticized by several academics (Fleck & Korchia, 2009; Erdogan, 1999). It is argued that these theories do not properly take into account the multifunctional aspect of certain characteristics of the source and there is lacking proof of dimensions examined being the correct ones (Fleck & Korchia, 2009). The theory on celebrity endorsement and how to create fit all seems incomplete as they do not consider all the significance and perceptions connected to a particular celebrity, instead merely focusing on certain characteristics of the endorser. Fleck and Korchia (2009) stated that they do not feel present theory is capable of capturing what a person, as a whole, is capable of contributing to an advertisement. This statement refers to McCracken's meaning transfer model (1989), as it is

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deemed more suitable, as it explains the endorsement process as a whole. In this given model McCracken refers to “personality” as one of the given attributes that creates fit (McCracken, 1989, s. 312). However, while reviewing the theory of celebrity endorsement, personality has been a rarely mentioned attribute, with no empirical tests into its importance or its effects. However, one of the few theories that mention personality is the discussed reference theory, TEARS. The TEARS model mentions personality as one of many items that construct the attribute “physical attractiveness”. While the Halo effect explains how good luck or a pretty smile can create the perception of a given personality, it can easily be argued that personality is much more than physical attractiveness. This can especially be argued for celebrities as consumers see them over time in multiple roles and learn about their personal life through tabloids and social media. This is further argued by McCracken (1989) as having an important effect on the celebrity’s personality. Based on these arguments, and due to the lack of evidence on the effect of personality as a relevant attribute, a conceptual model is created, which can be seen in the figure below.

FIGURE 9 - CONCEPTUAL MODEL



Source: Own work

The conceptual model for the personality fit of celebrity endorsement has been developed with inspiration from the literature concerning celebrity endorsement and advertising effectiveness, as well as research on consumer behavior and basic corporate image theory. Some of the most

recognized theories within each theme have been reviewed and discussed previously. The conceptual model takes its inspiration from one of the discussed theories, the ELM/ELAM model. In this the conceptual model proposes two routes for creating brand uplift, a central brand-related route and a peripheral celebrity ad-related route, as well as links between these routes. The model links the response variable of Brand Uplift (BU) and Brand Attitude (A_b) to the driver Ad Attitude (A_{ad}). Brand Attitude are linked to Involvement with Brand (I_b), where the driver (A_{ad}) is then linked to Involvement with Celebrity (I_c) and the theoretical argued personality fit between consumer (P_{con}), brand (P_b) and celebrity (P_{celeb}). This form of adaption of the ELAM model are used by other academics in earlier work, as for example seen in the model of *Event effectiveness* (Martensen, Grønholdt, Bendtsen, & Jensen, 2007). This model incorporates emotions as the driver of attitude in both the central route and peripheral route, where the ELAM only incorporates the effect of emotions in the peripheral route. The effect on attitude by emotions in both routes are strengthen by the immense work done by Spears and Singh (2004), and it is therefore highly assumed that positive and negative emotions will affect both brand attitude and celebrity ad attitude.

Within emotion psychology appraisal theory states that emotions are mental processes that arise in response to an appraisal of a given situation, which is deemed to be relevant to one's well-being (Bagozzi, 1999). Such appraisals are based on a person's previous experiences, memories, interactions etc., and are thus unique to the individual. A given event (advertisement) may thus prompt very different emotional outcomes depending on the individual. Therefore it can be hard to put specific emotions in boxes, as emotions are appraised differently in interaction with events and experiences, memories, interactions etc. The important point of appraisal theory is thus that it accounts for individual variations of emotional reactions to the same event. With this in mind, the pool of needed items to measure emotions can be rather large. As it has been needed to keep the amount of survey questions on an acceptable level (Crawford, Couper, & Lamias, 2001), the effect of emotions on attitude has been theoretical assumed instead of empirical tested within the conceptual model. The first hypotheses is therefore as followed:

H1: A good fit between consumer personality, brand personality and celebrity personality will lead to positive attitudes towards the celebrity endorsement.

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As brand personality needs to be measured, the earlier discussed theory by Geuens et. Al. (2009) is used, as they identified a new brand personality scale that has showed cross-cultural validity for the US and nine other European countries. Additionally creating a clearer definition of brand personality that excludes non-personality items, which had otherwise been included in the five brand personality dimensions by Aaker (1997). The five brand personality dimensions used are therefore; Responsibility, Activity, Aggressiveness, Simplicity and Emotionality. These five personality dimensions are further used to measure the personality of the consumer and celebrity. This is needed to being able to measure the congruency between the three factors (P_{con} , P_b and P_{celeb}) and is deemed valid as the brand personality dimensions are based on the “Big Five” dimensions that defines the human personality.

As it is hypothesized that *fit* has an impact on attitude, research shows that another factor must be taking into account: involvement. Logically a consumers involvement or attachment to a brand, product or even other humans (e.g. celebrities) will affect their perceived attitude toward that given brand or person. In other words, consumers are most likely involved with a brand because it provide a perceived value to them, being worth the time and effort. The degree of involvement will therefore also affect the related impact on attempts to change that given state of attitude. For this reason (among others) several researchers have studied the impact of involvement (Petty, Cacioppo, & Schumann, Central and Peripheral Routes to Advertising Effectiveness: The Moderating Role of Involvement, 1986). One relevant to the impact on attitude, is the recognized view by Krugman made back in 1965, where he argues that under high involvement, a communication is likely to affect cognition, then attitude and then behaviors, whereas under low involvement a communication is more likely to affect behaviors before attitude (Petty, Cacioppo, & Schumann, Central and Peripheral Routes to Advertising Effectiveness: The Moderating Role of Involvement, 1986, s. 137).

In general researchers agree that low versus high involvement states is interesting and important, but in time, there has been some disagreement as to how involvement can be measured (Zaichkowsky, 1985). For this reason Zaichkowsky (1985) has developed an “involvement battery” for measurements and defines involvement as;

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"A person's perceived relevance of the object based on inherent needs, values and interests."
(Zaichkowsky, 1985, s. 342)

The findings made by Zaichkowsky (1985) are based on brand involvement, but it is argued that approach and items is applicable to advertising involvement, product involvement, and involvement in the purchase itself. Based on the theoretical arguments on the impact of involvement hypotheses H2 is as followed:

H2: A high involvement with the brand will lead to a positive brand attitude.

Testing the effect on the consumer's involvement with a given celebrity is further implemented, as it is assumed that when a consumer is highly involved (attached) to a celebrity, the consumer will gain strong attention toward the ad starring the celebrity. Furthermore the consumer will likely also have strong emotions regarding the execution of the ad and a pre-defined attitude toward the brand/products in terms of how well the endorsement "matches" or is worthy of the celebrity and a like. If the consumer accepts the ad, the high involvement with the celebrity is most likely to generate a high interest in the brand/product based on the P-O-X model; "my idol is interested in this, therefore I am interested in this".

H3: A high involvement with the celebrity endorser will lead to a positive attitude towards the celebrity ad.

If the degree of I_{celeb} is so low, that the consumer simply does not know that the given person in the ad actually is a celebrity, it will naturally be assumed to have less positive effect on A_{ad} . Though it should be noted that a low or average I_{celeb} does not remove the possibility of a fit between consumer personality (P_{con}) and celebrity personality (P_{celeb}). This is argued as the halo effect can move a consumer's opinion of how charming George Clooney's smiley is, into how fun person he must be (and is on TV), to how nice a guy he/she think Clooney is. In general celebrities are useful for attracting the consumers attention, even if the degree of involvement into the specific celebrity is relatively low (Kamins, An Investigation into the "Match-Up" Hypothesis in Celebrity Advertising: When Beauty May be Only Skin Deep, 1990). Based on these arguments, involvement is of importance regarding the effect on attitude, but to such variable degree that the items of the two constructs I_b and I_c are prioritized to a minimum (to achieve an acceptable

perception of burden (Crawford, Couper, & Lamias, 2001)). The optimal 20 items found by Zaichkowsky (1985) are therefore translated into two more direct (rational) questions regarding the respondents' degree of involvement and attachment to the brand/celebrity.

The reasoning behind doing advertising was in its earliest days based on a pure awareness necessity. These simple days have been short lived, as when the first competitor appeared advertising has been about branding. About creating beliefs and attitudes around a brand or product convincing consumers that a given product is better than its competitors. The main focus of academic- and practical research has therefore been on understanding the power of ads. Several theories have proven how feelings, moods, beliefs and a like affects ad attitude and how ad attitude directly influence brand attitude (Edell & Burke, 1987; Hansen & Hansen, The Nature of Central and Peripheral Advertising Information Processing, 2001; Spears & Singh, 2004; Choi & Rifon, It Is a Match: The Impact of Congruence between Celebrity Image and Consumer Ideal Self on Endorsement Effectiveness, 2012). In the conceptual model it is therefore also hypothesized that A_{ad} influences A_b directly, thus H4 are as followed:

H4: A change in Ad attitude will have a similar effect on brand attitude.

For measuring ad- and brand attitude the items found by Hansen & Hansen (2003) in their creation of the ELAM model has been used as inspiration. Though it is deemed necessary to take other items into account, as it can be argued that some essential issues, including the relationship between brand attitude and purchase intent, have not been adequately attended. In some studies, brand attitude and purchase intent have been treated as two separate constructs, whereas others have treated them as a single construct (Spears & Singh, 2004). For this reason Spears and Singh (2004) boiled the items of brand attitude from earlier studies and own empirical research, down to a pool of 31 semantic items where only the ones deemed to be general measures were retained. Items from the two models have been matched up and the six most generic items judged useable for both the category and the attitude variables (A_b and A_{ad}) were selected. Again, the number of items have been kept as low as estimated possible, for hitting an adequate perception of burden in the quantitative study, which is further explained in *Method* section (Crawford, Couper, & Lamias, 2001).

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The used items are as followed:

- Unexciting/Exciting
- Un-credible/Credible
- Unpleasant/Pleasant
- Boring/Interesting
- Bad/Good
- Unappealing/Appealing

The goal of increasing brand attitude is strived by the majority of marketers and the reasoning is explained by well-recognized academics. Keller's CBBE theory states that when building brand equity, an advertising campaign should create brand associations and meaning in consumer's minds, ultimately creating the desired brand attitude (Keller, 2008). A brand attitude strategy is not used for the change in attitude itself, but for creating strong brand-building feelings attached to the actual consumption and usage of a brand (Percy & Elliott, 2009). Creating a brand attitude through consumption, usage and beliefs hoping it generates a need, a consumer perceived need to purchase that specific product.

The interrelationships of ad attitude, brand attitude and purchase intent have been theorized and supported in prior research (Heath & Gaeth, 1994; MacKenzie & Lutz, 1989). Theory additionally shows that it is highly relevant to assume that the effects of ad attitude on brand attitude subsequently influence purchase intention (MacKenzie & Lutz, 1989) Thus, these relationships are added to test endorsement effectiveness, as the reviewed economic effect of celebrity endorsement revealed inconsistent results (Louie, Kulik, & Jacobson, 2001; Agrawal & Kamakura, 1995; Fazel, McNeil, & Smaby, 2008; Elberse & Verleun, 2012). The conceptual model though differs from the referenced theories, as they prove the basic premises of attitude effect on purchase intent (PI). The change in attitude in the conceptual model is based on a personality fit, which is assumed to be more difficult to provide a direct link to PI. It will be more likely to find a direct effect from personality fit on more "soft" brand uplift metrics. To measure the effect of an ad many marketers measure BU by looking at indicators such as; increase within brand favorability, recommendation willingness, recall rate and brand interest. Taking this into the context of personality fit, its

arguable that a consumer will (a) be more interest in a brand using celebrity endorsement, as there is more to relate to than just the product (b) Favor the brand over others (not using CE), as it is perceived to be charged with additional value (c) Recall the brand/campaign as the celebrity (possibly) make it stand out and might even create a cognitive short cut (d) Additionally recommendation seems likely to be increased as the celebrity creates a reference point to talk about and can work as an aspirational group (Belk, Ger, & Askegaard, 2003). The items for BU will therefore exist of one of these four generic metrics together with one of the typical five PI items (Hansen & Hansen, 2001; Choi & Rifon, 2012; Spears & Singh, 2004) Thus H5 and H6 are as followed:

H5: A change in Brand attitude will lead to increased brand uplift.

H6: A change in Ad attitude will lead to increased brand uplift.

Based on the reasoning of how celebrity endorsement can affect brand attitude and ad attitude, which influences brand uplift, it is hypothesized (H6) that A_{ad} will not only have an indirect affect on BU (through A_b) but directly influence BU (as shown in Figure 9). This direct influence has been validated before within celebrity endorsement (Brown & Stayman, 1992), while other theories have not been able to validate the direct influence from A_{ad} on PI (Fleck & Korchia, 2009).

In summary, the presented conceptual model is intended to extend the current theorization of celebrity endorsement in search for the missing ingredient. Contributing to the understanding of creating the necessary fit, ultimately differentiating a successful endorsement from an unsuccessful one. This is done by assessing the effects of personality congruence between consumer, celebrity and brand, through testing this congruency (or fit) on attitudes toward the ad, attitudes toward the brand and brand uplift, as well as the influence of involvement. A path model illustrating the hypothesized relationships among the variables is presented in Figure 9. While empirical evidence exists for positive (and some negative) congruence effects of celebrity/consumer, celebrity/brand and consumer/brand, a comprehensive model with the inclusion of these components all linked is deemed suitable and necessary for robust testing of the combined effects of congruence. The findings hereof will provide further understanding of the complete picture of celebrity

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endorsement effectiveness. The tested congruency is based on personality as it was found to be a neglected, but a possible important factor. The six hypotheses are summarized in the table below.

TABLE 2 - RAISED HYPOTHESES

| | |
|-----------|--|
| H1 | <i>A good fit between consumer personality, brand personality and celebrity personality will lead to positive attitudes towards the celebrity endorsement.</i> |
| H2 | <i>A high involvement with the brand will lead to a positive brand attitude</i> |
| H3 | <i>A high involvement with the celebrity endorser will lead to a positive attitude towards the celebrity ad</i> |
| H4 | <i>A change in Ad attitude will have a similar effect on brand attitude</i> |
| H5 | <i>A change in Brand attitude will lead to increased brand uplift</i> |
| H6 | <i>A change in Ad attitude will lead to increased brand uplift</i> |

Source: Own work

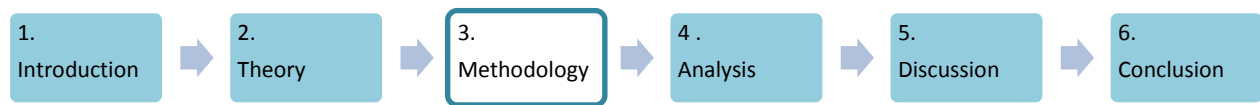
2.5.1 ASSUMPTIONS OF THE CONCEPTUAL MODEL

Certain concerns should be mentioned in regards to the conceptual model. Firstly, that it heavily utilizes the ‘Customer based’ approach to brand equity (see section 2.3). As such the conceptual model is built on the underlying assumption that brands are mental constructs, created in the minds of the consumers. Even though this is the main approach used by researchers today, it is by no means the only way by which one may view brands. As the conceptual model is built upon the notions of other theories, the assumptions and limitations of these theories will likewise affect the conceptual model. These have previously been reviewed under each relevant reference theory section, so will only be mentioned in the following. One of the main underlying assumptions is the notion from McCracken (1986), that cultural meaning may be transferred to a good and from the good to the consumer. This notion is the basis for most theory within marketing and is, as such, well supported. Moreover, it is assumed that consumers actively use the meaning they get from goods, to create their sense of self (Belk R. W., 1988). This subject has likewise received much research attention. Another assumption of the model is that consumers tend to perceive brands by use of fairly similar personality dimensions as they do humans (Geuens, Weijters, & De Wulf, 2009). This has been supported, but has also found to be highly culture specific. Further, it is

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implicitly assumed consumers will want to emulate celebrities that have a personality similar to their own. This is based on the overall notion that humans tend to favor that which is similar to them. However, one could argue that based on (Belk R. W., 1988) consumers would rather tend to emulate celebrities that are as the consumers aspire to be, rather than as they are.

3 Methodology



This section serves to explain the methods that have been used to research the issue at hand and why these methods have been chosen. The section starts with a brief introduction of the overall methods used and an explanation of why they were chosen. Then the section splits into two, first reviewing the qualitative methods and then the quantitative methods. Each of these subsections then goes through what specific method was utilized, why they were chosen and what considerations were made through out.

As the issue at hand has not previously been examined by others, in the same way and with the same purpose, it will be necessary to collect primary data. However, this will be strengthened by some secondary data throughout. As the problem statement refers to a general phenomenon it will be necessary to collect large amount of data that allows for the findings to be correlated and applied in generally. Following the chosen scientific approach (see section 1.2) a mix of quantitative and qualitative methods was thus used. Emphasis was however put on the quantitative method, as such data would later be used as the main source for analyzing the issue and testing the research questions (see section 4 for further). This as the main strength of the quantitative methods is, that it allows one to say something general about a phenomenon as the data can be aggregated, compared and correlated (Heldbjerg, 2006). Qualitative methods were however used to provide preliminary insights that served to (1) help validate the conceptual model and to (2) strengthen the validity of the quantitative measures. This as the strength of the qualitative methods is, that they may provide deep insights into a subject, which may be helpful for gaining a comprehensive understanding of the subject. The qualitative measures thus naturally preceded the quantitative and consisted of a focus group interview and expert in-depth interview. Insights gained here from were then used to construct a quantitative online survey, which would be used as the basis for testing the proposed research questions and conceptual model.

Respondent audience:

As the purpose of this thesis is to identify a general phenomenon the respondents utilized hereto will not be delimited to any specific target audience per se. The only general factor that will be used to delimit the chosen respondents will be that they must stem from the Western European culture, as the entire thesis has been delimited to have such focus, as stated in section 1.1.1. It could be argued that one might get stronger results and that it would be of more practical interest to Rolex, if the thesis was delimited to only include Rolex's actual target audience. This as one might argue that the target audience would tend to be more affected by the celebrity endorsement as well as more relevant to Rolex, as they would be more inclined to purchase. However using such approach would make the findings very case specific and greatly limit the possibility to generalize the results to other cases. Had such approach been utilized it would thus first be possible to say something general after the same phenomenon had been observed by several other similar case studies.

3.1 Qualitative method

The qualitative methods consisted of a focus group interview and an in-depth interview with a corporate representative. The focus group was conducted first in order to gain deep insights into the subject and to questions that would later be relevant to ask the corporate representative. Then the in-depth interview was conducted to gain even deeper insights into the concept of celebrity endorsement, along with insights of how a corporation views the matter. To continue the natural flow of events the focus group will be reviewed first and then the in-depth interview.

3.1.1 FOCUS GROUP

The focus group was the first part of the data gathering to be conducted. This as its purpose was to deliver preliminary insights that could be used later on for the in-depth interview as well as the online survey. The specific purpose of the focus group was to (1) gain deep insights into how

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celebrity endorsement is viewed and to (2) identify what celebrities would fit well/not so well with the Rolex brand.

For the interview, six respondents that either owned or had owned a luxury watch was recruited from the social network of the authors (predominantly by use of facebook.com or direct emails as intermediate). These consisted of four males and two females, which all were entry level employees from the ages of 25 to 30. The interview was conducted at the home of one of the authors and the respondents were offered refreshments, chips and other treats. The interview was digitally recorded by use of a microphone, so that it could later be transcribed and studied. For the full transcription please see appendix B1.

To encourage the respondents to contribute freely, the interview was kept semi-structured and the questions formed as open and non-leading as possible (for an overview of the research guide please see appendix B2. At the start of the interview, the respondents were given a small exercise. All respondents were provided a piece of paper showing 12 male celebrities, as seen in Figure 10 (and appendix B3). The respondents had to rate according to how well they believed the celebrities fit with the Rolex brand.

FIGURE 10 - CELEBRITY RATING SCHEMA



Source: Own work

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The main point of this exercise was to get the respondents thinking of the celebrities, celebrity endorsement and the factors that come into play. Furthermore the aggregated results of this test would be useful as information into what celebrities should be used in the online survey. For the results of this exercise please see appendix B4.

3.1.1.1 Considerations

In developing the interview guide, recruiting the respondents and conducting the focus group interview several noteworthy considerations were made and dealt with accordingly in order to heighten the credibility of the interview.

Developing the interview guide:

Questions were carefully chosen to ensure that the overall purpose of the interview was achieved and in such a way, that the respondents would be able to contribute freely and have their opinions heard. Particular attention was paid to the specific order the questions should be asked, in order to keep the respondents from guessing the purpose of the study beforehand. For an overview of the interview guide please see appendix B2.

Further much thought was put into choosing the 12 celebrities to include in the test. This as it was recognized, that other factors than the personality of the celebrity could come into play, when the respondents were asked to rate the celebrities. As such it was strived to find celebrities of similar gender and age, which were equally physically attractive, credible and had the same amount of expertise in regards to luxury watches. The point of this was to try to neutralize such factors as most as possible, so the respondents would be basing their answers, as most as possible, on the personalities of the celebrities. It is however recognized that such factors may indirectly come into play as they are very interrelated and such factors may influence the perception that the respondents have in regards to the personality of the celebrity. It was further strived to find pictures of each celebrity that were as similar as possible, to avoid biasing the respondents. In this it was chosen to include pictures with good lighting that showed the celebrities in dark suits while they were smiling and looking away from the camera. Followingly the pictures were edited so they would be of similar size and have the torso of the celebrity in equal focus, in order to not put unnecessary focus on any of the celebrities (for the result see Figure 10).

Recruiting the respondents:

The potential bias inherent in recruiting respondents from amongst the authors own social network was considered. The concern was that such respondents would tend to not make their true opinions known, as they might simply be trying to answer what they thought the interviewer would be looking for. To avoid such bias, it was initially attempted to recruit respondents through an online watch community (Urforum.dk). This however proved not to be feasible. As the author's social network thus had to be used, respondents with limited knowledge of the purpose of the interview was chosen and clearly asked to voice their true opinion.

Furthermore the homogeneity of the respondents was considered. The fear was that respondents of similar age and at a similar life stage (just starting their professional career after university) would tend to have very similar opinions and thus not provide a truthful picture. However, as it was recognized most of the respondents it would be possible for the authors to recruit would also be of a similar age and at a similar life stage, this was not believed to cause a direct problem. It would however possibly cause a generalizability problem (for further see section 6.1).

Conducting the interview:

When conducting a focus group interview there is always the chance that one or two of the respondents may come to dominate the group causing others not to voice their true opinions. To avoid this and to encourage the respondents to contribute freely it was, in the start of the interview, made clear that everyone should feel free to voice their opinions and give room for others to voice theirs. Further it was attempted to control the speaking time of the more active respondents and to involve the quieter respondents by asking them direct questions, so as to involve all participants and avoid 'Groupthink'⁴.

3.1.2 EXPERT INTERVIEW

Following the focus group an in-depth interview with a corporate representative, with direct experience working with celebrity endorsement, was conducted. The purpose of the interview was

⁴ 'Groupthink' is the psychological phenomenon where group members conform to the general opinion of the group in order to avoid disharmony. Thus, group members try to minimize conflict by reaching a consensus decision. Groupthink limits creativity, uniqueness and independent thinking (Turner & Pratkanis, 1998).

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to gain insights into how corporations (1) view celebrity endorsement, (2) pick celebrity endorsers and (3) what they generally deem to be of importance for celebrity endorsement to be effect full.

The corporate representative was recruited from the authors' social network; as the respondent was at that time working for the same corporation as one of the authors (Scandinavian Tobacco Group). The respondent had, through previous employment with Ferrero Roucher⁵ and Valora Trade⁶, had direct experience in selecting and working with celebrity endorsers. At Valora Trade he was thus in charge of attracting new attention to their old mint brand TicTac⁷, which they did by leveraging the endorsement from (now former) soccer player Jon Dahl Tomasson. At Ferrero Roucher he was further involved in introducing 'Mentos stuffed' chewing gum and 'Mentos Sugar Free' chewing gum by utilizing endorsements from Jon Dahl Tomasson and Danish handball player Josephine Touray. See appendix C1 for an example of an ad where Jon Dahl Tomasson endorse 'Mentos Stuffed', which was utilized at Point Of Sales (in-store).

Prior to the interview questions and topics that needed to be touched upon, was identified to act as a general framework of themes that should be explored in the interview. These were then grouped together in an order that seemed natural and an interview guide prepared (see appendix C2). Findings from the focus group interview were utilized as a basis for formulating the topical questions. The interview was kept semi-structured as the purpose was to touch upon a few central topics, while giving the respondent freedom to explore the topics and bring forth some of his expert knowledge and experience of the topic. The questions were asked as open and non-leading as possible so as to avoid influencing the respondent. Following the opening questions, follow up questions were asked to dig deeper into the answers of the respondent. At the end of the interview the respondent was asked to rate how important he thought certain concepts, relating to celebrity endorsement, were for celebrity endorsement to be effect full. The interview was recorded by microphone and later transcribed. For the transcription see appendix C3.

⁵ An Italian Manufacturer of chocolate and other confectionary products. They have brands such as Ferrero Roucher chocolate, Kinder Surprise and TicTacs (Ferrero)

⁶ Valora Trade is a Swiss retail holding company that provides distribution and marketing solutions to the FMCG industry (Valora trade nordic).

⁷ TicTac is a brand of small, hard candy mints that comes in a variety of flavors (Tictacusa.com)

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3.1.2.1 Considerations

In developing the interview guide, recruiting the respondents and conducting the in-depth interview several noteworthy considerations were made and dealt with accordingly in order to heighten the credibility of the interview.

Developing the interview guide:

The interview guide deliberately only included questions relating to overall topics, as well as follow up questions. The point of this would be to allow the respondent the freedom to contribute with his unique experience of the subject. This as it was recognized the interviewer would have less (practical) experience with the subject, than the respondent, wherefore the interviewer may not know what exact questions would be of relevance. So to benefit from the experience of the expert mainly topical and follow up questions were asked. The risk of this was of course that the interview may go towards a direction that would not be in the interest of the interviewer. Therefore it was necessary for the interviewer to continually be aware of the direction the interview was taking and to ask follow up questions that would “lead them back on track”.

Recruiting of respondents:

It was originally attempted to find a corporate representative that had experience with celebrity endorsement stemming from Rolex, or who had previously worked for Rolex. This however proved not to be possible. As the best alternative a respondent with experience from a transformational product category was recruited (confectionary). It should however be considered that the respondent’s experience stems from a transformational category that is characterized by a low degree of consumer involvement, whereas luxury watch consumers tend to be highly involved with the purchase (see section 1.1.1 for further). It should thus be scrutinized to what extent it will be appropriate to relate the experiences and opinions of the respondent to the luxury watch category.

Conducting the interview:

To allow the respondent to contribute freely only topical questions were prepared, which were then followed up by relevant enquiring questions. This specifically as it was recognized that the

expert had much more (practical) experience with the topic, wherefore a somewhat unstructured approach would be necessary, to allow the respondent to contribute with his knowledge and experience. Thus the interview was not controlled rigidly by the interviewer, but instead the respondent was given great opportunity to talk and comment as he preferred. This of course constituted a challenge for the interviewer, as much control of the interview was given to the respondent. It was thus necessary that the interviewer only directed the interview by asking follow up questions and referred to the topics that had been predefined as the ones that needed to be touched upon, as well as asking relevant enquiring questions. The interviewer thus needed to direct the respondent without imitating him, which was made difficult by the fact that the interviewer did not have the same experience as the respondent. It should thus be expected that the interview could have gone very differently depending on the interviewer and what things of what the respondent said he chose to follow up on.

3.2 Quantitative method

As previously mentioned (in the start of section 3) quantitative data will be used as the basis for analyzing the issue this thesis is looking into. The purpose of the quantitative method will thus be to gain data on the issue that will make it possible to test the proposed research questions validly. To do so an online survey was conducted.

3.2.1 ONLINE SURVEY

The survey was conducted online for a number of reasons. The most obvious being that it was believed this would be more convenient for the respondents, which would allow for more respondents to answer. This as the respondents would have the opportunity to answer the questions whenever and wherever they wanted to do so, without having to hand the survey in. Maximizing the number of respondents would help potentially heighten the validity of the findings. Furthermore, doing the survey online would mean that potential human errors in aggregating the answers would be eliminated.

The online survey was prepared by use of the online survey generator 'Survey Exact' (SurveyXact).

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The survey was kept fully structured and only included close-ended questions, as the purpose was to provide specific and quantifiable data pertaining to the proposed research questions.

The survey was structured into six main parts, which related to the conceptual model (see section 2.5 for the conceptual model). These parts pertained to:

1. Involvement
2. Personality
3. Attitude towards the ad
4. Attitude towards the brand
5. Effectiveness measures
6. Descriptive information

For a quick overview of the survey please see appendix D1 and for a full overview of how the survey appeared for the respondents please see appendix D2

The first two sections related to the relationship the respondent had with the celebrities and with Rolex, as well as how the respondents viewed their personalities as well as the personality of the respondent. Then in part three the respondents were faced with an ad showing different celebrities endorsing Rolex and asked to rate how they felt about the ad, an example of these ads are shown below in .

FIGURE 11 - ROLEX AD



Source: Own work

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In section four they were then showed the same ads, but this time asked how they felt about the brand (Rolex) after seeing each of the ads. In section 5 the respondents were asked to rate how this would have affected their behavior (in terms of purchase, word of mouth and so on). Finally the respondents were asked in regards to their descriptive information.

In choosing the celebrities to include in the survey the aggregated results from the focus group assignment were used (see appendix B4). In this Roger Federer was clearly the celebrity that scored the highest, as however he already endorsed Rolex, he was discarded for fear that this would bias the answers of the respondents. As the celebrity scoring 2nd highest were George Clooney, who then was chosen. George Clooney however already had an endorsement deal with Omega (Ambassadors - George Clooney), which also might bias the respondents. It was however believed that such would not be possible to avoid as all of the celebrities scoring high in the test had similar endorsement deals for other luxury watches. The ones with the lowest score were Mikkel Kessler and Jim Carrey, which were arguably because they are known for things (boxing and very silly comedy) that are very unrelated to luxury watches. Because of this they were discarded to likewise avoid biasing the respondents. Therefore Hugh Grant was chosen as the celebrity whose personality did not fit well with Rolex's.

Questions were measured by use of nominal, ratio and ordinal scales (Hansen K. , 2012) All ordinal scales were in the involvement and personality sections (sections 1 and 2) measured by use of a 7 point Likert scale. This to provide the respondents the opportunity to better distinguish their ratings, so as to provide a more nuanced picture. Attitudes (sections 3 and 4) were however measured by use of a 7 point semantic scale. This as such scale consists of opposed items that help the respondent to take a stand and answer the questions. At no point was "I do not know" or "Not of relevance" options presented, which served to force the respondents to take a stand and answer all questions.

In designing the survey several measures were taken into account in order to keep the perception of burden down (Crawford, Couper, & Lamias, 2001). The point of this was to make it as instinctive, pleasant and "pain free" to answer the survey as possible. This to both make sure the respondents understood what they were answering and to ensure, that as many respondents as possible would finish the survey. This was particularly important as the survey would most likely

be somewhat longer than what most of the respondents would be used to. To keep the perception of burden down the phrasings was e.g. kept as short, precise and easily comprehensible as possible and arranged as systematically as possible. Further a progress indicator was implemented in order to allow the respondents to continuously keep track of their progress, which served to discourage respondent drop-offs.

Prior to launching the survey two independent pilot tests were conducted, where emphasis was put on whether the respondents had indeed understood the questions correctly. Both respondents had a couple of comments in relations to typo's and the likes, but nothing to the overall structure and both appeared to have understood all the questions correctly.

To recruit respondents the author's' social networks were initially utilized, mainly by use of the author's Facebook account and direct mails. Next the survey was distributed through online forums such as urforum.dk, jubii.dk, trendsales.dk and Kandu.dk. It was deliberately stated that everyone would be liable to answer the survey.

3.2.1.1 Considerations

As the online survey will be the basis for testing the proposed hypotheses, many considerations have naturally been discussed prior to launching the survey. These considerations mainly pertained to designing the survey and recruiting the respondents.

Designing the survey:

As the first consideration it was discussed whether it would be appropriate for the survey to be fully structured or if the respondents should be able to provide some deeper insights to their answers by the use of open text boxes. As the purpose of the survey was however to test the proposed hypotheses, such text boxes would mainly serve to validate that the respondents had fully comprehended the question. As it was believed the survey would already be somewhat extensive it was argued that it would be better not to include such boxes, so as to limit the respondent drop-off. This to be able to get more respondents, which would potentially heighten the generalizability of the findings.

It was further discussed in what order the questions should be presented to the respondents, particularly in regards to the personality, attitude and effectiveness measures. At first it was argued

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that all of such questions should be grouped together in regards to the given celebrity they would be concerning. So that first personality, attitude and effectiveness questions pertaining to George Clooney should be asked, and then the same questions for Hugh Grant and John Smith. However it was found that such structure was confusing for the respondents who, as a consequence, were not always sure of what they were answering. So to make the survey more intuitive the questions were instead grouped by question type, so that all personality questions would be asked first, then all attitude questions and lastly all effectiveness questions.

It has previously been laid out that personality-fit is interrelated with other factors that may come into play in terms of how effective a celebrity endorser will be. Thus it has naturally been discussed how such other factors may be excluded. This may however not be possible as they are very interrelated, but so as to be able to gauge their influence, the respondents were asked questions pertaining to these factors. As such the respondents were asked in regards to the physical attractiveness, expertise and credibility of each of the celebrities. Further, it was considered what questions to ask so as to make sure that the questions would be involving the relevant terms.

Scales:

It was considered whether it is prudent to use both a Likert and a semantic scale and whether this would have any influence if such results were to be cross-examined later on. It was chosen to use Likert scales for the brand personalities as this was how Geuens and Aaker had originally set it up. Using different scales than the intended would thus arguably be misusing the concepts behind Geuens and Aakers brand personality concepts. Further a semantic scale was chosen for measuring the attitudes as this was believed to be the best way of getting the respondents to answer accurately. This as semantic scales essentially allow the respondents double the amount of items to consider, as they have two opposites to relate to each time they have to rate something. It was further considered whether using such different scales would later on influence the results if such constructs were to be cross-examined. This was however not found to give rise for concern as such tests would only focus on the connection between the two different constructs, wherefore they do not necessarily need to be using the exact same scale.

By not having an “I do not know” answer one risks of forcing the respondents to answer something that they actually do not believe, but are merely answering because they have to. As it

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however, in marketing, is generally believed that much of consumer reasoning happens subconsciously, it is argued that the subconscious of the respondents would be able to know what they were answering. Further, as the ordinal scales all have 7 points they have a natural middle, which the respondents could just answer if they truly did not have an opinion on the subject.

Choosing celebrities to include:

Considerations have been made in regards to what celebrities were to be included in the survey. In order to make sure that the respondents would be basing their scoring on the personality of celebrities it was necessary to keep certain factors as constant as possible. As such much thought was put into finding celebrities that were of similar age, credibility, attractiveness and expertise (in regards to watches). Further it was strived that the two actual celebrities should be known for very much the same thing, as it was believed that if one e.g. was a golfer and the other a Formula 1 driver, the perceived image of their profession could possibly play a part. Further it was considered that the picture that was chosen for each celebrity may potentially have an influence if they are very different. To avoid such, pictures were chosen in which the celebrities wore a suit (without a tie) and smiled while they were looking a little away from the camera. Further it was strived to find celebrities that had not been involved in a scandal recently so that the respondents would not be fixating on that.

In picking the celebrities to use in the survey it was further considered that the celebrities current/former endorsement deals may also potentially affect the respondent. As such Roger Federer was e.g. not selected as he already endorses Rolex (see section 3.2.1). However, most of the celebrities that, in the focus group was, found to match Rolex well had previously endorsed certain brands of wristwatches. Brad Pitt and Tiger Woods have e.g. previously endorsed TAG Heuer (Celebrity wristwatch endorsements). However this only seems natural as these celebrities that may match Rolex well should also be expected to match other luxury wristwatch brands similarly well.

Further it was considered that the amount endorsement deals the celebrities have might also influence how the consumers view them. This as consumers generally tends to react more favorably to celebrities that only have a few exclusive endorsement deals (A new study of Exclusive Brand Endorsement By Celebrities, 2012).

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Technical issues:

Because of unforeseen technical limitations in the used online survey generator it was not possible to arrange the questions fully as the authors would have liked. As such some of the questions who used the exact same rating scales were automatically made wider than others (see appendix D2). This might make the respondents initially think that the scales were different, which may cause confusion and lead to untruthful replies or drop-offs. As however no way of altering this was found.

Further it was made so that respondents who answered that they did not know either of George Clooney, Hugh Grant or Rolex at all was automatically lead to the last page of the survey.

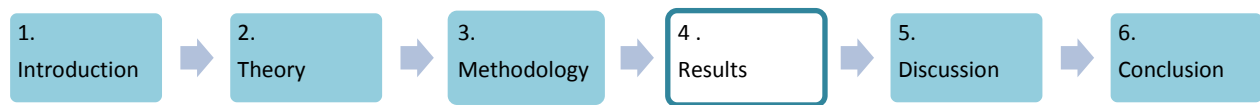
It was further made so that the respondents had to answer all questions, before they would be able to proceed. Further the survey was made so that the respondents were not able to go back and edit their responses, so as to get the immediate and unconscious decision.

Further it was made so that respondents could not answer their age as being more than 100 years old. This as it was argued that some respondents might by accident type one digit too many, and it was not believed possible that any person over 100 years would answer.

Recruiting respondents:

It was considered whether it would be necessary to recruit respondent that would be of Rolex' target group (at least descriptively). This as it for Rolex would be most relevant to know how their target consumers behave and not how everyone else would behave. As however the focus of this thesis is not on Rolex, but Rolex has rather been used as the case company in order to test something, this was not believed to be necessary. Instead it would be more beneficially to not narrow down who could participate, so as to get as many respondents as possible, which could potentially strengthen the validity and generalizability of the findings.

4 Results



This section will present the results of the online survey. To set the scene the section starts by explaining how the data has been processed, so as to let the reader know how the results have been handled and how they have come to pass. Followingly the samples validity will be examined by comparing how normally distributed the data sets descriptive measures are. Then results pertaining to the conceptual model will be presented in three stages: first the measurement model will be evaluated, then the structural model, and at the end the relationships in the structural model will be tested and the estimated model presented. Lastly results beyond the testing of the conceptual model will be presented.

4.1 Data processing

Before analysis of the data could be undertaken the data was processed to avoid bias and misrepresentations. The online survey was launched on the 5th of May and closed on the 22th of June, wherefore it ran a span of 48 days. After this period the survey was closed and the dataset extracted from SurveyXact into CSV files to be used in SPSS. The data was then imported to SPSS and the dataset manually cleaned.

All in all 371 respondents had taken the survey, either answering some of the questions or all of them. As mentioned all respondents that had not answered all of the questions was manually removed, which left 208 respondents remaining. Followingly the respondents that did not know either the brand (Rolex) or the celebrities (George Clooney and Hugh Grant) were excluded as they would not be able to contribute with any other than the first couple of demographic questions⁸. This as a loop was generated in the online survey, which automatically directed such respondents directly to the final page. Whereby they did not get the option to even see the rest of

⁸ It should be noted that respondents that did not know John Smith was of course not removed as Johns Smith was only included as a benchmark, wherefore it would only be natural that the respondents had no knowledge of who he was.

the questions, but were merely booted to the final page. After excluding these respondents there was 201 left. Then the answers were reviewed manually for malicious and/or deliberately unserious answers, whereby one respondent was removed. Lastly all respondents that did not pertain to the Western culture were removed and a total of 200 useful respondents had thus been identified.

Using the cleaned dataset several descriptive statistical tests were then conducted by use of SPSS to test the validity of the findings (see more in section 4.2). Followingly the dataset was used to create three separate datasets, one for each of the celebrities (John Smith also being included herein as a celebrity). Each of these datasets was made so that they only included questions relevant for testing the proposed conceptual model for the respective celebrity. All other questions were manually deleted. This exercise was done to give a better overview of the data, and therein avoid human errors for when data for each of the three celebrities were imported into the statistics program SmartPLS⁹ (Smart PLS). After having imported the cleaned datasets for each of the three celebrities into SmartPLS the conceptual model was built graphically and relevant questions put into their relevant constructs. Followingly the model was tested by use of Partial Least Squares regression, for each of the celebrities, leading to three estimated models that will be used to confirm/disconfirm the proposed hypothesis' (see section 4.3). As the personality fit consisted of three separate latent variables (earlier referred to as constructs) a second order construct called 'Personality Fit' was created for each of the three models. The model(s) was then created by using SmartPLS to utilize the Partial Least Squares approach of Structural Equation Modeling, and its reliability afterwards tested by way of bootstrapping. Each bootstrapping was set to be repeated 200 times by Smart PLS. The results of this will be reviewed in section 4.3 and 4.4.

4.2 Sample validity

To avoid misrepresentations it will be necessary to scrutinize how accurately the respondents of the cleaned dataset (see section 0) correspond to the real world population that is to be sampled. As however no aggregate data exists for the Western culture as a whole, the following will be

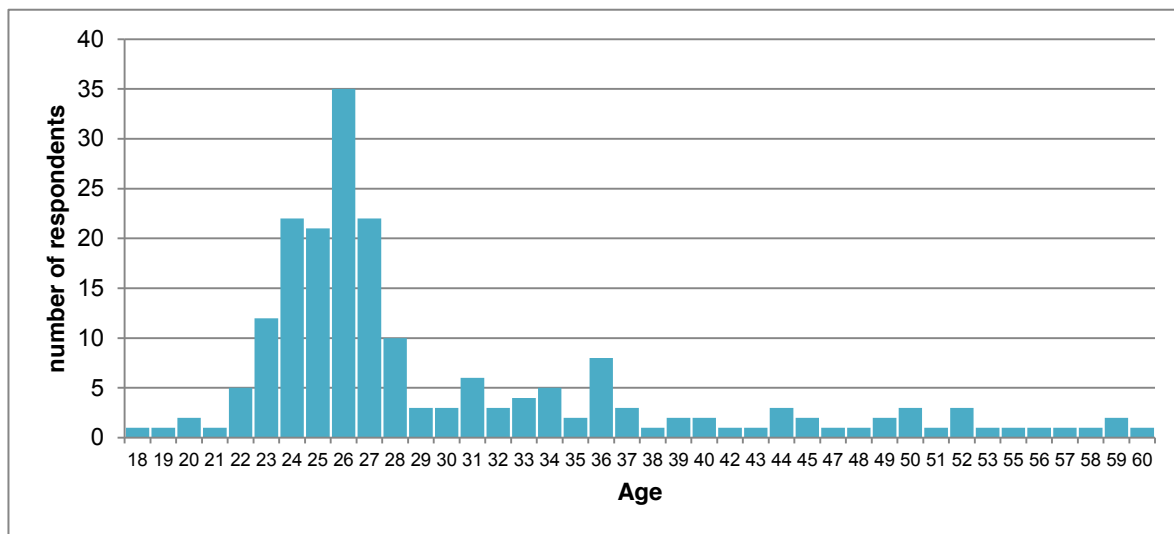
⁹ SmartPLS is a software application that uses the Partial Least Squares method for graphical latent variable modeling

based on figures of the Danish population. This will thus not be completely accurate, as the Danish population does not constitute the entire Western population, which one needs to take into account. As however Denmark is part of the Western culture it is argued that its population may be used as a representative of the Western culture in order to gauge how accurately the respondents correspond to such population.

4.2.1.1.1 Age distribution:

As can be seen from the figure below, the 200 useful respondents ranged from the ages of 18 to 60, with the majority being around 23-28 years old and the average age being 30.

FIGURE 12 - AGE DISTRIBUTION OF THE RESPONDENTS

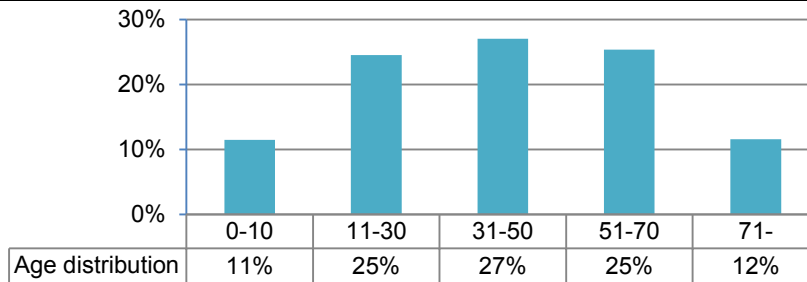


This is not fully equivalent to the Danish population, which is much more normally distributed and has an average age of 41 (see figure below). The explanation why the sample is not more normally distributed may lie in the fact that the authors of this thesis have mainly distributed the survey through their personal network (Facebook, work e-mail, etc.). As this is the case it may thus be expected that many of the respondents will tend to be of similar age as the authors, which may lead to the age distribution of the sample being skewed.

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FIGURE 13 - AGE DISTRIBUTION OF THE POPULATION IN DENMARK

Source: Bas



Following the skewed age distribution it can further be expected that many of the respondents will tend to be college students, as the authors currently are college students wherefore most of their social network will naturally tend to be as well. Having many college students in the survey poses the risk of not providing the full and representative picture, but only getting the view of one specific segment within the whole population. Further is the risk that many of such students may have a similar educational background as the authors, wherefore they may have a tendency to respond in a more academic than lifelike manner.

4.2.1.1.2 Gender distribution:

As can be seen from the table below the respondent sample is very evenly distributed in terms of gender. As such 49% males have usefully completed the survey and 51% females.

TABLE 3 - RESPONDENT SAMPLE GENDER DISTRIBUTION

| | Respondents | Percentage |
|--------|-------------|------------|
| Male | 98 | 49% |
| Female | 102 | 51% |
| Total | 200 | 100% |

Source: Figures based on survey respondents:

This is extremely close to the gender distribution of the Danish population, which in the table below can be seen as being split into 50% males and 50% females.

TABLE 4 - GENDER DISTRIBUTION IN DENMARK

| | Inhabitants | Percentage |
|-------|-------------|------------|
| Males | 2.594.912 | 50 % |

| | | |
|---------|-----------|-------|
| Females | 2.633.371 | 50 % |
| Total | 5.228.283 | 100 % |

Source: Based on figures from (Danmarks Statistik, 2013)

4.3 The conceptual model

The following subsection will present the results in regards to the conceptual model. The results will be presented in three stages: first the measurement model will be evaluated, then the structural model, and lastly the relationships in the structural model will be tested and the estimated model presented.

As datasets for each of the three celebrities have been utilized three estimated models has likewise been compiled. All of these will be used aggregately to further validate the findings. These will be used throughout to comment on each hypothesis in turn. For an overview of the results see appendix E.

4.3.1.1.1 Evaluation of the measurement model:

For assessing the measurement model the purpose is to establish that the model has a satisfactory level of reliability and validity (Fornell & Larcker, 1981). To establish this, each item for all the constructs, will firstly be reviewed by looking at their Cronbach's coefficient alpha (see appendix E1 – models 1a-1c). For Cronbach's alpha the generally agreed upon cut-off value for scale reliability is a value of 0.7 (Nunnally J. C., 1978). Some other researchers have however supported the opinion that a value greater than 0.6 can generally be considered acceptable, especially when the sample size is small (Moss, Prosser, & Costello, 1998; Hair , Anderson, Tatham, & Black, 2006; Nagpal, Kumar, Kakar , & Bhartia, 2010). It will however only make sense to look at this value for the reflective items, as the formative items by nature are not internally related. Therefore the formative items forming the 'Consumer Personality', 'Brand Personality' and 'Celebrity Personality' cannot be reviewed in this way. As can be seen in appendix E1 – models 1.a1 – 1.c1 all reflective items, except for item 's_15_1', shows healthy values with most being well over 0.7. Another way of assessing the internal reliability is by use of the Composite Reliability, which actually has been argued by researchers of being superior to Cronbach's Alpha, as it does not

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assume that all items are equally weighted (Martensen, Grønholdt, Bendtsen, & Jensen, 2007). Similar to Cronbach's alpha a Composite Reliability measure of 0.70 is considered to be the threshold for a "modest" composite reliability (Hulland, 1999; Nunnally J. C., 1978). As can be seen from the table below most of the constructs shows fine values for internal consistency, with most of them being over 0.70. The only construct to stand out is the 'Involvement with brand' with a value of 0.348 for HG and 0.563 for JS. As however the construct shows a value of 0.814 for GC and 0.50 is the threshold for what is considered to be unacceptable the variable has not been excluded, but it has been noted that its internal consistency is to be considered poor. The other constructs should however be considered to be reliable, as they have found to be well explained by their variables.

TABLE 5 - COMPOSITE RELIABILITY AND AVE

| | Composite Reliability | | | AVE | | |
|----------------------------|-----------------------|-------|-------|-------|-------|-------|
| | GC | HG | JS | GC | HG | JS |
| Personality Fit | 0.781 | 0.777 | 0.805 | - | - | - |
| Involvement with brand | 0.814 | 0.348 | 0.563 | 0.696 | 0.361 | 0.474 |
| Involvement with celebrity | 0.830 | 0.838 | 0.775 | 0.712 | 0.721 | 0.638 |
| Ad attitude | 0.941 | 0.951 | 0.973 | 0.726 | 0.764 | 0.857 |
| Brand attitude | 0.964 | 0.969 | 0.980 | 0.817 | 0.840 | 0.893 |
| Brand Uplift | 0.935 | 0.953 | 0.954 | 0.742 | 0.801 | 0.804 |

Source: Figures based on estimated models from appendix E1 – models 1a – 1c

It should however be mentioned that the personality dimensions of John Smith may however not be appropriate for use, as it was observed that many of the respondents might have misunderstood the measurement scale in regards to John Smith. As John Smith was an unknown model the respondents naturally did not know who he was or what his personality was like. As a semantic scale was used the appropriate answer would thus, for such scenario¹⁰, have been for the respondents to answer the middle category for all of the personality dimensions. Though the majority of respondents have indeed done so, many have apparently mistaken the measure to be a Likert scale and have thus answered to the left as they have been used to the nil value being to the left for such scales. This observation has further been confirmed by three respondents, independent of one another, who acknowledged that they had indeed misunderstood the John Smith personality

¹⁰ Providing that the respondent had not formed an opinion of John Smith's personality solely based on his appearance.

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scale. However these respondents commented that this was only for John Smith and not the other two celebrities, as they knew them. This is further substantiated by the datasets for George Clooney and Hugh Grant that give no evidence to suggest that any further misunderstanding should have occurred. When designing the survey it was heavily debated whether the respondents would be able to comment on the personality of an unknown model. However it was argued that the consumers might form an opinion of the unknown models personality based solely on the models looks. In hindsight it could however have been an idea to include an “I don’t know” option for John Smith, to avoid this issue. The use here of can though be debated, as the outcome then still could be unusable if the majority answered “do not know” to the unknown models’ personality. In addition, it can be argued that this is a limitation of quantitative measurement methods where the respondents need to convert subconscious created attitudes into rational answers. In other words, it can be difficult for respondents to answer how an unknown persons personality is, even though they on a subconscious level create an attitude and opinion of the model and his perceived personality. His statement can also, to some extent, explain why the respondents had no problem by rating how well the unknown model (JS) matched the Rolex brand.

A second measure to evaluate the model is the average variance extracted (AVE), which is used as a measure of convergent validity (Fornell & Larcker, 1981). AVE is a measure of the variance that is captured by a construct compared to the amount of variance due to its measurement error (Dillon & Goldstein, 1984). So in short, the AVE is a measure of the error-free variance. Although no firm rule exists it has been proposed that an AVE of 0.5 or higher would be a compelling demonstration of convergent validity (Nunnally J. C., 1993). In the table above it is seen that the “effect fullness” measures (Ad attitude, Brand attitude and Brand uplift) along with ‘Involvement with Celebrity’ show very healthy AVE values. The construct ‘Involvement with brand’ however consistently show values below the 0.5 threshold, which may indicate comparatively large measurement errors in the items. It may thus be appropriate to question the validity of this construct. However, while such errors can be linked to sample size, it is much more likely to be a result of the very few items used to measure this construct. P_{fit} shows no AVE measurement scores

as this is a formative constructs and the convergent validity is not found for formative constructs through AVE (Andreev, Heart, Maoz, & Pliskin, 2009)

4.3.1.1.2 Evaluation of the structural model:

For evaluating a Partial Least Squares model researchers usually examine the R^2 values of the dependent constructs (Chin, 1998; Hulland, 1999). In our case the models goodness of fit will be evaluated based on the R^2 for the A_b and BU.

TABLE 6 - R^2 FIGUERES

| | R^2 | | |
|----------------|-------|-------|-------|
| | GC | HG | JS |
| Brand attitude | 0.558 | 0.518 | 0.605 |
| Brand Uplift | 0.407 | 0.323 | 0.359 |

Source: Table is based on the estimated models from appendix E1 – models 1a–1c

Looking at the table above the model has achieved a moderate to high level of explanatory power. As such the model is able to explain 51.8% - 60.5% ($R^2 = 0.518 - 0.605$) of what drives A_b and 32.3% - 40.7% of what drives BU. The two R^2 thus indicate reasonable explanations and a good overall fit, wherefore the findings give good support for the developed model.

4.3.1.1.3 Review of the proposed hypotheses and presentation of the estimated model:

As all proposed hypothesis look into whether or not a positive correlation exists the authors are conducting a so-called one tailed test. For such tests the 0.05 level of significance is known to be for t -values greater than 1.65. Looking at the below table it can be seen that all of the hypothesized relationships, but for the Involvement ones, have t -values greater than 1.65. As such H2 and H3 can be rejected, as they are not significant and further do not show any correlation of note, the highest being 0.053. All other proposed hypotheses have however been supported, as they have all been found to be significant and to show healthy correlations.

TABLE 7 - SUMMARY OF HYPOTHESES, CONCLUSIONS, IMPACT AND T-VALUES

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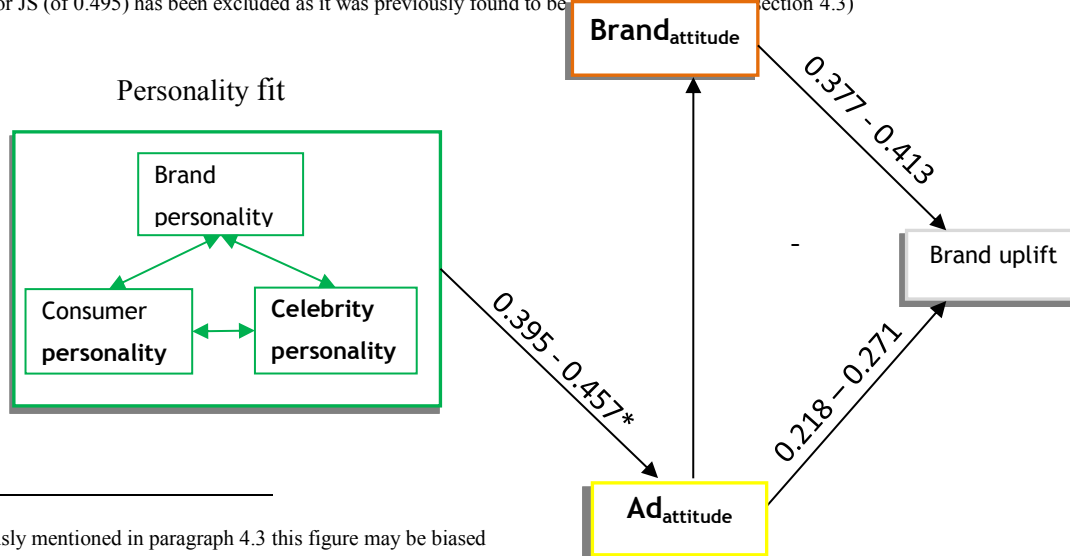
| Hypotheses (There will be a positive correlation...) | Conclusion | Correlation | | | t-Value | | |
|---|------------|-------------|--------|---------------------|---------|--------|--------|
| | | CG | HG | JS | CG | HG | JS |
| H1: ... between P_{fit} and A_{ad} | Supported | 0.457 | 0.395 | 0.495 ¹¹ | 4.898 | 4.116 | 6.656 |
| H2: ... between I_b and A_b | Rejected | 0.053 | -0.015 | 0.022 | 0.612 | 0.169 | 0.253 |
| H3: ... between I_c and A_{ad} | Rejected | 0.022 | 0.058 | 0.002 | 0.266 | 0.666 | 0.025 |
| H4: ... between A_{ad} and A_b | Supported | 0.745 | 0.720 | 0.778 | 13.428 | 12.036 | 14.717 |
| H5: ... between A_b and BU | Supported | 0.410 | 0.377 | 0.413 | 2.972 | 2.656 | 3.184 |
| H6: ... between A_{ad} and BU | Supported | 0.271 | 0.233 | 0.218 | 2.319 | 1.638 | 1.870 |

Source: Own work based on the above

This has led to the forming of the estimated model, which is seen in Figure 14 - The estimated model. Since the conceptual model has been tested for each of the celebrities in turn, the below figure's correlations shows the range of the three celebrities, which does however not differ greatly. It should be noted that I_c and I_b have been removed, as they showed no correlation with the attitude constructs.

FIGURE 14 - THE ESTIMATED MODEL

*The score for JS (of 0.495) has been excluded as it was previously found to be biased (see paragraph 4.3)



¹¹ As previously mentioned in paragraph 4.3 this figure may be biased

4.4 Beyond the proposed hypotheses'

The following section will go through results from beyond the hypotheses that have been proposed to test the conceptual model.

4.4.1.1.1 Index values:

Model 2a – 2c (in appendix E2) further show the index values for the 'Personality Fit' construct for each of the three celebrities. In this the celebrities performed as anticipated with GC having the highest 'Personality Fit' score of 3.950, HG the second highest with 3.822 and JS the worst with 3.017. These scores however of course stem from the used 7-point scale. Converted into index (100) figures they make up: 56.4 for CG, 54.6 for HG and for 43.1 for JS.

4.4.1.1.2 The different personality variables' impact on 'Personality Fit':

Model 2a – 2c shows that the construct most affecting the 'Personality Fit', for each of the celebrities, is the 'Celebrity Personality' construct. Looking at the table below it can thus be seen that Celebrity Personality shows a correlation of 0.518 for George Clooney, 0.591 for Hugh Grant and 0.901 for John Smith. However, as previously mentioned, the Celebrity Personality of John Smith may not be appropriate for use as the respondents may have misunderstood the measurement scale. Nevertheless there is a clear tendency for 'Celebrity Personality' to be more correlated with the 'Personality Fit' than either 'Consumer Personality' or 'Brand Personality'.

TABLE 8 - CORRELATION WITH 'PERSONALITY FIT'

| | George Clooney | Hugh Grant | John Smith |
|-----------------------|----------------|------------|------------|
| Consumer Personality | 0.338 | 0.349 | 0.104 |
| Brand Personality | 0.369 | 0.329 | 0.152 |
| Celebrity Personality | 0.518 | 0.591 | 0.901 |

Source: Appendix E2 – model 2a – 2c

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As can be seen from the table below all of the correlations show healthy bootstrapping values indicating that the correlations may be deemed significantly accurate (at the 0.05 level of significance).

TABLE 9 - BOOTSTRAPPING VALUES FOR CORRELATION WITH 'PERSONALITY FIT'

| | George Clooney | Hugh Grant | John Smith |
|-----------------------|----------------|------------|------------|
| Consumer Personality | 5.143 | 6.132 | 2.231 |
| Brand Personality | 5.823 | 5.335 | 3.447 |
| Celebrity Personality | 8.367 | 7.919 | 19.872 |

Source: Appendix E2 – model 2a – 2c

4.4.1.1.3 Total effects on BU:

The total (mediation) effect on BU is equal to the sum of the direct and indirect effects to which BU is affected. As such it is a measure for how much a given independent variable (e.g. P_{fit}) influences a dependent variable (BU), when including all direct and indirect effects. As can be seen in Table below, the P_{fit} of GC (with 0.256) had a significantly greater total effect on BU than for HG total effects on BU (with 0.194). As can be seen JS actually shows the greatest influence with 0.268, however as the personality scores for JS has been found to be invalid, one cannot use this measure.

TABLE 10 - TOTAL EFFECTS ON BU

| | George Clooney | Hugh Grant | John Smith |
|-------------|----------------|------------|------------|
| P_{celeb} | 0.133 | 0.116 | 0.240 |
| P_{con} | 0.087 | 0.069 | 0.034 |
| P_b | 0.094 | 0.065 | 0.042 |
| A_{ad} | 0.577 | 0.504 | 0.540 |
| A_b | 0.410 | 0.377 | 0.413 |
| P_{fit} | 0.256 | 0.194 | 0.268 |

Source: Appendix E2 – 2.a2 – 2c2

4.4.1.1.4 The impact of other factors:

Other factors that have been known to play a part in the effectiveness of a celebrity endorser, have been put into in the conceptual model and tested as well (see appendix E3 model 3a – 3c). These factors were: Physical Attractiveness, Expertise (in regards to what he/she is endorsing) and Credibility. These measures are however not latent variables, but are in fact made up of just one single variable, which one needs to take into consideration. The constructs' correlations with $Ad_{attitude}$ can be seen in table

Table 11.

TABLE 11 - CORRELATION WITH $AD_{ATTITUDE}$

| | George Clooney | Hugh Grant | John Smith |
|-------------------------|----------------|------------|------------|
| Personality Fit | 0.260 | 0.148 | 0.348 |
| Physical Attractiveness | 0.164 | 0.100 | 0.310 |
| Expertise | 0.191 | 0.109 | 0.165 |
| Credibility | 0.076 | 0.300 | -0.276 |

Source: Appendix E3 – models 3a1 – 3c1

The correlations do however not paint a clear picture. Although 'Personality Fit' appears to be the most important factor for George Clooney and John Smith, it is only the second most important factor for Hugh Grant. Further the Personality Dimension of John Smith may not be appropriate for use, as previously mentioned. Looking at the table below it can be seen that the bootstrapping values are mixed between weak and relatively healthy values, with many not being shown to being significant.

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TABLE 12 - BOOTSTRAPPING VALUES FOR CORRELATION WITH AD_{ATTITUDE}

| | George Clooney | Hugh Grant | John Smith |
|-------------------------|----------------|------------|------------|
| Personality Fit | 2.335 | 1.157 | 1.654 |
| Physical Attractiveness | 1.426 | 0.920 | 1.798 |
| Expertise | 1.781 | 0.952 | 0.986 |
| Credibility | 0.750 | 2.986 | 1.271 |

Source: Appendix E3 – models 3a2 – 3c2

Bootstrapping values highlight the notion of how these single variables are of little to none statistical use. No conclusion is therefore to be made of this section’s “findings”, but more of an indication to what the weight of the attributes might look like and why further research is needed within this area.

In the survey respondents were further asked directly how important they thought certain elements were when using a celebrity endorser. The average of which may be seen in the table below.

TABLE 13 - IMPORTANCE OF CERTAIN ELEMENTS WHEN USING A CELEBRITY ENDORSER

| | Index 100 scores ¹² |
|---------------------------------|--------------------------------|
| Physical attractiveness | 78.6 |
| Expertise (in what is endorsed) | 68.6 |
| Personality | 84.3 |
| Credibility | 82.9 |

Source: Appendix E4

Most importance has been credited to the personality of the endorser, closely followed by the credibility of the endorser. It can however be argued that these two concepts are very closely related and one really cannot talk of one without the other, which however also may be said, to some degree, in regards to physical attractiveness.

¹² The original value scores, as taken from the source stated, were; Physical attractiveness = 5.5, Expertise = 4.8, Personality=5.9 and Credibility = 5.8. The scale was a 7-point Likert scale.

Even though these “findings” only can be used as weak indications, the results are further strengthened by answers to which of the attributes that is most important. This correlation is further discussed in section

4.5 Other factors

4.5.1.1.1 Men and women:

The conceptual model was further tested for both the male respondents on their own and for the female respondents on their own. The purpose of this was to test whether there would be any noticeable differences based on gender. This specifically as Rolex arguably is a more masculine than feminine brand, wherefore one might assume it is much more targeted towards men than women, which it was discussed might influence the results. Further because it was discussed whether the respondents’ opinion of the celebrities might vary based on gender.

By thus dividing the original respondents into two groups one of course diminishes the number of respondents in each of the samples and therein arguably decreases their statistical strength.

Table 14 however shows strong Composite Reliability and AVE scores for all the tested editions of the model, which once more indicates that the set up for the model has been sound.

TABLE 14 - THE ESTIMATED MODEL FOR MALES & FEMALES; COMPOSITE RELIABILITY & AVE

| | <u>Males</u> | | | | <u>Females</u> | | | |
|------------------|-----------------------|-------|-------|-------|-----------------------|-------|-------|-------|
| | Composite Reliability | | AVE | | Composite Reliability | | AVE | |
| | GC | HG | GC | HG | GC | HG | GC | HG |
| P _{fit} | 0.765 | 0.757 | - | - | 0.789 | 0.792 | - | - |
| A _{ad} | 0.919 | 0.930 | 0.655 | 0.690 | 0.957 | 0.966 | 0.787 | 0.825 |
| A _b | 0.951 | 0.950 | 0.764 | 0.761 | 0.981 | 0.980 | 0.912 | 0.891 |
| BU | 0.942 | 0.956 | 0.765 | 0.815 | 0.930 | 0.949 | 0.726 | 0.949 |

Source: based on the estimated models in appendix E5 & E6 – 5-6

However Table 15 shows that one of the constructs for both the males and the females’ estimated models show weak t-values. As these weak t-values were however only found for one of the constructs, and only for HG, it is argued that one may still use these models as an indication to test how much gender has played a part.

TABLE 15 - THE ESTIMATED MODEL FOR MALES AND FEMALES; CORRELATIONS AND T-VALUES

| | Correlation | | | | t-value | | | |
|--|-------------|-------|---------|-------|---------|-------|---------|--------|
| | Males | | Females | | Males | | Females | |
| | GC | HG | GC | HG | GC | HG | GC | HG |
| Correlation between P_{fit} and A_{ad} | 0.458 | 0.551 | 0.477 | 0.293 | 4.694 | 5.347 | 5.064 | 2.925 |
| Correlation between A_{ad} and A_b | 0.721 | 0.645 | 0.773 | 0.765 | 13.704 | 9.574 | 14.852 | 15.281 |
| Correlation between A_b and BU | 0.287 | 0.130 | 0.534 | 0.600 | 2.411 | 1.015 | 4.634 | 5.250 |
| Correlation between A_{ad} and BU | 0.370 | 0.391 | 0.170 | 0.090 | 3.035 | 3.070 | 1.738 | 0.544 |

Source: based on the estimated models in appendix E5 & E6 – 5-6

As can be seen in table Table 15 the correlations for both males and females seems rather similar, except for the correlation between A_b and BU, and the correlation between A_{ad} and BU. As such males' BU appears to be nearly as affected by A_{ad} (0.370-0.391) as A_b (0.130-0.287), whereas the females' BU appears to be much more affected by A_b (0.534-0.600) than by the A_{ad} (0.090-0.170). As can be seen in Table 16 GC performed best, both in latent variable scores and in its total effect on BU, similar to what was found previously. However the difference between the P_{fit} 's effect on BU for GC and HG only makes up: $1 - \frac{0.246}{0.253} * 100 = 2.77 \%$, whereas the similar difference for the females makes up $1 - \frac{0.154}{0.253} * 100 = 46.90 \%$.

TABLE 16 - THE ESTIMATED MODEL FOR MALES AND FEMALES; INDEX VALUES AND TOTAL EFFECTS

| | Males | | Females | |
|--|-------|-------|---------|-------|
| | GC | HG | GC | HG |
| P_{fit} Index 100 values for Latent variable ¹³ | 57.2 | 54.7 | 56.6 | 54.3 |
| P_{fit} Total Effect on BU | 0.253 | 0.246 | 0.290 | 0.154 |

Source: based on the estimated models in appendix E5 & E6 – 5-6

¹³ The original index values, as taken from the source stated, were for males; GC = 4.001 and HG = 3.827, and for females; GC = 3.962 and HG = 3.798. The scale was a 7 point Likert scale.

5 Discussion



The following section will discuss the previously reviewed results in terms of their broader meaning, relevance, validity and applicability. At first the estimated model will be discussed and its causal relationships debated. Then the effects and causes of the personality fit will be debated. Next other factors will be brought in that may further help explain how celebrity endorsement works, as well as factors that may influence the effect of such endorsements. Lastly, the discussion and reviewed theory will be used to further elaborate on the process of celebrity endorsement and create a streamlined model of how personality can be the main key for creating congruency and thereby achieving a natural fit.

5.1 The estimated model

The following will discuss the hypotheses that have been set up in order to test the conceptual model. The hypotheses will be discussed in their natural order of occurrence, wherefore the following will start with H_1 .

H1: There will be a positive correlation between P_{fit} and A_{ad}

As can be seen from section 4.3.1.1.3, a statistically significant correlation between 0.395 – 0.457 was found to exist between P_{fit} and A_{ad} . This indicates that the P_{fit} has a significant influence on the attitude the consumers form, in their minds, in regards to the ad. This seems logical, as the main selling point of the ads is the celebrity that is endorsing the brand, wherefore the consumer's opinion of the celebrity in question will logically influence their opinion of the ad greatly. The consumer's opinion of the celebrity's ad may arguably be influenced by: (a) how well the consumer can relate to the celebrity, (b) how credible the consumer believes it to be that the celebrity would actually be using the brand, (c) and how interested the consumer was in the brand (or product category) to begin with. All of these factors relate to the P_{fit} . (a) The closer the

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personality of the celebrity is to the personality of the consumer - the more the consumer will be able to relate to and identify with the celebrity. (b) The closer the personality of the celebrity is to the personality of the brand, the more the consumer will be able to believe that the product is something the celebrity would actually use. And lastly (c) the closer the personality of the consumer is, prior to being exposed to the ad, to the personality of the brand – the more interested in the brand they will initially be. Thus it seems natural that the P_{fit} will affect the consumers' attitude towards the ad (A_{ad}). These arguments will be further used and discussed in section 5.3

H2: There will be a positive correlation between I_b and A_b

It was further expected that the more the respondents would be involved with the brand (I_b), the more positive their attitude towards the brand (A_b) would tend to be. However no such relationship was found. This may however simply be because the data concerning involvement was not statistically significant at all (see section 4.3.1.1.3). Especially since other researchers have managed to find evidence to support such relationship (Martensen, Grønholdt, Bendtsen, & Jensen, 2007), albeit for a somewhat different setting than celebrity endorsement. Another explanation may be that consumer's brand attitude does not increase incrementally with brand involvement, but only increases when a certain level of brand involvement has been reached. This as consumers may possibly need to have a rather high awareness and knowledge of the brand, before they can manifest an actual attitude towards the brand. As the survey included all consumers, and not just Rolex' target audience, it can be argued that the respondents may perhaps not have been involved enough with Rolex (or the product category for that matter) to have formed any real attitude towards the brand. One could argue that this may have been amplified by the fact that females were included in the survey, as the ads only featured male endorsers and as Rolex is arguably a more masculine than feminine brand. However, as mentioned in section 4.5.1.1.1, the performance and correlations of the involvement constructs did not differ much for males and females, albeit they were likewise not statistically significant.

H3: There will be a positive correlation between I_c and A_{ad}

Similarly no relationship was found, contrary to what was expected, between the respondents' involvement in the celebrity (I_c) and their attitude towards the celebrity's ad (A_{ad}). As for brand

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involvement this may also to some degree be explained by the fact that the data hereto has not shown to be statistically significant. As such there may have been too few items relating to the involvement constructs (two for I_b and two for I_c) and they may further not have been appropriate. As however earlier mentioned, the number of items was deliberately kept to a minimum as they did not relate directly to the overall hypothesis of the thesis and it was found necessary to keep the perception of burden, in filling out the survey, at a minimum. However another explanation may lie in the expectations the consumers have of the celebrity. A consumer may for instance be highly involved with a given celebrity, but if the consumer does not view the ad the celebrity is in, as reflecting something the consumer would expect that celebrity to be a part of, the consumer may simply dislike the ad because it is incongruent with their expectations of the celebrity. Furthermore it could be that the consumer simply does not like the execution of the ad, or find it to be something worthy of the celebrity.

H4: There will be a positive correlation between A_{ad} and A_b

As expected a strong correlation was found between the attitude towards the Ad (A_{ad}) and the attitude towards the brand (A_b) ranging from 0.720 - 0.778. This supports that the Ad attitude responses, created by the celebrity endorsement, have a spillover effect on the consumers' attitude towards the advertised. In other words evidence has been found to support that the (print) advertisement works and may help influence the minds and attitudes of the consumers. This hereby gives credit to the countless of other researchers (Spears & Singh, 2004; Gardner, 1985; Choi & Rifon, It Is a Match: The Impact of Congruence between Celebrity Image and Consumer Ideal Self on Endorsement Effectiveness, 2012), who have found a similar relationship for advertisements. In short, this indicates that advertisement may indeed work. It can further be argued that this relationship could actually have been found to be even stronger if a different medium, such as television or radio, had been utilized. This as it was previously argued that the work of Petty, Cacioppo and Schumann (1983) may suggest that a celebrity endorser will have more impact in television or radio, than in print advertisement.

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H5: There will be a positive correlation between A_b and BU

As expected a positive correlation ranging from 0.377 – 0.410 was observed between the attitude toward the brand (A_b) and the Brand Uplift (BU). This indicates that the better the attitude towards the brand the more likely the consumer will be to value the brand and e.g. purchase or recommend the brand. As such it appears as if brand attitude is a noteworthy antecedent of consumer behavior. The correlation of roughly 0.4 however suggests that other factors may also come into play. This however seems reasonable as Rolex is a very expensive brand, where a purchase poses some risk for the consumer, wherefore most would not undergo such purchase without serious contemplation. Thus it can be argued that the attitude towards Rolex would have to be affected rather substantially in order to influence brand uplift and in the end lead to a purchase. If however a less expensive product category had been chosen (i.e. low cost fashion jeans) it could be argued that the consumer's behavior would be more affected by an increase in brand attitude, as there would be less risk involved with such a purchase. Therefore there would be fewer considerations hindering the brand attitude to affect the consumers' behavior and the correlation between the attitude towards the brand and brand uplift would be stronger. Of course all of this would depend on the consumers preexisting attitude towards the brand in question. If consumer brand attitude was high to begin with, it can be argued that an increase in brand attitude would be more likely to drive consumer behavior, as they would be closer to reach the "threshold" for when behavior would be affected. All in all it can be said that evidence was found to suggest that the attitude towards the brand has an effect on brand uplift and in the end quite possibly on consumer behavior. This supports the notion of the numerous researchers who also have reconfirmed marketing to work in this form and proved similar relationship (e.g. Spears & Singh, 2004; Till & Busier, 2000; Hansen & Hansen, 2001; Petty & Cacioppo, 1981, and more).

H6: There will be a positive correlation between A_{ad} and BU

Further, as expected a positive correlation, ranging from 0.233 – 0.261, was found between the attitude towards the ad (A_{ad}) and the brand uplift (BU). This indicates that, as well as influencing brand uplift indirectly through brand attitude, the attitude towards the ad (A_{ad}) directly influences brand uplift (BU) on its own. This supports the notions of other theories that discuss and prove similar relationship (MacKenzie, Lutz, & E., 1986). This relationship has however been found to

be weaker than that of the relationship between the brand attitude (A_b) and brand uplift (BU). This however seems logical as Rolex is a high involvement product, and it has been argued that central processing affects the consumers the most for such product category (Hansen & Hansen, 2001). Since brand attitude in this is equated with central route, it naturally makes most sense that brand attitude affects brand uplift the most.

Coming back to the personality fit (P_{fit}), it seems logical that the greater the P_{fit} the more positive effect on the consumer's attitude towards the ad (A_{ad}) and the brand (A_b), as well as Brand Uplift (BU) will be. As such it was found that GC had the best P_{fit} with a performance index of 56.4¹⁴, followed by HG who had a performance index of 54.6. In this it was expected that GC would perform better than HG, which also happened to be the case. As such GC performed significantly better than HG on all effect fullness constructs (A_{ad} , A_b and BU), both in terms of index values and total effects (see section 4). It is however further possible that the real life effect of the celebrity endorsements may in actuality be stronger than what has been observed, as the study was based on print advertisement. This as celebrity endorsement may, as argued, be perceived as a peripheral informational cue; wherefore theory suggests that a celebrity endorser would have more impact in television or radio as opposed to print advertisement (Petty, Cacioppo, & Schumann, Central and peripheral routes to advertising effectiveness: The moderating role of involvement, 1983). Thus the findings of this thesis may have been mitigated by the chosen medium. Observing such relationship by use of other media may however be more demanding and unstable, and may thus not be as appropriate for use. However, as the celebrity whose personality fitted best (GC) similarly was the one to perform best; evidence has been found to support the overall hypothesis of this thesis. P_{fit} thus indeed seems to affect the impact of the endorsement. How significantly this is the case may however be discussed, as the difference between the P_{fit} performance index of CG and HG only represents 1.8%. This may however be explained by the fact that the personality dimensions used in this thesis did not include all the items that the personality measures in actuality contained, but only the overall themes. As such it can be argued that because the personality dimensions did not include all relevant items, the precise distinction between the

¹⁴ These index figures stems from appendix 3 – model 2a-2c, where the Index Values has been made into 100 index values, instead of following the previous 7-scale. As such the 7 scale figures are as follows. CG = 3.950 and HG = 3.822

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celebrities, the consumers and Rolex's personalities does not come out as much, explaining why the P_{fit} performance does not differ more.

As mentioned, in section 4.3, the figures for JS has not been deemed appropriate for use as the P_{fit} may have been compromised, by the respondents misunderstanding the measurement scale for JS. However if one looks at the (pure) average scores (see appendix E) for each of the celebrities a relatively clear picture emerges. As such it was found that while the average score for GC indeed outperformed the control JS, HG actually performed noticeable worse than JS. This indicates that even though the right celebrity endorser may indeed bring more value than an unknown model (by influencing A_{ad} , A_b and BU) the wrong celebrity endorser may actually perform worse than an unknown model. Further seeing as a celebrity endorser is much more expensive than an unknown model, and the risk the brand runs by thus associating itself with the actions and behaviors of the celebrity – it seems as if celebrity endorsement is not always a good idea. This finding supports the notions of Roozen and Claeys (2010) who likewise found indications that celebrity endorsement may actually perform worse than an unknown model.

Summary

The conceptual model has largely been substantiated, but for the involvement parameters, which is suspected to be because by these constructs only including two items. Evidence further suggests that a celebrity endorser with a personality that is congruent with the brand and the consumer, may indeed be able to change the minds of the consumers more readily and herein increase brand equity, than if an unknown model was used. However, indications have also been found to suggest that a celebrity with a personality that is incongruent, with the brand and consumers, may in fact perform worse than an unknown model.

P_{fit} is however, as mentioned, not the only factor that influences the consumer's attitude in regards to an endorser. Factors such as the physical attractiveness, expertise (in regards to luxury watches) and credibility of the endorser have also been argued to affect the consumer's opinion of the endorser. Hereto indications were further found to suggest that all these factors have an effect on the consumer's A_{ad} . However, it was similarly found that the P_{fit} was of greatest importance in forming the opinion of the consumers. The data indicating this was however neither conclusive nor

statistically significant, wherefore nothing can be directly concluded. This and other factors will be discussed in the following section.

5.2 Other factors affecting effectiveness

This section will go beyond the conceptual model and discuss the effect of other factors. This in order to get a more holistic understanding of how important personality fit is in creating effective celebrity endorsement advertisement, relative to certain other factors.

The results showed personality to be an important factor for creating fit between the consumer, the celebrity and the brand. When only the personality congruency was put into the model, the fit explained 19-25% of the positive effect in brand uplift effect (appendix E2). As shown, in the results section, it was tested how much other factors (expertise, credibility and physical attractiveness) influenced ad attitude and brand uplift. While the personality fit's total effect on brand uplift dropped to 7.6-15%, it was still found to have the greatest impact among the four constructs (factors) for the GC data (see appendix E3). The HG data found the personality fit to have the second highest impact with a total effect on BU of 7.6%, against credibility's effect of 15%. As previously states, the measuring of these other factors is however based on a rather weak premise, as they only comprised a single item and can therefore not be used as a true latent variable. Their weighted impact should therefore only be used as an indication of their importance and to stimulate discussion. In addition to rating the celebrities on the three other factors, the respondents were directly asked to rate how important they found personality and the three other factors (expertise, credibility and physical attractiveness) to be, when brands uses celebrity endorsement (se appendix E4). Also here personality was rated to be of highest importance, having an performance score (index 100) of 84, closely followed by credibility with 83, physical attractiveness with 79 and expertise with 69. This seems logical going on the assumption that luxury watches are mainly purchased for their symbolic signaling value, wherefore the personality message that the brand is sending will logically tend to play a great part. However, this may vary depending on what product category one is looking at, but for the high involvement affective

product category, it appears as if personality indeed plays a big part. Further, one should keep in mind that it has not been the primary focus of this thesis to test this and that the validity of both the two tests undertaken to examine other factors may be disputed. That personality and credibility are the most important factors seem rather logical, as one might argue they are interrelated. This one can also see from how they credibility have been defined and used by different researchers. In the study by Spry, Pappu and Cornwell (2011) expertise is treated as a subattribute to credibility, where Shimp (2007) uses credibility and expertise as subattributes to form *trustworthiness*. While it can be argued that some degree of expertise is required to be perceived as a credible endorser for a given product, Shimp (2007) argues that a celebrity can be perceived to be credible as a person, but without expertise in the given product category the attached message cannot be perceived as trustworthy. With no clear definition of the attributes, it is difficult to compare theories and their findings. In this case it could indicate that the attribute *Credibility* used in Spry, Pappu and Cornwell (2011) is used with almost the same meaning as *Trustworthiness*, as defined in Shimp (2007). In the case of personality versus credibility the discussion of definitions is similar. The reasons for their closely related impact scores may be due to their high interrelation, as a persons degree of credibility arguably shapes a persons personality. The reviewed TEARS model uses *Attractiveness* as its main attribute in dividing it into three sub-attributes *physical attractiveness*, *respect* and *similarity* (Shimp, 2007). The sub-attribute *respect* covers “personality properties” and is argued by Shimp to sometimes be more important than *physical attractiveness*, depending on the product category, which is backed up by other studies (Kamins, 1990; Till & Busler, 2000). Personality is, in this study treated as an independent attribute for better research reliability, though with the understanding of personality as being an intangible asset. The authors hereby believe that when dividing into main and sub-attributes, personality can be viewed as a main attribute with expertise, physical attractiveness and credibility as sub-attributes. This as the perception of personality is affected by these sub-attributes. These three sub-attributes are among the most researched attributes on the effect of celebrity endorsement, but do however not cover the whole holistic personality value (Fleck & Korchia, 2009). On the other hand, personality may be viewed as covering the whole meaning of expertise, credibility and physical attractiveness. The index score also indicates that even though there is a noticeable difference, none of them can be viewed as insignificant. They all therefore, most likely, play a part in the suggested route to

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congruency presented in the next section (Figure 15 – The ICS model Of Celebrity Endorsement). As the total effect score also indicates the four attributes affect BU to a higher extent than personality on its own. Though this is also assumed by the arguments just presented, as personality in this research are treated as an individual attribute and does not contain the values (items) of other sub-attributes.

One way or another, it is highly likely to assume that the total effects of BU would not be explained by personality alone or with the addition of the three argued sub-attributes. This as the A_{ad} is likewise influenced by factors such as, the execution of the ad and several other perceptions of the ad highlighted by different academics:

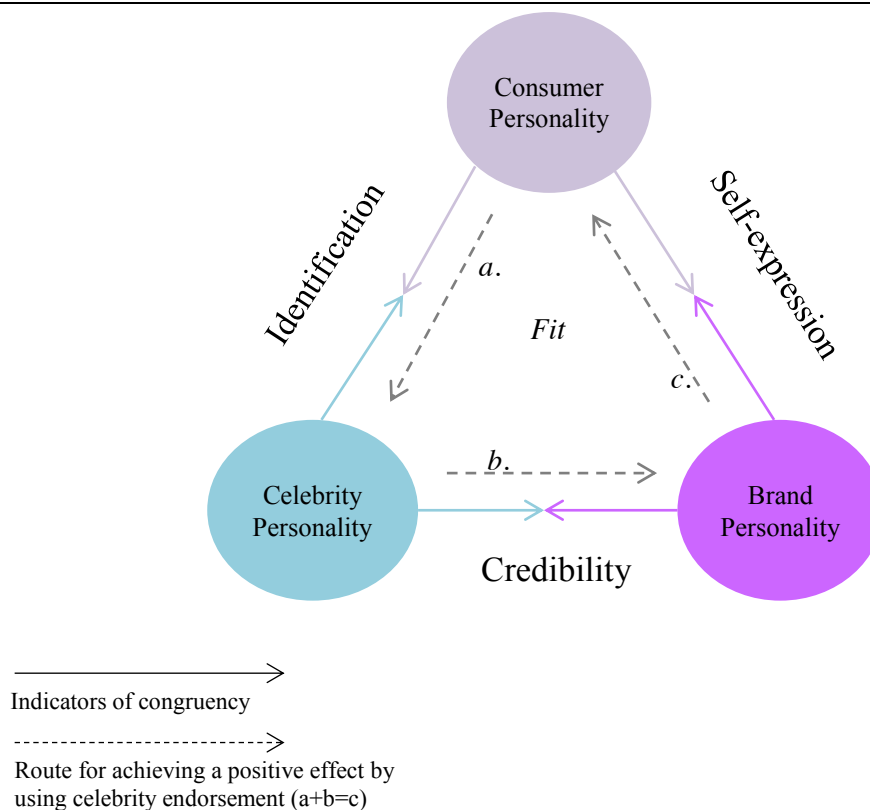
“...the so-called "reaction profile" work (e.g., Wells, Leavitt, and McConville, 1971), which has identified six factors: humor, vigor, sensuousness, uniqueness, personal relevance, and irritation. More recently, Aaker, Bruzzone and Norris (1981) identified the four factors of entertaining, personal relevance, dislike, and warmth.” (Lutz, MacKenzie, & Belch, 1983, s. 536)

Additionally the consumer's attitude toward advertising in general, preexisting attitude toward the brand, the consumers mood and emotions at the time of the ad exposure, as well as previous experience with the brand, the celebrity or advertising for that matter, will all tend to influence the effect on brand uplift through brand- and ad attitude. (Chebat & Slusarczyk, 2005; Lutz, MacKenzie, & Belch, 1983). However, all these factors cannot easily be taken into account in just one study. The emotional state of the respondents may in particular be difficult to measure and identify because of its complex and diffuse nature, and because the respondents may themselves not be fully aware of what emotions they are experiencing, at a given point in time.

5.3 Further discussion of Personality Fit

As discussed, results have indicated that personality fit may indeed have an impact on celebrity endorsement effectiveness. In this the link model (see figure 8) has, to some degree, been substantiated. This section serves to further debate the link model so as to provide a deeper understanding here to. Briefly summarized the link model illustrates how the consumer, brand and celebrity make out the three interrelated building blocks of celebrity endorsement. This thesis has found evidence to suggest that brand personality dimensions may be used as a measure of the (aggregated) interrelation between these building blocks. This section will discuss how the closeness of the link between building blocks may indicate; how well the consumer *identifies* with the celebrity, how much the consumer believes the endorsement to be *credible*, which may lead to how well the brand is something the consumer may use to *express* his self. For an overview of this, please see Figure 15 – The ICS model Of Celebrity Endorsement.

FIGURE 15 – THE ICS MODEL OF CELEBRITY ENDORSEMENT



SOURCE: OWN MODEL, CREATED FROM THE AUTHORS UNDERSTANDING AND VIEW OF CELEBRITY ENDORSEMENT.

5.3.1 IDENTIFICATION

In order for celebrity endorsement to work it is essential that consumers are interested in, and can relate to, the celebrity that is endorsing the brand. This as consumers will tend to pay more attention to a message that is presented by someone they admire and like, than someone they do not. If the consumer has a negative opinion of the celebrity in the endorsement why would the consumer ever be interested in the opinion of that celebrity, or the product he is endorsing? As such, the closer the consumer is to the celebrity, the more the consumer will arguably be able to identify with him and believe that what he is endorsing may be something that should be of interest to him. To this the closeness of the consumer's personality and the brands personality is argued to be able to predict how much this would be the case. Through celebrity endorsement consumers "borrow" meaning from celebrities in order to extent their own identity, but only if they admire or can relate to the celebrity. This makes celebrities inspirational figures that represent cultural meanings consumers find personally relevant, which eventually influences consumers' evaluations, aspirations and/or behavior (Choi & Rifon, 2012). Finding a celebrity interesting or admiring one is a basic premise, but for meaning to be transferred from the celebrity, a degree of identification must be present:

"The identification process occurs when influence from the spokesperson is accepted as a result of a desire to identify with such endorsers (Cohen & Golden, 1972). This process has been strongly linked to the use of celebrity spokespeople, because consumers like to be associated with their image." (Kamins & Gupta, 1994, s. 573)

Thus, congruence between consumer and celebrity can be labeled as a process of identification. This meaning, that if the consumer can identify himself with the celebrity to such a degree that he changes attitude/behavior (and thereby self-concept), congruency is significant enough to create fit between the consumer and celebrity. When taking these supported arguments into account, personality can be argued as a factor for achieving congruence through identification. However, the other main attributes defined within celebrity endorsement literature (e.g. expertise, credibility and physical attractiveness) may of course also play a part in this. In order for the consumer to identify with the celebrity, personality can be argued as a natural attribute for measuring, as humans tend to seek out in-groups that resemble our actual-self of ideal-self (Sirgy, 1986).

Furthermore, individuals adopt the attitude or behavior of celebrities when their behavior is viewed as honest and sincere (Choi & Rifon, 2012). To determine if a person is honest, sincere and resemble our actual/ideal-self personality is the logically strongest factor of the four reviewed factors, as it is harder to argue that we resemble others “just” because they are perceived as credible, physically attractive or an expert within an area. It should be noted that this does not mean either of these other factors do not influence perception of personality, which therefore mean that these attributes still can have an effect on how consumers think others resemble their *self*.

In short, the closeness of the link between consumer and celebrity is argued to define how well the consumer can identify with the celebrity, which may predict how interested such consumer would be in the message being conveyed by the celebrity endorser.

5.3.2 CREDIBILITY

Whereas the ‘Identification’ link represents how well the consumer can identify with the celebrity, the ‘Credibility’ link relates to how much the consumer will be able to believe that the brand the celebrity is endorsing is actually something for the consumer.

The meaning transfer (or link) from celebrity to product has been researched by several academics and it has been found that a significant congruency leads to an increased endorsement effect (Kamins & Gupta, 1994; Kahle & Homer, 1985; Till & Busler, 2000). Further, others suggests that congruency between celebrity and brand is the most important type of congruency (Choi & Rifon, 2012). By determine congruency between celebrity and product/brand the attribute physical attractiveness have been used in various models, where it was found that attractive celebrities were more effective than non-attractive celebrities (Kahle & Homer, 1985). This has though been found to only being supported when the brand/product is related to attractiveness, as physical attractive celebrities had no effect on attractiveness-unrelated products (Kamins, 1990; Till & Busler, 2000). Kamins and Gupta (1994) found that in addition to physical attractiveness, expertise and credibility is two other important factors for achieving celebrity/brand congruency. In a more recent study, expertise is treated as a sub-attribute to credibility and present empirical evidence on how celebrity credibility indirectly affects brand equity (through brand credibility) (Spry, Pappu, & Cornwell, 2011). That credibility is a strong attribute goes hand in hand with the logic behind

the suggested model (see Figure 15). When the celebrity personality and brand personality is congruent, the message (transfer of meaning) can be deemed credible by the consumer. Based on the consumers reasoning that the endorsed product seems like something that kind of person (the celebrity's personality) would use and favor. The degree of credibility would increase if the celebrity additionally were an expert within the product category, e.g. Michael Schumacher driving Mercedes is both credible and he has expertise within cars, were if it he endorsed Skoda he would have the expertise, but not the credibility. So if both a consumer/celebrity and celebrity/brand personality congruency is achieved, the consumer will identify with the celebrity, perceive the celebrity's attitude toward the brand as credible, thus possibly forming a cognitive "shortcut" developing a similar attitude towards the brand.

5.3.3 SELF-EXPRESSION

To create a link between the consumer and the brand is the basic goal for all marketers – so as to establish a meaningful relationship with the target audience and therein create loyal customers. In terms of celebrity endorsement, such is argued to be achieved by having the consumer identify with the celebrity and believe the endorsement is credible and therefore may be something for him. In this it is assumed that consumers actively use brands as a means for transferring the meaning of the celebrity/brand to themselves in order to express their extended self.

When congruency between the consumer and the brand is achieved it will result in a positive effect on brand attitude, as the consumer has become closer to the brand and has therein implemented the brand as part of his extended self. In other words, a consumer who finds a product relevant and is positive towards the brand will most likely consume that product (if some sort of need is present). Consumers are therefore, on a continuous basis, moving symbolic properties out of brands and into their lives to construct aspects of their self and world (Choi & Rifon, 2012). Thus consumers use a brand's image (and especially visually displayed brands, such as Rolex) for self-expression of their own image (Aaker, 1997). Research shows that brand personality congruency (with the consumer) have a positive effect on brand attitude, which are supported and retrieved from earlier research;

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“Past research (e.g. Sirgy, 1986) has suggested that consumers have a better liking (attitude towards) for brands that are perceived to have strong favorable human characteristics that are congruent with his or her self-concept.” (Liu et al., 2012, s. 925)

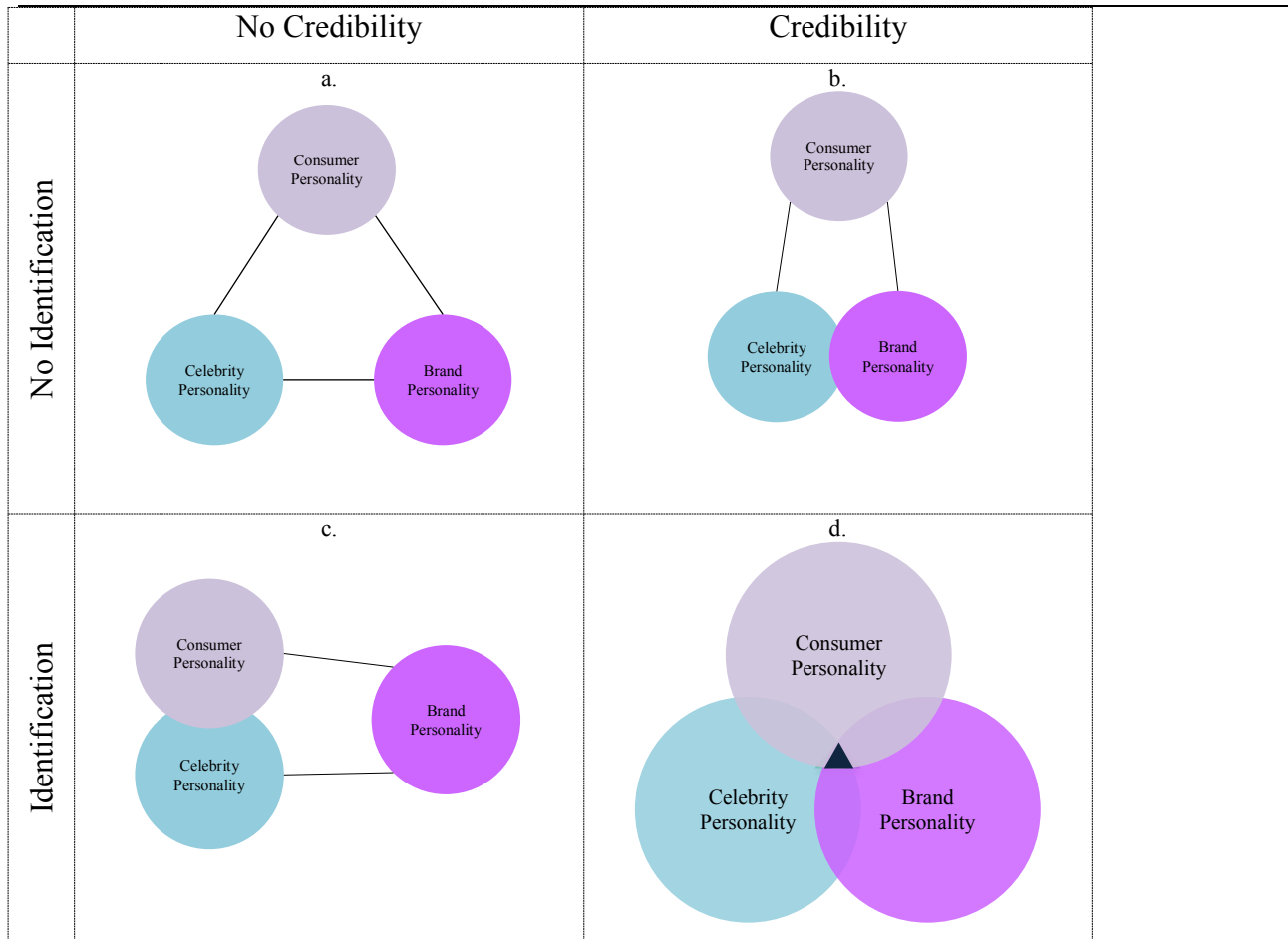
Personality is arguably one of the main attributes when defining human characteristics, if consumer personality and brand personality congruency is present the consumer are able transfer the meaning of the brand onto his or hers extended self (Belk R. W., 1988). Brand congruency thus leads to consumers being able (or to a higher degree) to express themselves through the endorsed product, consequently the link is labeled *self-expression*. In Figure 15 the stippled arrows (a, b and c) illustrates the path of how celebrity endorsement may lead to consumers using a given brand for self-expression purposes. The model shows; that first (a) if consumer personality is congruent with the celebrity *identification* is formed (b) if celebrity personality and brand personality is congruent *credibility* is gained (c) as the consumer can identify himself (and might admire) the celebrity, and the message given by the celebrity about the brand seems credible, the consumer will use the product/brand for their *self-expression*. In other words, *c* is formed when *a* and *b* is achieved (congruent); $a + b = c$.

5.3.4 THE DIFFERENT FORMS OF CELEBRITY ENDORSEMENT CONGRUENCY

Based on the ICS model 4 different forms of congruence, of varying strength, have been identified. These represent different kinds of celebrity endorsement collaborations, and may be useful for defining the weaknesses of a (present or potential) celebrity endorsement collaboration. For an overview of these, see figure Figure 16 - Celebrity Endorsement congruency forms.

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FIGURE 16 - CELEBRITY ENDORSEMENT CONGRUENCY FORMS



Source: Own work

It should be noted that none of the above scenarios are static, as the degree of congruence will continually vary for each link, following consumer's opinion of the celebrity, the brand or merely their interest in the product category. As such the above figure showcases 4 congruence scenarios of the ICS model. Thus, the ICS model is argued as being a dynamic model, with the link between building blocks constantly changing. Further, it should be noted that the scenario that a given brand is in, at a given point in time, may be very different based on which type of consumer is asked. Generally marketers tend to focus their attention on just one target audience, however as no brand is only purchased by its sole target audience it should be noted that the scenario may be quite different depending on what consumer group is chosen as the focus. Those aged 20-30 will, for instance, arguably tend to be more able to identify with a celebrity endorser aged 25, than consumers aged 50-60 and vice versa, wherefore the young group may represent scenario b and

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the more age similar age group may be closer to scenario d. As such, the strength of the consumer/celebrity fit, may differ greatly depending on what consumer group is in focus. Consumers of similar age as GC may thus arguably react more favorably towards a Rolex advertisement showing GC, than consumers aged 20-30, as they would be less able to identify with someone that far from their own age.

Looking at figure 16, the first scenario (a.) represents the neutral scenario, where no congruency of any kind is present. The effect of such endorsement would naturally be non-existing, as consumers neither identifies with the celebrity nor deems the connection appropriate, wherefore such endorsement gives the consumer no additional reason for why to buy the brand, as it may not help them express any meaning they wish to portray. Scenario b further shows a situation where there is celebrity/brand congruence, wherefore the endorsement is deemed as credible. However, as no link exists between consumer/brand, the consumer has no reason to buy the brand as it does not offer them any meaning they can identify with and wish to portray. Scenario c further shows a scenario where the consumer identifies with the celebrity, but as no credibility exists no meaning gets transferred from the celebrity to the good, wherefore the collaboration gives the consumer no additional reason to purchase the brand. As such, the celebrity is merely viewed as endorsing a product for money, which in the end may both end up hurting the image of the brand and the celebrity. An example of such could be Tiger Woods, who at the time had a rather elegant and posh image, endorsing Buick, which is known for being a mid-priced car for the average person. Lastly, is the scenario where both identification and credibility is present, wherefore the consumer wants to transfer the meaning of the celebrity on to themselves and has the opportunity as the endorsement is deemed credible, wherefore the consumer may use the meaning for self-expressive purposes. In this, the model illustrates the general notion behind the ICS model, of a personality fit being established as a 'Identification' + 'Credibility' = 'Self-expression' connection. In this the model gives a simple and easy understanding of how only when both *identification* and *credibility* is achieved a natural fit can be created, as illustrated by the dark triangle. The natural fit is achieved through personality congruency, which has been the focus of this study. Thus, this model may add to the use of the ICS model by allowing measuring what kind of collaboration a (present or potential) celebrity endorser may lead to. This may be useful for marketers as a framework for identifying potential pitfalls in a celebrity endorsement collaboration. Lastly, it should be

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mentioned that the scenario where self-expression occurs where neither identification nor credibility is present can be thought to occur. However, this scenario has been excluded as it has no explanatory power to celebrity endorsement, as no endorsement would be needed for a scenario where the connection between consumer and brand is already established. Such would instead only make up a risk, as the brand may risk diluting the relationship they have with the brand as the celebrity may not represent the same value as the consumers are already expressing by use of the brand.

6 Conclusion

The battle for consumer's attention is tougher than ever before, wherefore it has become hard for brands to create awareness and to stand out. As a result companies are increasingly turning towards non-traditional marketing tools in order to grab the attention of and establish a meaningful relationship with its consumers. One such tool is celebrity endorsement, which today is utilized in every sixth ad and thus represents a billion dollar industry. However, while the field of celebrity endorsement has been researched for decades, and utilized by marketers for even longer, no definitive picture of how celebrity endorsement works, or can be optimized, exists. However, the general opinion within the literature is that celebrity endorsement does work, under the right circumstances, and may in the end help increase a company's stock value. Further, that a key component for effective celebrity endorsement is that there needs to be a "natural" fit between the celebrity and the brand, so that meaning may be transferred between the two. However, it is interesting that much research within the subject has focused more on defining what attributes the celebrity needs to possess in order to be an effective endorser. Some researchers however argue *expertise* (e.g. Shimp (2007)) as a determining attribute for creating fit. However, expertise is only specific to the product category and not to the brand in question. As such, there is a need for a better understanding of how appropriate a given celebrity will be for endorsing a specific brand.

According to McCracken (1986) "personality" is one of the main attributes for creating a natural fit. However, no empirical tests have been conducted to examine the effect that personality fit has on celebrity endorsement effectiveness. This has been sought remedied by this thesis, which has looked into the issue, within a Western culture concerning high involvement affective products. Based on the chosen theoretical framework - a conceptual model has been hypothesised. This model theoretically substantiates how celebrity endorsement works as an interrelation between brand, consumer and celebrity (see Figure 9 - Conceptual Model). The model relies on work from researchers who argue for the importance of a fit between either brand/celebrity, brand/consumer or celebrity/consumer. However, this thesis argues that a more correct approach would be for all three elements to be linked, in order to create a "natural fit". This has been supported by Choi et al. (2012), where effects of both a celebrity/consumer and a celebrity/brand fit were found. The conceptual model was further built on the premise of, amongst others, the ELAM model. In this,

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the model illustrates how celebrity endorsement indirectly creates brand uplift by affecting brand attitude through ad attitude. Celebrity endorsement is thus argued to function as a peripheral information cue by which meaning may be transferred (subconsciously) and consumer opinion affected.

The results supported the estimated model, with the exception of the hypotheses concerning brand involvement and celebrity involvement. Thus, it can be concluded that celebrity endorsement has an effect on brand uplift. Further, that most of this effect comes indirectly by ad attitude affecting brand attitude, which in turn affects brand uplift. The strength of celebrity endorsement thus indeed lies in transferring meaning to the consumer as a peripheral cue. This may indicate that celebrity endorsement will tend to have a greater effect for purchase situations marked by a low degree of consumer involvement; as such mostly tend to rely on peripheral cues for purchase decisions. Additionally, results indicate that personality fit is positively correlated with brand uplift. The results showed how a slightly better personality fit (GC) resulted in a greater positive effect on brand uplift, which may indicate that even a small increase in personality fit may lead to a big increase in brand uplift. Such increase in brand uplift, was theoretically argued to, contribute positively throughout the BVC and end up creating stock value. However, the measured increased brand uplift cannot conclusively be attributed to the personality fit, as other factors, such as attractiveness and credibility, is likewise known to play a part. The matter has however been examined and evidence suggests that personality fit is indeed an important attribute for creating fit - and therein for creating effective celebrity endorsement. Of the factors tested, indications were found to suggest personality as having the greatest effect.

Furthermore, results indicate that a celebrity with low personality fit may actually have less effect on brand uplift than an unknown model (JS), which supports the notions of (McCracken, 1989). Thus, while a good personality fit may indeed lead to increased advertising effectiveness, compared to when using an anonymous model, a bad personality fit may actually decrease it. This may very well explain the literatures somewhat contradicting views on celebrity endorsement, as its effectiveness varies greatly depending on the conditions by which it is utilized. Further, it emphasizes the need for marketers to be consciously aware of the factors that impact the effect of

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celebrity endorsement and stresses the need for thorough testing before celebrity endorsement is to be undertaken. To this, the personality fit of the endorser (and the ICS model) may be utilized by managers, to provide an indication of the effectiveness of a potential endorsement. However, it will likewise be necessary to include other factors that may have an impact, such as attractiveness, expertise and credibility.

The weighted importance of personality fit was measured against the three other main attributes found in the celebrity endorsement literature (expertise, physical attractiveness and credibility). While the test was too weak to draw any statistically proven conclusions, theoretical arguments and rational answers from each of the methods used indicate that personality fit as being the most important attribute, when rating likeability and brand congruency. Based on the results and lessons learned from this study, the authors have presented a model for defining different forms of celebrity endorsement collaborations (see Figure 16 - Celebrity Endorsement congruency forms). Though only postulated this model may provide an understanding of how 'Identification' and 'Credibility' helps the consumer transfer the meaning to themselves, which they may express through 'Self-expression'.

Personality fit – an important piece of the puzzle.

6.1 Limitations

This thesis is subject to some noteworthy limitations, which one should be aware of when considering the findings. These will be accounted for in the following.

First of is the limitation in generalizability that naturally follows the delimited focus by which the issue has been studied. The thesis has been focused to only include the Western culture and the high involvement affective product category, wherefore the findings are only applicable for such context. Furthermore, the thesis is subject to the assumptions and limitations of the utilized theoretical framework. The personality dimensions used was for instance that of Gruens et al. (2009), which was chosen as it is based on the Western culture and thus the most similar to the context of this thesis. Even so, this thesis mainly included Danish consumers, and although

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Denmark is indeed a part of the Western culture, Gruens et. al. (2009) was actually not empirically proven for the Danish society as such. Furthermore, only one item was used to measure each personality dimension, even though the actual work of Gruens et. al (2009) included entire pools of items. This was however consciously chosen, so as to keep the perception of burden down, but in the end this will have weakened the validity of the results. This further as the items in the survey was stated in English, which is not the first language of most Danes, which may have caused them to misinterpret the meaning of the items (ibid). Further, as the definition of words may be different across cultures. The word *Simple* (which is one of the utilized personality dimensions) may in the Danish society for instance be positively associated with the simple and esteemed Scandinavian design, or associated with the similar word meaning 'dull'. As such, much was left to the individual's interpretation of the items. This may have affected the respondent's ratings and made the personality dimensions less valid.

The issue with definitions and cultural differences is further found in a significant amount of the used theory. As highlighted in this study the definitions of attributes vary from theory to theory, making it difficult to compare and make strong arguments hereof. At the same time some of the theories used are based on different cultures, which may affect the comparison of results. This limitation is however found in the majority of academic work and is difficult to completely remove, as researchers generally test within their relevant context.

The number of items used was not only limited for the personality dimensions. All constructs in general had a limited amount of items, which thus limits the validity of the results, especially as the subject of personality is rather abstract. This was done to keep the perception of burden down, as the survey was already rather long, and it was viewed necessary to gain a certain quantity of respondents in order to test the conceptual model. Especially the limited amount of items within the involvement constructs may have influenced the results. If all 20 items, that previously has been found to make up involvement, had been used it is possible that the outcome would have been different. This limitation also explains why the emotion measurements (ad and brand 'feelings') were taking out of the conceptual model and instead accounted for theoretically. If the emotion constructs had been implemented this could possibly have showed slightly different results, but more importantly it might have provided deeper understanding of how personality affect emotions and which ones, as well as its impact hereof. Though it should be noted, as it is

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argued in the study, the conceptual model and its results can be used without directly measuring the impact of emotions, as its effect is shown in measured attitude. In general it can be deemed, that for each more directly and rational questioned given, as a result of less used items due to constraints, the more understanding of its effect is lost. This though, does not mean that results found under constraints necessarily are less correct.

The respondents used in this study influenced by the authors limited means and reach, resulting in an fairly young average age group of 30 years old where the majority hereof highly likely have been students or newly graduated, which also is highlighted in the results section. It can be argued when the majority of the respondents have the same amount of life experience it can have an effect on the answers given. This also limits several other academic studies, and even though it is noteworthy, the findings are still deemed valid. Furthermore the chosen broad variety of respondents can have affected the results in relation to a narrower target group. If a narrow target group with higher interest in the Rolex brand had been used, the impact on brand attitude assumable had been altered and total effects of the used celebrities might have differentiated more. In addition the results could have been to more use for Rolex, however this was not the purpose of this study.

The chosen target group involved both genders and the likely influence hereof were tested. The results showed to some extend the opposite of what was assumed, as it was believed prior to the test that females would have a higher positive attitude towards Hugh Grant than males had. This could be seen in the total effects, as there was a 46.9% difference in the effect on brand uplift between George Clooney (highest) and Hugh Grant within the female target group and only 2.77% difference in the male target group. While it still confirms the estimated model, it is limited, as it is not possible to say if the difference is due to the used celebrities or that personality means more for women than men. While in this study it is assumed to be caused by the given celebrities, but it can also be argued that personality attribute is more important for women and thereby affect the attitude to a higher degree. Further research to cover this question is therefore suggested.

The results section showed an evident limitation as the unknown model (John smith) had gained misinterpreted answers by the respondents, which biased the results. This was thus also discussed during the presented results. Whereas this limits the possibility to statistically benchmark and prove how personality of a celebrity can have a more positive effect then an unknown model, this

study still provided strong indication of this conclusion and has been reinforced by other referenced theories.

Throughout the study several theoretical arguments have been made. While there are used a high amount of difference theories to make arguments as strong as possible and thereby valid, it must still be seen as a limitation, when it is not empirically tested. This also, as it must be assumed that the arguments are affected by the limitations in the different theories used to create some of these arguments. This form of limitation also is present in the theoretical suggested model of how celebrity endorsement works (figure Figure 9 - Conceptual Model).

The sample size has not been as immense as one would wish, when trying to say something generally. The sample is also grossly represented by young academics, which may have biased the results, and limited its validity.

Other factors have been mentioned numerous times and it is certain that other factors influence brand attitude and brand uplift. Its impact has both been theoretically argued and empirically tested. Though this has its limitations as the test is based on weak statistical performance and the results here from should, at its best, only be seen as indicators. The indicators are though backed up through the theoretical arguments, which make them relevant as a presented discovery. This limitation is highly relevant and the findings provide an indication of this thesis only reinforce the importance of further research into this area.

6.2 Suggestions for further research

The presented findings highlights the importance for marketers of using celebrity endorsement with thorough consideration as it is a cost heavy decision with the possibility of leading to negative effects, if not done correctly. The majority of celebrity endorsement theories highlight the effect of having a congruency between brand and celebrity as well as celebrity and consumer. Marketers are therefore encouraged to find and create this congruency to optimize the effects of celebrity endorsement investments.

The conclusions based on this study are noteworthy for both marketers and academics to take into account when looking at celebrity endorsement. However, some noteworthy limitations have been

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highlighted and further research is needed to further replicate and validate the results, as well as to provide a deeper understanding of what creates successful celebrity endorsement. It is suggested that further research should be done to determine the definitions of attributes and sub-attributes within celebrity endorsement. This will add to more valid and reliable research within the field of celebrity endorsement and the effects of congruency creating attributes. Subsequently a study of the weighted importance of the main attributes would be highly useful for marketers, so as to simplify the celebrity selection process and match testing. Furthermore, as this study has been delimited to focus on high involvement transformational products from a Western culture, it will be necessary to replicate the test for different contexts to help validate the findings and strengthen its generalizability. When additional research is to be undertaken, the difference in male and female attitude behaviour, as indicated in this study, will likewise need to be examined. 'Emotions' have been excluded from the conceptual model to keep the perception of burden down. It would thus be of interest to see if including such may alter the findings. This would also present the opportunity to identify what exact emotions are effected, how much and how greatly each emotion leads to ad attitude, brand attitude and brand uplift. Moreover, the estimated model assumes consumers tend to favour celebrities that have similar personalities as themselves. However, it may be argued that consumers rather tend to favour celebrities that have a personality similar to the consumers' ideal (aspirational) personality. In other words, it could be interesting to test whether consumers prefer celebrities that are, not as the consumers themselves actually are, but as they wish they could be. It could also be interesting to see if it would have greater impact if personality fit was created based on the consumers ideal personality, rather than their actual personality. In other words, if the celebrity is not as the consumers are, but as they wish they could be.

Through the expert interview it was found that a further factor in determining the effect of a celebrity endorser may very well be the endorsers' enthusiasm and willingness to cooperate. This was excluded from this thesis as it did not fit in to what was being tested or the way it was being tested. However, it would be interesting to examine the effect of such factor, and further to examine its importance compared to other factors such as attractiveness, expertise, credibility and personality fit.

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Lastly, the authors of this thesis would like to encourage other academics to further develop and test the ICS model, to gain a better understanding of the route for creating effective celebrity endorsement. It could especially be interesting to look into the importance of how much both the Identification and Credibility congruence helps creates Self-expression and help lead to effective celebrity endorsement advertisement.

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Appendix A - Theory

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A1. The Most Powerful Celebrities

| Rank | Celebrity | Earnings |
|------|------------------|-----------|
| 1 | Jennifer Lopez | \$52,0 M |
| 2 | Oprah Winfrey | \$165,0 M |
| 3 | Justin Bieber | \$55,0 M |
| 4 | Rihanna | \$53,0 M |
| 5 | Lady Gaga | \$52,0 M |
| 6 | Britney Spears | \$58,0 M |
| 7 | Kim Kardashian | \$18,0 M |
| 8 | Katy Perry | \$45,0 M |
| 9 | Tom Cruise | \$75,0 M |
| 10 | Steven Spielberg | \$130,0 M |

Source: (Forbes, 2013)

A2. Highest Paid Endorseees within Sports

| Rank | Name | Sport | Nationality | Salary/winnings | Endorsements |
|------|----------------------|------------|---------------|-----------------|--------------|
| 1 | Tiger Woods | Golf | United States | \$4.4 mil | \$55 mil |
| 2 | Roger Federer | Tennis | Switzerland | \$7.7 mil | \$45 mil |
| 3 | Phil Mickelson | Golf | United States | \$4.8 mil | \$43 mil |
| 4 | Lebron James | Basketball | United States | \$13 mil | \$40 mil |
| 5 | David Beckham | Football | England | \$9 mil | \$37 mil |
| 6 | Kobe Bryant | Basketball | United States | \$20.3 mil | \$32 mil |
| 7 | Rafael Nadal | Tennis | Spain | \$8.2 mil | \$25 mil |
| 8 | Mahendra Singh Dhoni | Cricket | India | \$3.5 mil | \$23 mil |
| 9 | Cristiano Ronaldo | Football | Portugal | \$20.5 mil | \$22 mil |
| 10 | Maria Sharapova | Tennis | Russia | \$5.9 mil | \$22 mil |

Source: (Forbes, 2013)

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Appendix B – Focus Group

B1. Focus group transcription

Velkommen til.

Der er ikke nogen regler og vi vil gerne opfordre jeg til at svare præcis som i syntes. Vi vil dog gerne bede jer om at give hinanden plads og ikke tale i munden på hinanden så det bliver nemmere for os at høre hvad der bliver sagt. Derudover må i endelig huske at tage for jer af drikkevarer og snacks.

Vi kan vel starte med at sende de her rundt (respondenterne får hver især udleveret 1 stykke papir med billeder og navne på 12 kendte personer).

Mens i kigger på dem vil vi gerne tage en runde hvor i præsenterer jer selv – hvad i hedder, hvor gamle i er, hvad i laver og hvilket ur i har.

Jeg hedder Emil Andersen, er 27 og arbejder som erhvervsassurandør hos TopDanmark. Jeg købte forrige år mit første sådan rigtigt dyre ur, det var et Omega Seamaster.

Jeg hedder Nicolai, er 27 og arbejder med kirker, hvilket jo ikke er det mest almindelige. Jeg har et Mont Blanc ur, men det er ikke noget jeg har købt, det er et arvestykke, og så har jeg et andet ur derhjemme som jeg ikke kan huske hvad hedder, som ikke er særligt dyrt.

Ja, øh Thomas og 26 år, erhvervsassurandør i Danske Forsikring og Danica pension, TopDanmark. Jeg har et Rolex GMT Master fra 1985 og så har jeg et ældre Breitling Vintage derhjemme og et Omega Seamaster Vintage også.

Jeg hedder Julie, er 28, arbejder indenfor marketing og jeg har haft et Rolex ur, nu har jeg et fake it.

Jeg hedder Anna og er 26 og arbejder indenfor mode branchen med marketing og branding, og jeg har et rigtig fint Michael Kors.

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Jeg hedder Andreas, er 28 og arbejder i Carnebier bank, med M&A (red: Mergers & Acquisitions) og jeg har et Breitling og Omega ur.

Foran jer har i et papir med billeder af 12 kendte personer. Her vil vi gerne bede jer skrive "X" udfor dem i tror har et Rolex og efterfølgende give dem hver især en score fra 1-10 (hvor 10 er det bedste) i forhold til hvor gode i syntes de ville være at bruge som endorsere for Rolex. Hvor gode i mener de ville være at være Rolex's ansigt. Vi tænker ikke så meget mhp. hvad ville være klogest i henhold til penge og risiko, men hvem siger jer mest, hvem i personligt ville foretrække.

Done.

Så et spørgsmål til alle – hvem har i valgt som den bedste, og hvorfor?

Jeg har valgt Roger Federer, fordi jeg tror han ville være et godt ansigt for Rolex, fordi han er sådan meget straight, ligetil og klassisk.

Jeg har faktisk også valgt ham, men ud fra at han er en sportsstjerne, fordi så har man ikke de samme tabloid/sladder historier, som man måske har med skuespillere og sangere – så sportsstjerne er måske lidt sikre at bruge.

Men er det så et svar ud fra Rolex's synspunkt eller ud fra hvad i helst vil have? Svaret vi leder efter er hvad i selv syntes, hvem der ville gøre noget for jer personligt, og ikke så meget hvad der ville være klogest for Rolex mht. penge og risiko.

Jeg tror stadig jeg ville sige Roger Federer, nemlig fordi man kender Beckham og Christiano for sådan nogle ikke helt så gode ting – så det ville bare virke bedre på mig hvis det var Roger Federer.

Han er også indenfor en sport som er sådan lidt gammeldags og traditionel. Det ved jeg også godt at golf også er, men for mig så symboliserer mere Rolex's værdier end for eksempel

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Ronaldo – han er så pop smart at han kun køber det fordi det skal have en guldring med diamanter omkring.

Jeg har også valgt Roger Federer, men der er jeg blevet meget præget af jeg mener han allerede endorser Rolex og fordi Rolex sponsorerer forskellige tennis turneringer, f.eks. Wimbledon. Ellers syntes jeg lidt sådan en som Ryan Gosling er interessant, da han er oppe i tiden og har lidt kant, men jeg vil da også mene at Roger Federer gør mest for mig.

Kan du prøve at sætte nogle flere ord på hvorfor netop Ryan Gosling?

Jamen jeg syntes bare han appellerer, i hvert fald til mig, til det som jeg, ja nu skal jeg passe på at det ikke kommer til at lyde forkert, men jeg tænder da lidt på de film han er med i og det der lidt drengerøvsagtige, men stadig af lidt kant af voksenhed og rigtige værdier.

Jeg har egentlig også valgt Roger Federer og det på baggrund af hvad alle andre har sagt, og så ser jeg det lidt sådan at Rolex gerne vil være nummer 1 indenfor deres fag og Roger Federer signalerer klasse og har været nummer 1 indenfor sit fag stortset alt den tid han har udøvet sporten, så det er også mest derfor jeg har valgt ham.

Må jeg så spørge hvem du har valgt som nummer 2?

Tiger Woods, men det er faktisk meget på baggrund af det samme, men nu jeg tænker mig om er det faktisk et ret dårligt valg, fordi han har haft diverse skandaler og derfor forbinder jeg ham ikke med det samme som jeg gjorde for bare 5 år siden, så egentlig tror jeg egentlig jeg vil tage den tilbage og putte den på Justin Timberlake. Men det er egentlig også på den samme baggrund som Thomas har sagt. Han er ikke ligeså drengerøvet, men jeg syntes bare han er en meget cool fyr.

Mht. Tiger Woods hvad er det der gør at du ikke syntes han er god at bruge alligevel?

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Det er meget med image at gøre. Man bruger jo diverse front figurer pga. deres image og man køber noget pga. det image de signalerer, og jeg syntes ikke Tiger Woods' image, efter de ting han har gjort, er særlige cool, i forhold til nogle af de andre.

Han er ikke så pålidelig og loyal at have som "ansigt".

Jeg har faktisk overhovedet ikke valgt Roger Federer, fordi han gør det overhovedet ikke for mig. Jeg har valgt ud fra devisen som i sagde, de personer jeg bedst kunne se repræsentere Rolex. Det var en tæt kamp, men jeg har valgt George Clooney som den første, fordi jeg mener han er den klassiske mand. Han er indbegrebet af en mand. Og så var det lidt ligesom Thomas, Ryan Gosling lige bagefter, han er lige generationen under, men har lidt de samme udtryk. Og Roger Federer har jeg rangeret sådan middelmådigt. Så ja, ud fra devisen af hvad der gør det for mig har jeg valgt George Clonney, Ryan Gosling og ja sågar måske også Brad Pitt.

Nu du siger mand, kan jeg så evt. får dig til at sætte lidt ord på hvad du mener med det?

Jamen udtryk, styrke og personlighed, tror jeg.

Nu har i kun nævnt de gode, men hvem har i valgt som de dårligste og hvorfor?

Altså jeg kunne slet ikke forestille mig Jim Carrey, og det er fordi jeg forbinder ham med noget helt andet end Rolex, det de gerne vil have og har. Jeg forbinder ham bare med noget platagtigt, så han gør det i hvert fald ikke for mig.

Der har jeg det på samme måde med Mikkel Kessler – en fyr der lever af at tæske folk, han kunne ikke sælge mange Rolex ure. Jeg ville nok tro at det var stjålet. Altså han skal bare have et Casio ur på og en kamphund og så kører bussen. Men for mig ligger Jim Carrey også helt ned, jeg kan ikke se det, men mest af alt Mikkel Kessler, fordi jeg kan ikke se han signalerer det. Jeg kan se i har fundet et billede af ham hvor han har jakkesæt på, men det forestiller jeg må havde taget noget tid.

Jeg har faktisk også taget Hugh Grant, som en af dem jeg slet ikke kunne forestille mig, fordi de roller han altid har spillet har været nogle hvor han har været den meget følsomme og usikre type

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– og det virker lidt som om det er det eneste han kan spille, så jeg mener ikke hans image står særligt stærkt overfor Rolex.

Jeg ser dem faktisk lidt som 2 kategorier, med Jim Carrey og Mikkell Kessler som jeg umiddelbart slet ikke ser indenfor kategorien med de her dyre lækre urer, og så Justin Timberlake og faktisk også George Clooney, som faktisk godt kunne have nogle andre typer ure som er lidt mere high-class, lidt mere niche produkter, som Petit Philippe eller et eller andet, hvor Rolex måske er lidt mere klassisk. Altså alle os her vil jo gerne have et Rolex, hvorimod Petit Philippe ville være hvis jeg var rigtig rigtig rig, så kunne jeg gå ud og købe sådan et. Rolex, det vil jeg gerne ha' for så ligner jeg en der kan lidt. Så jeg ser den lidt som det klassiske, ligesom med Roger Federer – han virker lidt mere som en type der godt kunne ønske et Rolex ur, hvor en Brad Pitt og Justin Timberlake, tro mig – de har noget der er lidt bedre end alle os andre. Så jeg opdeler dem lidt i dem der slet ikke falder indenfor luksus ure kategorien og "I'm too good for this".

Jeg kan slet ikke forestille mig Christiano Ronaldo – han er lidt for pomade agtig. Ja, der er lidt for meget hårkur indenover.

Er det så pga. det de laver, eller er det pga. dem?

Ud fra Mikkell Kessler er det ud fra de signaler og den person han er. Hvis du tog trøjen af ham og satte ham på et billede i USA og gav ham et Rolex ur på og sagde at det er den professionelle bokser, så tror jeg det ville være fint nok, fordi der er ingen der kender ham eller ved hvad han står for – så kunne det da godt være han kunne sælge et ur eller to. Men jeg tror altså ikke den ville gå i Danmark.

For mig er det egentligt ikke så meget hvad de gør, det er faktisk lidt mere hvem de er – og jeg er lidt uenig mht. Kessler, altså man kan se andre – Hugo Boss har Klitschko som deres frontfigur på nogle af deres ting, han bokser også i Boss shorts og det syntes jeg egentligt er fint nok. For mit vedkommende er det egentlig mere hvem de er og ikke så meget hvad de laver.

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For mig betyder det meget hvad de laver, og jeg har et eller andet sted lidt mere respekt for folk der er kendt pga. deres sport end dem der optager lidt film og hygger sig lidt, så derfor ville jeg personligt hellere have at det er en sportsmand som promoverer mærket i forhold til en skuespiller.

Hvordan ville du så vælge hvem det skulle være indenfor sportsverdenen?

Jamen der ville jeg vælge en af de bedste i en sportsgren som der er velkendt, hvor jeg kendte personen, f.eks. Roger Federer. Tiger Woods ville jeg nok ikke tage fordi han har været ude i så meget ballade.

Nu siger du at du helst vil foretrække sportsfolk, men jeg kan se at du også har en 10'er på Brad Pitt – så tænker jeg, hvad er det lige ved ham der gør at han fortjener en 10'er?

Det er fordi han slår mig som en der har styr på sine ting og har været med i rigtig gode film, så ham syntes jeg også er super god, og han klæder sig pænt og klassisk – så jeg syntes også han kunne være et godt forbillede for Rolex.

Lige hurtigt for at samle op på jeres ure, fordi der var nogle af jer der ikke havde Rolex ure – der kunne vi godt tænke os at høre om i reelt kunne tænke jer at have et Rolex og hvorfor?

Jeg ville ikke have noget imod det som sådan. Det ville ikke gøre mig noget at få et Rolex.

Men er Rolex noget du hellere vil have contra noget andet?

Jeg vil hellere have det contra alt muligt andet. Jeg ved ikke om det er det jeg allerhelst vil have, men det er nok deroppe af, men det igen er også ligeså meget, der er selvfølgelig noget signalværdi i det – udadtil udviser det bare en der har styr på det hele. Den har bare noget signalværdi og jeg ville aldrig sige nej til et Rolex og det er også et af dem jeg allerhelst vil have, og hvis jeg havde pengene ville det være et af dem jeg meget kraftigt ville overveje at købe.

Hvad så med jer der har andre ure, hvorfor har i valgt det i stedet for Rolex?

Altså i den her prisklasse, som Rolex er, er der også mange andre ure, og der har jeg bevidst ikke valgt Rolex fordi jeg ser dem der har Rolex lidt som folk der bevidst vælger Rolex fordi det har mest bling effekt, og jeg føler at mange folk der har Rolex, netop har valgt Rolex, fordi de gerne vil flashe noget bling, i stedet for at tage noget andet i det prissegment, som andre folk måske ikke kender til. Så derfor har jeg bevidst ikke valgt Rolex. Jeg syntes urene er super flotte, men det er ikke det vi snakker om.

Der er jeg faktisk uenig, fordi jeg syntes sådan et som Breitling er et man har for at flashe, fordi de ofte er ret store og pyntede.

Det har du også ret i, men jeg føler bare at når man går på gaden og snakker om at man skal have et nyt ur, og så nævner man skal have et Rolex, så føler jeg at det er det mest bling ur – i hvert fald når man snakker sådan her. Jeg mener vi kender alle Rolex og på CBS der kender alle også Rolex, det er ikke alle der kender Breitling.

Så fordi man gerne vil have noget der ikke er alle mands eje?

Ja, altså der er mange der har Rolex og lidt færre der har Breitling, så det betyder også en del.

For mig er den en klassiker. Som pige har man sådan en ønskeliste over ting man gerne vil have – en chanel taske eller et eller andet, og der er Rolex bare sådan et klassisk tidløst ur, hvor Breitling til piger ikke er særligt pænt, Tag Heur til piger not so nice, Omega jamen så køber man formentlig et herreur fordi så bliver det for småt fordi de laver de her mini sizes til damer, hvor Rolex har de her mini, medium og large i størrelserne – og der syntes jeg klart Rolex gør det mere tidløst end nogen af de andre mærker. Som mand kan jeg godt se at der er flere valgmuligheder, men for kvinder kan jeg ikke se at der er flere valgmuligheder – det er et af de få hvor jeg tænker at det det der, det vil jeg have for life. Så det er et ikon for mig, det er ikke så meget bling bling.

For os piger er Rolex nok det samme som en Chanel taske. Lidt dyrere, men ja.

Hvad så hvis Breitling og Rolex lavede to identiske ure, hvor det ene hed Breitling og det andet Rolex?

Breitling har enormt mange finesser og detaljer, der er simpelthen for mange ting der sker.

Men hvis nu produktet designmæssigt og på alle andre former var helt ens, men at der bare stod Rolex på det ene og Breitling på det andet?

Så er der mere bling effekt over Rolex, så det ville jeg stadig vælge. Jeg kan også godt få en taske der ligner en Chanel taske, men Chanel logoet er bare genkendeligt ud over alle grænser, så den ville jeg altid tage

Det var det jeg mente før (red: med at alle kender Rolex).

Ja, jeg forstår godt hvad du mener – jeg hopper på den, I'm all in.

Thomas, nu du har et Rolex, hvorfor var det så netop et Rolex du valgte?

Jeg tror det var lidt mit ego der gjorde at jeg skulle vælge Rolex. Jeg har altid syntes det var den helt klassiske gamle GMT skive med pepsi (mørkeblå og rød farver), som et eller andet sted udstråler noget overfor andre. Man kunne vælge en masse forskellige pæne og dyre ure, men når jeg giver så mange penge for noget, og for at udstråle noget, og det er jo sådan lidt forbudt at sige, men så er det også fordi man gerne vil have at andre kan se hvad det er man har, og det er en stor del af prisen i sådan et ur, føler jeg. Det og så med at jeg syntes det var rigtig pænt, flot og passer godt som den jeg er, den tøjstil jeg og og alle de ting der nu skal passe sammen, så udstråler det også det rigtige. Jeg syntes også Breitling er et super flot ur, men der sker simpelthen for meget på de ure til at jeg kan gå med dem – så skal jeg være en større mand.

Okay, vi har måske kort være inde på, men vi kan tag det hurtigt for at slå det fast. Hvad mener I betegner en Rolex ejer. Hvordan er en typisk Rolex ejer.

Jeg syntes faktisk at I vores generation, der er den klassiske Rolex ejer, det er signal værdien. Jeg tror ikke fordi der er en dybere mening med at hans Rolex ur, du behøver ikke spørge. Jeg har købt et omega, da jeg synes det er et klassisk ur, ligesom Thomas synes om sit Rolex, jeg synes det *lowkey*. Jeg vil hellere signalere til folk der kender ure ”det er fedt ur du har”, end til folk der står på den anden side af baren og tænker ”hold da op det godt nok et vanvittigt ur han har”, det har jeg slet ikke behov for. Jeg vil hellere have der kommer en over og siger du har et fedt ud, fordi han kender det. Nogen Rolex mærker skal du også kende for virkelig at se det, men det først noget man ligger mærke til når man bliver gammel nok til at gå med dyre ure.

Man behøves heller ikke sige det er et Rolex, folk kan se det er Rolex, min ven kristian har et Tudor og her skal han selv forklare at det er Rolex der laver og det bare.. man behøves ikke sige noget med det, og det den der flash effekt. Jeg synes det bliver usympatisk hvis man først begynder at forklare og sige se mit dyre ur, udtrykker det i stedet for folk bare kan se det.

Jeg synes Rolex har gjort det ret godt, i forhold til de har rykket deres egen målgruppe. Jeg kan huske for 15 år siden da min far fik et guld Rolex af min onkel og sagde nærmest sagde ”ej ellers tak” og gav det til min lillebror, fordi det var et stykke legetøj hjemme hos os, fordi det var så gammelt og lidt kikset, det var lidt ”businessman og er 60 år, sidder med ring på lille fingeren og cigarut”. Hvor nu der er det blevet lidt mere ung og hipt, når piger som os gerne vil have det, så er der en fornyet værdi hos dem, som de absolut ikke altid har haft. De har rykket sig og rammer ret bredt.

Udover det, i siger det en der vil frem i livet eller flashe han er på vej frem i livet. Er der en bestemt Rolex type, hvis i skal sætte fire ord på en Rolex ejer, hvordan er han.

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Før i tiden var de meget specifikke på bestemte typer, nu sponsorer de alt fra hollywood til sportsstjerner til nichestjerner, jeg synes ikke der er så specifikke som før i tiden

Jeg synes heller ikke der er en bestemt Rolex type, der er rigtig mange der har dem. Det mest flash effekten der er ens over det hele på folk der har Rolex.

Okay, grunden til jeg spørger, er det fordi når i snakker om celebrities om hvorfor de vil være gode til Rolex, er det fordi de er klassiske men, har dyderne i orden, de er nogle gentlemen, men når i beskriver ejerne af Rolex er det ikke helt de samme værdier der bliver tillagt.

Jeg synes også de signalere kvalitet, jeg synes det er et godt mærke med historie bag og det gør det til en luksus feeling, men det også kvaliteten bag de her ure. Jeg sammenligner med Louis Vuitton som jeg synes ville være forfærdelig at eje en gang imellem, men alligevel køber jeg deres klassiske ting. Fordi jeg den er stensikker, jeg er sikker på jeg beholder den for livet, sådan har jeg det også med Rolex. Hvor andre ure er det lidt mere svingende i stil og formater, der føler jeg Rolex er så kvalitets sikre i deres stil. Det vil jeg gerne turde bruge 50.000 kr på for det ville jeg stadig have om 50 år.

Det næste spørgsmål er hvis Rolex var en person, hvordan ville i så beskrive denne person?

Det os ud fra det i spurgte os om hvad kunne få os til at købe Rolex, jeg vil sige generelt er det et klassisk herreur, det kvalitet og det et pænt ur. Men i den generation vi er i nu, der er det mere et se mig, hør mig her kommer jeg, prøv lige at flytte jer jeg går med venstre arm ind forrest (ur). Det er det eneste smukke vi har, ud over det på ringefingeren. Derfor synes jeg altid et dyrt herreur skal være klassisk, et ur der signalerer ”mand. Det er det signal man sender når man tager et dyrt ur på, slips og jakkesæt.

Hvis nu i skulle sætte ord på hvilken type han er, hvis i gør det på Rolex, hvilke 5 ord beskriver så ham som Rolex. Ligesom hvis du skulle forklare hvilken type din lillebror var, hvilke værdi ord ville du sætte på ”hr. Rolex”?

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Men det synes jeg er svært fordi de favner så bredt. George clooney f.eks er jo klassisk, lækker, elegant og er lige Rolex. Men de har jo også Caroline Wozniacki som er spokesperson og det er da lige til at... få et chok over. Jeg ser jo ikke hende som noget jeg relatere til, men jeg vil jo stadig gerne have Rolex. Hun er ikke en der taler til mig, der taler George Clooney mere til mig f.eks.

Hvorfor synes du/i ikke Wozniacki passer til Rolex?

Jeg synes hun er en pisse irriterende lille teenager

Jeg tror de har valgt hende på samme baggrund som Roger Federer, hun har en solid base, hun har vinder mentalitet, hun vil gerne være nummer 1. De der tin hvor man kæmper for tingene og er med i toppen. Man kan sige hvad man vil om hende, jeg er enig med Julie, hun rør heller ikke noget hos mig. Men jeg tror det er det samme, sportsstjerner generelt, folk der har vinder mentalitet.

Jeg tror det fordi hun i manges øjne virker uintelligent, hvor George Clooney han rammer mig fordi han virker ambitiøs, selvsikker, handlekraftig, karismatisk. Han hviler i sig selv og hvis han siger noget så lytter folk, hvis han siger noget så betyder hans mening noget. Hvor når Wozniacki har jeg lyst til at snakke i munden på hende, da jeg er totalt ligeglad med hvad hun siger.

Ja, der havde det nok været bedre at tage Williams søstre f.eks. fordi de er bare så stærke, de virkelig fremtrædende, ved ikke der er bare noget ærlighed i dem og noget ”jeg tør godt være den, her kommer jeg”. Hvor Wozniacki er lidt mere forsigtigt, lidt som du siger teenage pige. Her er de andre lidt mere ”voksne” kan man sige.

Kan høre jeg ikke kan få jer helt til at sætte direkte ord på Rolex personen

Can personality help solve the puzzle?

Synes egentligt det Thomas sagde med George Clooney sagde passede meget godt. Dem som vi peger ud Clooney, Brad Pitt og Federer. Det der er ens for dem er lige meget hvad de rør ved, så synes jeg der er kvalitet i det. Grunden til man ikke længere siger Tiger Woods, er for mit vedkommende grundet det han har gjort. Han har dummet sig *Big time*. Hvor de andre de holder en rimelig højt standard, en massiv høj standard, for hver eneste branche de er i. Det er også det jeg forbinder med Rolex, de holder en høj kvalitet hele vejen igennem.

Tak, næste spørgsmål: Hvad ville det betyde for dig hvis du mistede dit Rolex, eller mistede dit ur.

Kan forstå Julie at du har mistet dit?

Det er nok det hårdeste jeg nogensinde har prøvet. Jeg har endda købt et fake et fordi jeg ved skal ud og have et ægte nyt et igen, men imellem tiden kan jeg simpelthen ikke bære at have et andet lavsigt ur.

Synes det var enormt hårdt, jeg syntes der mangler noget værdi i daglig dagen. Jeg går meget op i pænt tøj, sko og tasker og synes lige mit ur det fuldender mig. Det en stensikker ting jeg altid tager på. Jeg glemmer endda at stille det, da jeg ser det som et smykke. Det var en stor del af mig daglige udseende der forsvandt.

Det var vigtigste smykke jeg havde...

Du siger det fuldender dig, hvad betyder det så når du ikke er fuldendt?

Det var et hårdt slag, går ikke og græder over det i hverdagen, men jeg mistede noget af mig selv. Når jeg lige havde noget på der skulle poppes lidt op, så redder mit Rolex ur mig jo.

Når man har noget man sådan tager på, sko tasker, smykker osv, det er jo signal værdien og en måde at udtrykke hvem man er. Sådan et ur det siger jo noget om hvem man er, så det lige pludselig bliver *taget fra en* kan jeg godt se det man ikke længere føler man kan udtrykke hvem man er.

Can personality help solve the puzzle?

Det betyder ikke helt så meget for mig kan jeg høre. Jeg ville blive ked af det hvis jeg mistede mit ur. Men så ville jeg få pengene tilbage fra forsikringen og købe et igen. Jeg ville ikke føle jeg skulle have et hurtigt for at fuldende mig ”outfit”.

Er det så fordi du har et andet du så tager på eller?

Ja så tager jeg et andet på, men selv hvis jeg ikke havde det, så var det ikke sådan jeg havde behov for at gå ud og købe et nyt et med det samme.

Måske er det for os piger, betyder det bare mere at have det ene ur. Lidt ligesom den klassiske Chanel taske som man skal have for resten af livet.

Jeg ville aldrig have 3 urer liggende, så skulle jeg godt nok have mange penge. Vi går meget op i smykker, det jo ting der redder os og vores *look*.

Andre der vil sætte ord på hvis i mistede jeres ur?

Tror det er meget godt beskrevet. Jeg har også 3-4 ure jeg skifter imellen, hvis nu der kom en og stjal dem alle sammen, så ville jeg ikke som det først stå og hamre på døren hos urmageren. Men vil nok have det som om det skulle genanskaffes, men ikke nødvendigvis som det første.

Hvis nu jeg spørger på en anden måde, hvad betyder det for dig når du står op om morgen og tager ur på og tager på arbejde?

Det kun mit ene ur som for alvor er dyrt, som folk ville betegne som dyrt. Men jeg tager mest af alt bare ur på for at tage ur på. Det er det smykke vi har. Nu kan jeg ikke gøre andet. Tager mest af alt ur på for at tage ur på, jeg bruger det for at se hvad klokken er. Jeg bruger det ikke for at sende signal til alle mulige, jeg har købt det er ur for min egen skyld. Så synes jeg da det er fedt en der har forstand på uger kommer og siger ”det sku et fedt ur du har købt”, det kan jeg godt sætte pris på. Så hvis jeg fik stjålet mine ure, ville jeg nok gå ned og købe et billigt et med det samme.

Jeg ville købe et der var dyrt. Jeg er også meget overfladisk med det. Det ville ikke betyde sindssygt meget hvis jeg mistede andet end et økonomisk tab og pisse ærgerligt. Men det man bruger uret til, det jeg bruger det til, er det der overfladiske med jeg siger noget om mig selv uden at sige noget. Det kan jeg godt lide, at man ikke har behov for at råbe og skrige, men alligevel gør det.
Et diskret råb..

Det fedt..

Ja præcis..

Tak. Vi går videre til et af de sidste spørgsmål. Når vi snakker om kendte personer der promovere et brand. Hvad tænker i så? Hvad synes i om det?

Det jo et blikfang. F.eks med ure. Leonardo Dicaprio er for Tag Heuer. Det jo bare lige for at fange din opmærksomhed, jeg synes det fint. Det skal da være plads til.

Jeg tror det påvirker mig mere end jeg lige tror hvem det er der gør det. Hvis det var én eller anden ligegyldig person, så ville jeg slet ikke overveje det ligeså meget som var det en kendt person. På en eller anden måde spiller ubevist en meget større rolle end jeg lige tror.

Jeg tror hvem det er der går med uden, hvem der repræsenterer uret tror jeg betyder 95% af det hele. Hvis nu det var Osama Bin Laden på forsiden af et blad med Rolex, så tror jeg ikke der var mange der ville købe et Rolex ur. Så ville jeg ikke selv kunne identificere mig med vedkommende som står for uret. Det handler jo egentlig lidt om, hvem jeg godt kunne tænke mig at ”drikke en masse bajere med”, det kunne jeg egentlig godt tænke mig at gøre med Ryan Gosling, Brad Pitt og George Clooney. Så det er det jeg tror man tænker, så tror det betyder rigtig meget hvem der endorser uret, uden man sådan lige tillægger det stor værdi ved første tanke.

Can personality help solve the puzzle?

For mig er det os hvem det er. Jeg kan bedre identificere mig selv med Brad Pitt og Clooney, end jeg kan med Wozniacki. Jeg kan slet ikke, jeg ville aldrig få lyst til at købe et Rolex ur pga Wozniacki er en ung pige lige som mig. Det slet ikke det jeg forholder mig til. Det er kvaliteten og karakteristika ved en person jeg som lokker mig og ikke så meget en jeg er i relation med (alder/køn).

Men Rolex køber jo også signalet. Roger Federer har jo nok ikke ringet til Rolex og spurgt om at blive endorser. Så hvis man tænker over det så det jo bare et bling fang de køber. Clooney kan jo godt være Rolex mand på et tidspunkt og senere et Tag Heuer.

Det sjovt, for jeg har givet Roger Federer 10 point da han passer jo godt til Rolex, men ville 100 gange hellere købe et Rolex "af" George Clooney. Jeg ser som Federer som den nye "Up and coming" Rolex stjerne, men kan meget bedre lide Clooney, ser ham meget mere karismatisk og high class.

Der har jeg faktisk sat 9 ved Clooney og 10 point ved Federer. Skuespillere er bare lidt usikre på en eller anden måde. Synes det afhænger meget hvilke film de er med i. Nu er Clooney så meget med Nespresso, jeg synes den er kørt lidt for langtid med Clooney er den "klassiske mand". Hvor Federer er sportsmand, en stærk person der kæmper for tingene, det synes jeg der mere prestige i og virker bedre på mig

Hvad synes i der skal til for at en kendt person promovere et brand, hvornår fungerer det godt og hvornår fungerer det ikke godt?

Det fungerer når det er malplaceret. Et produkt man slet ikke kan se en person normalt ville have brugt. F.eks Wozniacki kan ikke se hun normalt vil have brugt Rolex. Men Clooney er jeg meget enig i kunne være typen der ville bruge det selvom han ikke var endorser. Så der hvor det falder naturligt. Det betyder meget det ikke er de "forkerte" folk der sponsorer brandet.

Ja som f.eks Gustav, Tinna Lund osv (fælles grin).

Kan i sætte ord på hvorfor er de malplaceret, kontra de andre?

Jeg tror Wozniacki nok ville eje et lige meget hvad, og ville have et "two-toned". Alligevel kan jeg slet ikke forholde mig til hende, for mig er det meget værdierne. At jeg ser op til dem og jeg ser ikke op til Wozniacki.

Hun irriterer mig! Var et hårdt slag da jeg så hende være endorser for Rolex.

Clooney og de andre giver mig et meget bedre forhold til Rolex end hun gør.

Det er det med Rolex har brugt mange år på at placere sig selv. Når man lukker øjnene skal man kunne se det ske. Man skal kunne se de to ting forbinde sig med hinanden. Det med det falder naturligt.

Det troværdigheden! Det en af de eneste ting der virkelig SKAL være der.

Okay. Hvis vi stiller 4 ord op mod hinanden mht. Hvad der er vigtigst ved en kendt person der promovere et brand?

Er det deres ekspertise inden for området

Er det deres generelle troværdighed

Er det deres attraktivitet

Eller deres personlighed hed.

Personlighed..

Det vil jeg også sige.

Personlighed

Ja personligheden.

Jeg kan godt lide de er de bedste inden for deres egen klasse, som en tennis stjerne der er "one of a kind" inden for deres genre, men det meget mere personligheden end det de laver og det de kan.

Det også i højgrad udseendet. Det ikke så mange der har set Susan Doyle, der vild god til at synge, meeen stadig. Så det nok en blanding af alle 4 der skal til for at blive valgt ud.

Ja meget enig. Der er nogle minimumskrav til alle 4, men så mener jeg det personligheden der betyder mest i sidste ende.

Can personality help solve the puzzle?

Det fordi sådan en som Ronaldo er pæn, men har ikke vild god personlighed og kan derfor ikke rigtig relatere til dem.

Ja, der har Ryan Gosling og Clooney sgu noget kant.

Tak, og tusind tak fordi i kom.

B2. Focus group research design

Formål med fokus gruppen:

Finde ud af:

- Hvad respondenterne syntes om Rolex
 - ➔ for at finde frem til Rolex's personlighed ➔ for at finde frem til hvilke kendte mennesker der ligger tættest/længst væk fra Rolex (hvilke vi skal bruge i vores survey)
- Hvad Rolex betyder for forbrugerne
 - ➔ Bekræfte at Rolex er et high involvement transformational køb ➔ vise at Rolex bliver en del af respondenternes "Extended-self" (Belk)

Drejebog til fokus gruppen

Velkomst, alle hilser på alle, får lidt at drikke og bliver tilbudt lidt snacks.

Spørgsmål:

1. Ejer du et Rolex eller et andet luksus ur?
2. Kunne du tænke dig at eje et Rolex? (Hvorfor /hvorfor ikke?)
3. Her vises respondenterne 10 billeder af forskellige kendte mennesker og bliver derefter spurgt om at:
 - Identificere de 2 af dem de tror det er mest sandsynligt har et Rolex
 - Identificere de 2 af dem de tror det er mindst sandsynligt har et Rolex
4. Bagefter spørges respondenterne indtil hvilke de har valgt og hvorfor de lige netop har valgt den person.
 - Hvorfor tror du det er mest sandsynligt at denne person har et rolex
5. Hvad betyder det for dig at have et Rolex/Hvad ville det betyde?
6. Hvad kendetegner en Rolex ejer?
7. Hvis Rolex var en person hvordan ville du så beskrive ham?

Can personality help solve the puzzle?

8. Hvad ville det betyde for dig hvis du mistede dit Rolex?

Celebrity Endorsement:

9. Når du ser en kendt person promovere et brand hvad tænker du så?

10. Hvad skulle der til for at du syntes det fungerede godt?

11. Hvilke af disse 4 termer vil i mene betyder mest når en given virksomhed skal vælge en hensigtsmæssig celebrity endorser? (Ekspertise, troværdighed, attraktivitet og personlighed)

Can personality help solve the puzzle?

B3. Celebrity rating schema


| | | | | | |
|---|---|--|---|---|---|
|  |  |  |  |  |  |
| George Clooney | Brad Pitt | Roger Federer | Tiger Woods | Pierce Brosnan | Hugh Grant |
| | | | | | |

| | | | | | |
|--|--|---|--|--|--|
|  |  |  |  |  |  |
| Jim Carrey | Mikkel Kessler | Christiano Ronaldo | David Beckham | Justin Timberlake | Ryan Gosling |
| | | | | | |

Can personality help solve the puzzle?

B4. Celebrity rating schema

| | Nikolaj | Thomas | Emil | Julie | Andreas | Anna | Average | Rank |
|--------------------|---------|--------|------|-------|---------|------|---------|------|
| Roger Federer | 9,5 | 10 | 6 | 10 | 10 | 10 | 9,3 | 1 |
| George Clooney | 8 | 8 | 10 | 8 | 7 | 9 | 8,3 | 2 |
| Brad Pitt | 9 | 6 | 8,5 | 7 | 10 | 8 | 8,1 | 3 |
| Justin Timberlake | 8 | 8 | 7 | 7 | 8 | 8 | 7,7 | 4 |
| David Beckham | 8 | 5 | 5 | 8 | 10 | 9 | 7,5 | 5 |
| Ryan Gosling | 7 | 8 | 8,5 | 3 | 8 | 7 | 6,9 | 6 |
| Christiano Ronaldo | 5,5 | 7 | 4 | 9 | 6 | 9 | 6,8 | 7 |
| Tiger Woods | 9 | 7 | 2 | 8 | 5 | 8 | 6,5 | 8 |
| Pierce Brosnan | 3 | 9 | 3 | 3 | 3 | 7 | 4,7 | 9 |
| Hugh Grant | 4 | 6 | 1 | 4 | 5 | 2 | 3,7 | 10 |
| Jim Carrey | 2 | 5 | 1 | 2 | 6 | 1 | 2,8 | 11 |
| Mikkel Kessler | 4 | 1 | 2 | 1 | 3 | 2 | 2,2 | 12 |

 = The ones they think has a Rolex

Can personality help solve the puzzle?

Appendix C – Expert Interview

Can personality help solve the puzzle?

C1. Jon Dahl Tomasson advertisement

NYHED

mentos
CHEWING GUM

og Jon Dahl

NEW BEST FRIENDS

SUGARFREE
mentos
CHEWING GUM
PURE FRESH WITH GREEN TEA
PURE BREATH FRESH MINT

SUGARFREE
mentos
CHEWING GUM
PURE FRESH WITH GREEN TEA
PURE BREATH WINTERGREEN

SUGARFREE
mentos
CHEWING GUM
PURE FRESH WITH GREEN TEA
PURE BREATH LIME MINT

Fylldt tyggegummi

30 PIECES

090

C2. Expert Interview guide

Research design til ekspert interview:

Formål:

Opnå indsigt i:

- De overvejelser og tanker der ligger bag, når en virksomhed udvælger en specifik celebrity endorser

Spørgsmål:

- Navn, alder og beskæftigelse
- I hvilken sammenhæng har du gjort dig erfaring med Celebrity Endorsement?
- Hvordan blev beslutningen om, at i skulle kaste jer ud i Celebrity Endorsement truffet?
- Hvordan blev beslutningen om hvilken celebrity endorser der skulle bruges truffet?
- Efter du har gjort dig dine erfaringer med celebrity endorsement, hvilke faktorer mener du så spiller ind mht. hvor effektiv en given celebrity vil være at bruge for en given virksomhed.
- Ranger venligst de 4 følgende faktorer fra 1-10 (1 værende ”ingen” og 10 værende ”altafgørende”) i henhold til hvor stor betydning du mener de har for at celebrity endorsement samarbejde kan være effektivt. Den kendte persons:
 - Attraktivitet (fysisk + hvor meget målgruppen respekterer vedkommende + er lig vedkommende)
 - Ekspertise (i henhold til det der promoveres)
 - Troværdighed
 - Personlighed

C3. Expert interview transcription

Transcription – In-depth interview

Mange tak fordi du ville komme. Det overordnede formål er sådan set at vi gerne vil høre dine tanker om det her endorsement forløb, hvordan det har foregået osv., men hvis vi lige kunne får dig til at starte med at fortælle hvad du hedder, hvor gammel du er og hvad du er ansat med.

Jamen, jeg hedder Lars Tang Morsø, jeg er 43 og ansat som Trade Activation Manager hos Scandinavian Tobacco Group, og det har jeg været i snart 7 måneder, så det er ret ny. Før det har jeg været i været varer, jeg har både arbejdet for Ferrero Roucher, som jo laver konfektur og chokolade, men også mange mulige andre ting, men det er jo det man kender herhjemme. Og så har jeg arbejdet for Velora Trade, som er distributør på det danske marked også med fødevarer og konfektur, hvor jeg også har arbejdet med slik, med mentos bl.a. – mentos tyggegummi og mentos pastiller, så har jeg også været på mediebyureau – et års tid hos Carat. Jobbet før her (STG) var jeg så hos Coop foods, som var drikkevarer altså saftvand kan man sige, som ikke er så kendt herhjemme. Der var jeg Brand Manager for deres største brand og de er fortrinsvist store på de udenlandske marked, Malaysia, mellemøsten og Kina. Så jeg har arbejdet både med brand marketing og trade marketing, selvfølgelig her og nu er det koncentreret omkring Trade Marketing, men også meget med kontakten med Sanne på research siden, for at finde ud af hvordan forbrugerne navigerer, og alle de tanker. Så det er spændende og meget anderledes at være i denne branche må man sige, men det var også lidt det jeg havde behov for – at prøve noget nyt.

I hvilken sammenhæng er det så du har gjort dig erfaring med Celebrity Endorsement?

I første omgang var det hos Ferrero, hvor vi skulle have gjort mere opmærksomhed på den pastil der hedder TicTac. Et gammelt produkt som har været på markedet i mange år og som egentlig ikke er blevet ændret så meget. Oprindeligt havde man det i en mint variant og så var der en i orange. I dag er det så lidt flere. Men det er et produkt som vi har tjent

enormt mange penge på og som vi gerne ville gøre lidt mere ved. Pastilmarkedet var stigende i Danmark, hvilket det forresten har været i mange mange år, pastiller og tyggegummi spiser vi faktisk ret meget af herhjemme. Vi ville gerne give det et ansigt og knytte nogle værdier til det som havde rettet sig mod unge mennesker, hovedsagligt yngre mennesker fra 15 – 35, plus vi godt ville knytte det til en kendt person, og gerne en sportsperson, fordi det også før TicTac på gruppeplan, hos Ferrero, var blevet brugt også til andre sportsgrene – på et tidspunkt sponsorerede vi faktisk også Formel 1 og havde noget branding på nogle formel 1 vogne. Så på det tidspunkt skulle vi finde en person som alle vidste hvem var og som havde nogle værdier som vi syntes var de rigtige. Det skulle være en ung sportsperson, som havde nogle sympatiske synspunkter på mere end bare sport, og samtidigt en person som vi vidste (eller håbede) ikke ville træde ved siden af. For det kan de jo godt gøre og så falder det tilbage på produktet. Der kiggede vi så på nogle forskellige, og vi havde jo selvfølgelig et budget, og vi vidste godt at sådan noget kan være ganske dyrt, særligt hvis man gerne vil gøre det således at man kan bruge det i butiksøjemed, i POS (red: Point Of Sales) – på det danske marked i første omgang, selvfølgelig. Der havde jeg så en kontakt via min kammerat som er Jon Dahls fætter, som jeg kontaktede og hørte om det måske kunne være interessant for ham. Og det troede hans fætter måske godt det kunne være, og på det tidspunkt spillede han jo i Milan og var nok på toppen af sin karriere, der i 2003-2004. Så jeg kontaktede ham og han syntes det var meget interessant, og han ville gerne høre lidt videre om det, så vi mødtes en enkelt gang og blev enige om at det ville han gerne være med til. I første omgang ville vi gerne køre noget massekommunikation, noget outdoor, men det var han så for dyr til at bruge til i første omgang. Så derfor koncentrerede vi os om at bruge ham til materialer og konkurrencer in-store i butikker. Det var så en konkurrence hvor man kunne vinde en tur til Milano og se en kamp på San Siro, med Milan og et eller andet hold, når det lige passede ind, og så kunne man bagefter møde Jon Dahl over en middag. Det var jo fuldstændigt vildt, normalt har man jo en redemption rate på 3-5% på sådan nogle konkurrencer hvis det går godt, dengang var det jo så fysiske kuponer eller SMS, men vi modtog faktisk så mange kuponer at der hver dag blev båret store sække ind på kontoret, og vi havde faktisk en redemption rate på 12%, fordi det var så attraktiv en konkurrence. Samtidigt så var sælgerne i stand til at sælge ekstra ind, fordi det skulle ud på gulvet så man kunne se den konkurrence og man kunne selvfølgelig køre nogle gode tilbud

Can personality help solve the puzzle?

osv. Men salget steg faktisk med nogle og 20% i den periode hvor vi kørte den her konkurrence, så det var hurtigt tjent ind kan man sige, og vi investerede – for 1 år kostede han 45.000€i første omgang, så det er stadigvæk en begrænset investering, som man fik rigtig meget ud af, plus vi ikke bare kunne bruge det overfor forbrugerne, men også overfor butikkerne – for de syntes jo også det var interessant, fordi samtidigt med der var forbrugere som kom derned var der også 10 repræsentanter fra butikker som kom derned og fik lov til at møde ham på et andet tidspunkt, uden at komme ind og se en kamp, men som også fik lov til at møde ham. Dvs. de 10 butikker der solgte mest, kunne vælge 1 mand, som så kom til Milano og fik lov at møde Jon Dahl. Og igen, flybilet tur-retur, en enkelt overnatning for dem, plus en middag – det er igen noget der er til at betale. Så alt i alt brugte vi det der svarer til 100.000@ på den aktivitet. Og det er jo ikke vanvittigt mange penge, specielt ikke i den verden, fordi indenfor fødevarer, der bruger man rigtigt mange penge på marketing, også above the line – fordi man stadig må det.

Du nævnte at formålet var at få "sat et ansigt på". Kan du forklare det lidt yderligere.

Ja, det var jo for at få knyttet nogle værdier til produktet, men det var sådan det overordnede, brand marketing mæssige, alt andet lige var det jo selvfølgelig også et spørgsmål om at få distributionen trukket op – at have en grund til at de butikker, hvor vi ikke var listede og hvor vi ikke var centralt listede, havde en grund til at få vores produkt ind og få folk til at prøve det, ved at man havde det her at binde det op. Så det er selvfølgelig altid en blanding, men i sidste ende er det jo selvfølgelig altid for at øge salget og få noget mere trial.

Hvordan kan det være i ikke fortsatte med det, når i syntes det var så stor en succes?

Det var sådan lidt et budget spørgsmål. TicTac var et lille produkt, som vi gerne ville havde skulle vækste, fordi der var de enorme margins på det som der var, men det var ikke der vi allokerede flest budgetkroner – de vigtigste produkter vi havde var jo Nutella, Kinder produkterne og så vores køleprodukter, kindermælkesnitte og Ferrero Roucher. Så det var der vi brugte mediekroner til TV. Så derfor havde vi et begrænset budget.

Hvordan kan det være i besluttede jer at bruge lige netop celebrity endorsement?

Can personality help solve the puzzle?

Vi havde kigget lidt på best practice i gruppen, hvad man havde gjort i de andre store lande. Danmark var et lille marked for os, så vi kiggede på hvad vi gjorde i vores store lande (e.g. Tyskland, Italien, Spanien og Frankrig). Så vi prøvede at høre hvad man havde gjort på marketing siden, som man havde fået en umiddelbare salgseffekt ud af, ikke bare en branding effekt og der var det jo som de sagde – kinder havde brugt et basket hold i Italien, det havde været brugt på formel 1 og det italienske ski landshold havde været brugt. De havde alle haft gode erfaringer med at aktivere det i POS, samtidigt med man fik lidt PR, for det vi også prøvede at lave var at få lidt PR ved at vi nu lavede det her med Jon Dahl. Så vi havde også et PR bureau tilknyttet, som havde nogle gode ideer til hvordan vi kunne få nogle ting i ugeblade og andre medier. Det lykkedes faktisk også, hvor vi havde nogle små annoncer i Ekstra Bladet, Se og Hør og billedbladet, hvor man så også fik set det her – så det kom ud lidt bredere, når man ikke havde penge til at køre netop outdoor og TV eller noget andet. Så det var en måde hvor vi prøvede at komme hele vejen rundt med et forholdsvist begrænsede budget.

Så beslutningen blev truffet i og med i tidligere i virksomheden havde haft gode erfaringer med celebrity endorsement?

Ja, det var meget at følge best practice og så plus at vi jo også selv syntes det var en rigtig god ide og vi kunne se at andre fødevarerkoncerner havde brugt kendte personer.

Hvorfor blev det så lige Jon Dahl?

Det var først og fremmest fordi vi skulle have fat i en alle vidste hvem var, og fodbold er jo nationalsporten, så kan det godt være at håndbolden er nummer 2, men fodbold det er jo noget af det der virkelig rykker herhjemme, så derfor ville vi meget gerne havde fat i en fodboldperson, selvom vi nok godt vidste at det så ville blive lidt dyrere end vi måske havde budget til, men måske fordi jeg havde en personlig indgang til Jon Dahl (via hans fætter), så fik vi det her til en rimelig pris, fordi han havde sikkert været dyrere hvis man bare havde kontaktet ham uden nogen forbindelse. Det ved jeg ikke, men det havde han nok på det tidspunkt.

En anden ting vi så også fandt ud af var at det at arbejde med ham, han var enormt professionel og ligeså snart vi skulle lave noget med ham, vidste han at nu var det altså det vi skulle og det det handlede om, og der var ingen slinger i valsen – alt hvad vi bad ham gøre gjorde han stort set uden at sige noget som helst imod det. Selvfølgelig satte vi ham heller ikke i nogle situationer hvor han var latterlig, men mange af de billeder vi tog var der da sådan en del man sådan lidt kunne tænke at det måske ikke var helt heldigt at man gjorde det, men man kunne bare mærke at han vidste at nu handlede det om det her – og han er jo enormt professionel. Det er jo en anden ting man også typisk vil få med sportsfolk, da de kan fokusere og ved hvornår de skal koncentrere sig med det her de laver nu – det er også det der gør at de når så langt.

Nu har vi jo tidligere snakket om at i også har benyttet Josephine Touray, hvor du ikke var helt lige så tilfreds med det samarbejde, som med Jon Dahl – hvorfor var det?

Det var meget fordi man kunne mærke at hun syntes det var sådan meget sjovt at hun blev valgt til det her, men hun var ikke ligeså fleksibel hvis man f.eks. gik lidt over tiden, hvorimod Josephine Touray nærmest sad og kigge på sit ur bare vi gik lidt over det aftalte og hun var ikke så lydhør overfor det forskellige forslag der kom fra fotografen til at gøre nogle lidt sjove ting. Hun var bare generelt ikke helt så fleksibel og medgørelig. Man skal selvfølgelig ikke finde sig i alt, men det er mere det at nu ved man at man får penge for det og derfor skal man altså gøre en indsats – og det gjorde hun ikke på samme måde. Hun var overhovedet ikke ligeså involveret i det.

Det vi lavede med Touray var faktisk da jeg var hos Velora, hvor vi skulle havde lanceret en sukkerfri pastil. På det tidspunkt "sukkerfri" noget som hovedsagligt kvinder gik på i, så det var hovedsagligt til kvinder man solgte produktet. Så vi ville gerne have fat i en kvinde, som forbrugerne et eller andet sted kunne identificere sig med og igen en sportsperson, så det har noget med sport og sundhed, og mentos var også blevet brugt andre steder i verden til at sponsorere sportspersonligheder. Og på det tidspunkt var hun (og er) en meget kendt person, som måske også var på toppen af sin karriere. En som igen fremstod sympatisk, var utrolig fotogen og derfor blev hun valgt. Der havde vi faktisk også budget til at køre noget outdoor med hende, hvilket vi faktisk kørte i 2 uger over hele landet med nogle fede

plakater. Så hun blev brugt i forbindelse med lanceringen af Mentos sukkerfri for at gøre opmærksom på at nu var der altså noget der var lidt anderledes end den almindelige Mentos pastil.

Så det var heller ikke noget i valgte at fortsætte med?

Nej, det var simpelthen for at få det i gang og fordi det var et helt nyt produkt som vi ikke vidst hvordan det ville gå. Det udviklede sig faktisk det første år tid og derefter begyndte det at droppe, hvorimod nr. 2 aktivitet vi lavede med Jon Dahl var også hos Valora, men der var det Mentos tyggegummi der blev lanceret, hvor vi så brugte ham igen. Det er 6 år siden at det blev lanceret, det er stadig på markedet og har fået en rigtig god markedsandel, og det brugte vi jo også til netop igen at gøre opmærksom på det, men også for at lave en aktivitet overfor butikkerne, så der var en ekstra grund til de skulle give fokus til Mentos tyggegummi, og på det tidspunkt var det danske tyggegummimarked fuldstændig ejet af Stimorol. I dag har de fået en rigtig god markedsandel, hvor man er kommet ind og fået fat, og det er bl.a. fordi man har haft en god lancering, hvor man har fået det ind i butikkerne, så folk har kunnet prøve det her nye alternativ til det man altid har haft.

Efter du har gjort dig de her erfaringer med celebrity endorsement, hvilke faktorer mener du så spiller ind, når en given virksomhed skal vælge en given celebrity frem for en anden?

Man skal vælge en person som er så tilstrækkelig velkendt at man med det samme kan afkode hvem den her person er og så have en eller anden holdning til den her person. Her kan man så selvfølgelig også lave lidt forudgående research angående hvordan ens forbrugere ser på denne person. Og i mange tilfælde vil det rent faktisk vise sig, at man kan have den her holdning til en person hvor man typisk vil have en holdning til at denne her person er en seriøs og forholdsvis velartikuleret, en person som man syntes virker fornuftig og velovervejet person, som samtidigt er sympatisk i sin fremtræden osv. Og det er selvfølgelig det det handler om, at få det og være sikker på at personen ikke træder ved siden af – kommer med uheldige udtalelser osv. Det er dog altid et sats, som der er mange der har brændt fingrene på, fordi man kan komme ud for at der lige pludselig sker en eller

anden form for skandale. Et eksempel er sådan en som (Nicklas) Bendter, som jeg ikke tror der er mange der tør vælge som ansigt, fordi de godt ved at han er sådan lidt en playboy, han har det sjovt, kan godt udtale sig, men virker ikke nødvendigvis alt for kvik. Det er en person man godt vil vide hvem var, men man vil ikke synes at de værdier og det han står for udadtil, vil bidrage positivt til et produkt, hvorimod det jo var det vi syntes med Jon Dahl. Selvom det ville have været mere sikkert at teste det forinden, så havde vi ikke rigtig budget til det, men det kan jo selvfølgelig være en god ide at gøre.

Nu kan jeg forstå i havde en god indgang til Jon Dahl, hvorigennem i måske kunne få ham lidt billigere end ellers, men hvis i havde haft den samme kontakt til en person som f.eks. Thomas Sørensen som, i hvert fald i mine øjne, står for meget af det samme – står for den flinke, positive person, hvorfor skulle i så bruge Jon Dahl frem for ham?

Så kan du også kigge på hvilke plads vedkommende spiller på holdet, hvad har mest appeal. Er det mest hvis du er målscorer og en person der er anfører (hvilket Jon Dahl var på det tidspunkt). Jeg ville heller ikke have noget problem med at bruge Thomas Sørensen, han har bare ikke været ligeså stor som Jon Dahl var. Det kan man jo selvfølgelig diskutere. Hvis man dog skulle have en person, som havde været helt perfekt, så skulle man have en person som Michael Laudrup, som kun har gjort sådan noget en enkelt gang – hvor han lavede det for Ota Solgryn. Sjovt nok lå Ota solgryn også hos Valora, da jeg var der, og de havde faktisk et begrænset budget, hvor 75% af budgettet blev brugt til ham, resten var så til at køre TV, hvorfor det kun kunne køre i 2 uger, fordi resten var til ham. Det skal man også passe på med, fordi så kan man hurtigt lave noget som man ikke har råd til at køre. Der har du, at hvis du vælger ham, får du den mest kendte danske sportsperson formegentligt, plus at han ikke træder ved siden af.

Så jeg syntes at faktorerne er at finde en som folk kender til, der fremstår sympatisk, velovervejet og som folk ved hvem er med det samme de ser dem. Det nytter ikke noget at vælge en der er knap så kendt og så står der nede i hjørnet hvem det er – så kan det være lidt lige meget.

Hvis vi f.eks. tager et eksempel som Rolex eller Breitling, som begge er meget high-class produkter, hvor forbrugerne er meget involverede, hvilke faktorer tænker du så er vigtige når man skal vælge en celebrity endorser?

Der skal man nok vælge nogle andre sportsgrene end massesportsgrene f.eks. fodbold og håndbold er. For eksempel tennis og golf, som mange måske stadig forbinder med være en sport for folk der er lidt bedre stillet end de fleste. Og det er måske det rigtige at vælge for Rolex, da Rolex også er lidt sådan high-class og typisk det bedste i manges øjne.

Hvis Rolex nu stod mellem at vælge Federer og en anden der er kendt for nogle lunde samme slags sport, f.eks. golf. – hvorfor skulle de så vælge den ene frem for den anden?

Der skal man jo kigge på brand værdien, hvad er selve essensen i produktet og hvad er det vi mener appellerer lige akkurat bedst til vores målgruppe. Der vil jeg sige at golf, selvom det er blevet meget mere udbredt end det var før, har det stadigvæk ry for at være en sport hvor det handler om perfektion og den der enorme psykiske fokus, hvor det drejer sig om at koncentrere sig og gøre noget til perfektion – og det er vel et eller andet sted hvad Rolex gør med sine ure, så et eller andet sted passer det måske bedre der. Men det ville f.eks. ikke havde passet med en golfperson til TicTac, det ville have virket sådan lidt forkert. Det er et andet produkt, et billigt produkt, som man bare nyder uden at tænke ret meget over det i virkeligheden.

Her til sidst har vi 4 forskellige termer vi gerne vil bede dig rangere i henhold til hvor vigtige/afgørende du mener de er, når man skal finde en god celebrity endorser for en given virksomhed – er det hvor attraktiv personen er (både fysisk attraktivitet og hvor respekteret personen er), hvor meget personen er ekspert indenfor produktet, hvor troværdig personen er og personens personlighed. Disse må du gerne rangere fra 1-10.

Jeg vil sige at attraktivitet er meget vigtig, så den vil jeg give en 9-10 – mhp. hvor meget målgruppen respekterer personen eller føler de har noget der er lig den person. Og så vil

Can personality help solve the puzzle?

jeg sige at troværdighed bør få en 8'er – det er også enormt vigtig. Personlighed, den er også høj (får en 9'er). Ekspertise er ikke helt så vigtig (får en 5'er).

Det der mere er vigtig er at målgruppen respekterer personen og kan forbinde sig med vedkommende, og så at vedkommendes troværdig og personlighed selvfølgelig vedkommende. Og så er relevant ekspertise ikke helt så vigtig.

Ok. Så har vi faktisk ikke flere spørgsmål og vil derfor sige mange tak for hjælpen.

Can personality help solve the puzzle?

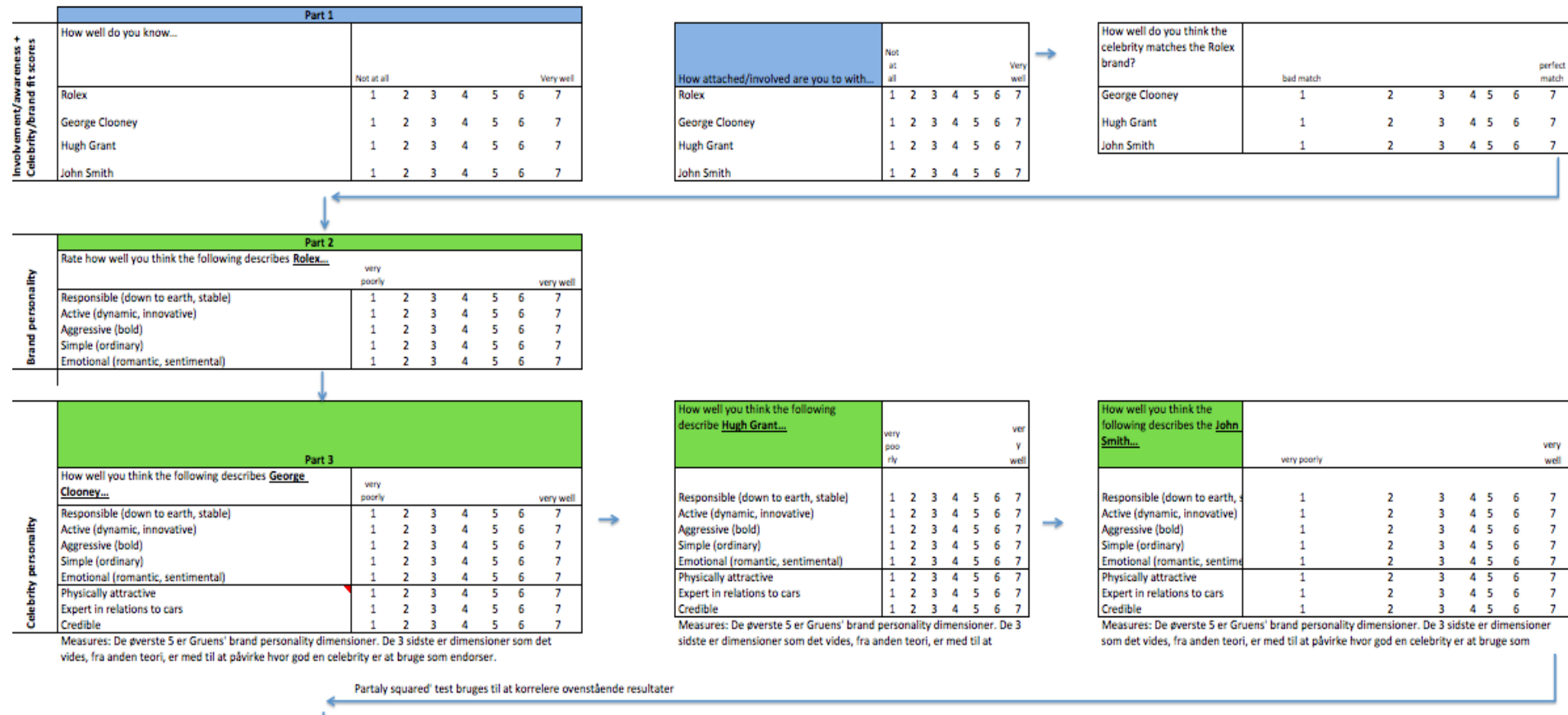
Appendix D – Online Survey

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D1. Research design

START

Respondents are shown a picture of each of the 3 celebrities + the logo of the brand



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↓

| Part 4 | |
|---|--|
| How well you think the following describes yourself... | |
| | very little very much |
| Responsible (down to earth, stable) | 1 2 3 4 5 6 7 |
| Active (dynamic, innovative) | 1 2 3 4 5 6 7 |
| Aggressive (bold) | 1 2 3 4 5 6 7 |
| Simple (ordinary) | 1 2 3 4 5 6 7 |
| Emotional (romantic, sentimental) | 1 2 3 4 5 6 7 |

↓

Part 5 - Effect of the Celebrity Endorsement

An ad showing George Clooney endorsing the brand is shown.

| Part 5.1.1 - Attitude towards the ad | |
|---|------------------|
| How well do you think the following describes <u>the ad</u> (with George Clooney) seen above... | |
| Unexciting | -3 -2 -1 0 1 2 3 |
| uncredible | -3 -2 -1 0 1 2 3 |
| Unpleasant | -3 -2 -1 0 1 2 3 |
| Boring | -3 -2 -1 0 1 2 3 |
| Bad | -3 -2 -1 0 1 2 3 |
| Unappealing | -3 -2 -1 0 1 2 3 |
| Exciting | 3 2 1 0 1 2 3 |
| Credible | 3 2 1 0 1 2 3 |
| Pleasant | 3 2 1 0 1 2 3 |
| Interesting | 3 2 1 0 1 2 3 |
| Good | 3 2 1 0 1 2 3 |
| Appealing | 3 2 1 0 1 2 3 |

Nb. The 2 first measures have been taken from Hansen & Hansen, whereas the 4 last ones have been taken from Spears & Sing

An ad showing Hugh Grant endorsing the brand is shown.

| Part 5.1.2 - Attitude towards the ad | |
|---|------------------|
| How well do you think the following describes <u>the ad</u> (with Hugh Grant) seen above... | |
| Unexciting | -3 -2 -1 0 1 2 3 |
| uncredible | -3 -2 -1 0 1 2 3 |
| Unpleasant | -3 -2 -1 0 1 2 3 |
| Boring | -3 -2 -1 0 1 2 3 |
| Bad | -3 -2 -1 0 1 2 3 |
| Unappealing | -3 -2 -1 0 1 2 3 |
| Exciting | 3 2 1 0 1 2 3 |
| Credible | 3 2 1 0 1 2 3 |
| Pleasant | 3 2 1 0 1 2 3 |
| Interesting | 3 2 1 0 1 2 3 |
| Good | 3 2 1 0 1 2 3 |
| Appealing | 3 2 1 0 1 2 3 |

Nb. The 2 first measures have been taken from Hansen & Hansen, whereas the 4 last ones have been taken from Spears & Sing

An ad showing John Smith endorsing the brand is shown.

| Part 5.1.3 - Attitude towards the ad | |
|---|------------------|
| How well do you think the following describes <u>the ad</u> (with John Smith) seen above... | |
| Unexciting | -3 -2 -1 0 1 2 3 |
| uncredible | -3 -2 -1 0 1 2 3 |
| Unpleasant | -3 -2 -1 0 1 2 3 |
| Boring | -3 -2 -1 0 1 2 3 |
| Bad | -3 -2 -1 0 1 2 3 |
| Unappealing | -3 -2 -1 0 1 2 3 |
| Exciting | 3 2 1 0 1 2 3 |
| Credible | 3 2 1 0 1 2 3 |
| Pleasant | 3 2 1 0 1 2 3 |
| Interesting | 3 2 1 0 1 2 3 |
| Good | 3 2 1 0 1 2 3 |
| Appealing | 3 2 1 0 1 2 3 |

Nb. The 2 first measures have been taken from Hansen & Hansen, whereas the 4 last ones have been taken from Spears & Sing

↓

| Part 5.2.1 - Attitude towards brand | |
|--|------------------|
| How would you describe <u>Rolex</u> after seeing <u>George Clooney</u> endorsing the brand | |
| Unexciting | -3 -2 -1 0 1 2 3 |
| uncredible | -3 -2 -1 0 1 2 3 |
| Unpleasant | -3 -2 -1 0 1 2 3 |
| Boring | -3 -2 -1 0 1 2 3 |
| Bad | -3 -2 -1 0 1 2 3 |
| Unappealing | -3 -2 -1 0 1 2 3 |
| Exciting | 3 2 1 0 1 2 3 |
| Credible | 3 2 1 0 1 2 3 |
| Pleasant | 3 2 1 0 1 2 3 |
| Interesting | 3 2 1 0 1 2 3 |
| Good | 3 2 1 0 1 2 3 |
| Appealing | 3 2 1 0 1 2 3 |

Nb. The 2 first measures have been taken from Hansen & Hansen, whereas the 4 last ones have been taken from Spears & Sing

↓

| Part 5.2.2 - Attitude towards the brand | |
|--|------------------|
| How would you describe <u>Rolex</u> after seeing <u>Hugh Grant</u> endorsing the brand | |
| Unexciting | -3 -2 -1 0 1 2 3 |
| uncredible | -3 -2 -1 0 1 2 3 |
| Unpleasant | -3 -2 -1 0 1 2 3 |
| Boring | -3 -2 -1 0 1 2 3 |
| Bad | -3 -2 -1 0 1 2 3 |
| Unappealing | -3 -2 -1 0 1 2 3 |
| Exciting | 3 2 1 0 1 2 3 |
| Credible | 3 2 1 0 1 2 3 |
| Pleasant | 3 2 1 0 1 2 3 |
| Interesting | 3 2 1 0 1 2 3 |
| Good | 3 2 1 0 1 2 3 |
| Appealing | 3 2 1 0 1 2 3 |

Nb. The 2 first measures have been taken from Hansen & Hansen, whereas the 4 last ones have been taken from Spears & Sing

↓

| Part 5.2.3 - Attitude towards the brand | |
|--|------------------|
| How would you describe <u>Rolex</u> after seeing <u>John Smith</u> endorsing the brand | |
| Unexciting | -3 -2 -1 0 1 2 3 |
| uncredible | -3 -2 -1 0 1 2 3 |
| Unpleasant | -3 -2 -1 0 1 2 3 |
| Boring | -3 -2 -1 0 1 2 3 |
| Bad | -3 -2 -1 0 1 2 3 |
| Unappealing | -3 -2 -1 0 1 2 3 |
| Exciting | 3 2 1 0 1 2 3 |
| Credible | 3 2 1 0 1 2 3 |
| Pleasant | 3 2 1 0 1 2 3 |
| Interesting | 3 2 1 0 1 2 3 |
| Good | 3 2 1 0 1 2 3 |
| Appealing | 3 2 1 0 1 2 3 |

Nb. The 2 first measures have been taken from Hansen & Hansen, whereas the 4 last ones have been taken from Spears & Sing

Can personality help solve the puzzle?

↓

| Part 5.3.1 - Brand uplift | | | | | | | |
|--|-----------------|-----------|---|---|-----------------|---|---|
| How does the showed ad effect your... | | | | | | | |
| | very negatively | no effect | | | Very positively | | |
| Favorability of the brand | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Ability to recall the brand. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Interest in the brand | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Likelihood of recommending the brand to others | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Likelihood of purchasing the brand | 1 | 2 | 3 | 4 | 5 | 6 | 7 |

→

| Part 5.3.2 - Brand uplift | | | | | | | |
|--|------------|-----------|---|---|-----------------|---|---|
| How much would the showed ad effect your... | | | | | | | |
| | negatively | no effect | | | Very positively | | |
| Favorability of the brand | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Ability to recall the brand. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Interest in the brand | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Likelihood of recommending the brand to others | 1 | 2 | 3 | 4 | 5 | 6 | 7 |

→

| Part 5.3.3 - brand uplift | | | | | | | |
|--|-----------------|-----------|---|---|-----------------|---|---|
| How much would the showed ad effect | | | | | | | |
| | very negatively | no effect | | | Very positively | | |
| Favorability of the brand | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Ability to recall the brand. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Interest in the brand | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Likelihood of recommending the brand to others | 1 | 2 | 3 | 4 | 5 | 6 | 7 |

↓

| Part 6 | | | | | | | |
|--|--------|---|---|------|---|---|---|
| When a brand uses celebrity endorses how important do you think the following attributes (for the celebrity) are ... | | | | | | | |
| | little | | | very | | | |
| Physical attractive | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Expertise | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Personality | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Credibility | 1 | 2 | 3 | 4 | 5 | 6 | 7 |

→

What is your gender?

→

What is your age?

→

Where are you from?

Western Europe
Eastern Europe
America
Asia
Oceania
Afrika

END

Can personality help solve the puzzle?

D2. Online survey

Page 1

Celebrity endorsement

18%

Welcome,

This survey is about Celebrity Endorsement and will be used for our thesis.
It should take about 10 minutes.

We thank you in advance for your participation.


Sincerely,
Sebastian Skov Ewald & Nikolas Vaage-Nilsen
Copenhagen Business School
Cand.merc. - MCM

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Page 2

Celebrity endorsement

27%



How well do you know...

| | Not at all | Slightly | Somewhat | Relatively | Quite well | Well | Very well |
|----------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| Rolex | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| George Clooney | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Hugh Grant | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| John Smith | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

How attached/involved are you with...

| | Not at all | Slightly | Somewhat | Relatively | Quite well | Well | Very well |
|----------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| Rolex | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| George Clooney | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Hugh Grant | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| John Smith | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

How well do you think the celebrity matches the Rolex brand?

| | Not at all | Slightly | Somewhat | Relatively | Quite well | Well | Very well |
|----------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| George Clooney | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Hugh Grant | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| John Smith | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

Can personality help solve the puzzle?

Page 3

◀ Celebrity endorsement 36% ▶

| How well do you think the following describes <u>Rolex</u> ... | Not at all | Slightly | Somewhat | Relatively | Quite well | Well | Extremely well |
|--|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| Responsible (down to earth, stable) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Active (dynamic, innovative) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Aggressive (bold) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Simple (ordinary) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Emotional (romantic, sentimental) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

Can personality help solve the puzzle?

Page 4



| How well do you think the following describes <u>George Clooney</u> ... | | | | | | | |
|---|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| | Not at all | Slightly | Somewhat | Relatively | Quite well | Well | Extremely well |
| Responsible (down to earth, stable) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Active (dynamic, innovative) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Aggressive (bold) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Simple (ordinary) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Emotional (romantic, sentimental) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Physically attractive | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Expert (in relation to watches) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Credible | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

| How well do you think the following describes <u>Hugh Grant</u> ... | | | | | | | |
|---|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| | Not at all | Slightly | Somewhat | Relatively | Quite well | Well | Extremely well |
| Responsible (down to earth, stable) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Active (dynamic, innovative) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Aggressive (bold) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Simple (ordinary) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Emotional (romantic, sentimental) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Physically attractive | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Expert (in relations to watches) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Credible | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

| How well do you think the following describes <u>John Smith</u> ... | | | | | | | |
|---|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| | Not at all | Slightly | Somewhat | Relatively | Quite well | Well | Extremely well |
| Responsible (down to earth, stable) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Active (dynamic, innovative) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Aggressive (bold) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Simple (ordinary) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Emotional (romantic, sentimental) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Physically attractive | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Expert (in relations to watches) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Credible | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

Can personality help solve the puzzle?

Page 5

← Celebrity endorsement 54% →


| How well do you think the following describes <u>yourself</u> ... | Not at all | Slightly | Somewhat | Relatively | Quite well | Well | Extremely well |
|---|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| Responsible (down to earth, stable) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Active (dynamic, innovative) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Aggressive (bold) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Simple (ordinary) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Emotional (romantic, sentimental) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

Can personality help solve the puzzle?

Page 6

Celebrity endorsement

63%




ROLEX
some designs last forever

..and George Clooney

How well do you think the following describes the ad (with George Clooney) seen above...

| | -3 | -2 | -1 | 0 | +1 | +2 | +3 | |
|---------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-------------|
| Unexciting | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | Exciting |
| Uncredible | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | Credible |
| Unpleasant | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | Pleasant |
| Uninteresting | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | Interesting |
| Bad | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | Good |
| Unappealing | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | Appealing |

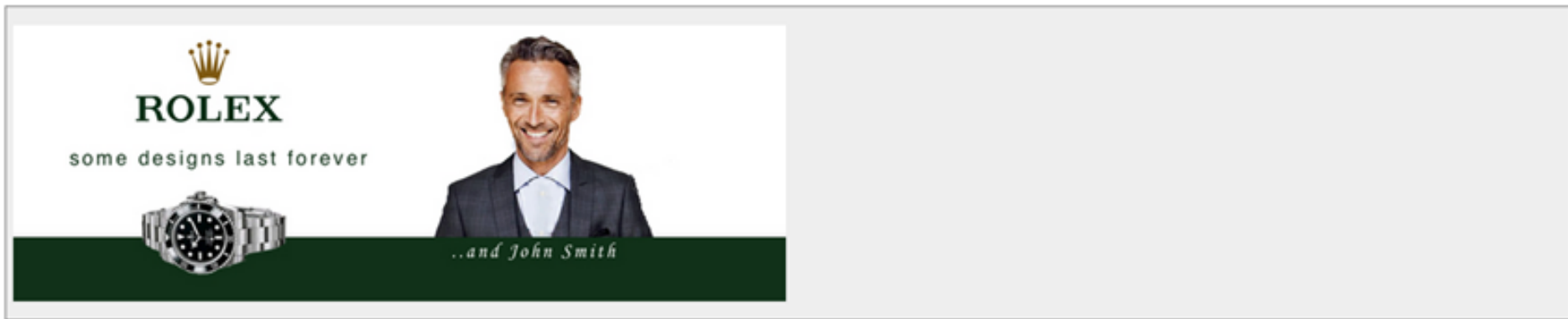


ROLEX
some designs last forever

..and Hugh Grant

Can personality help solve the puzzle?

Page 6 (continued)




| How well do you think the following describes <u>the ad</u> (with John Smith) seen above... | | | | | | | |
|---|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-------------|
| | -3 | -2 | -1 | 0 | +1 | +2 | +3 |
| Unexciting | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | Exciting |
| Uncredible | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | Credible |
| Unpleasant | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | Pleasant |
| Uninteresting | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | Interesting |
| Bad | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | Good |
| Unappealing | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | Appealing |

Can personality help solve the puzzle?

Page 7


Celebrity endorsement

72%



How would you describe Rolex after seeing George Clooney endorsing the brand...


| | -3 | -2 | -1 | 0 | 1 | 2 | 3 | |
|---------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-------------|
| Unexciting | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | Exciting |
| Uncredible | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | Credible |
| Unpleasant | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | Pleasant |
| Uninteresting | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | Interesting |
| Bad | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | Good |
| Unappealing | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | Appealing |



Can personality help solve the puzzle?

Page 7 (Continued)

| How would you describe Rolex after seeing Hugh Grant endorsing the brand... | | | | | | | | |
|---|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-------------|
| | -3 | -2 | -1 | 0 | +1 | +2 | +3 | |
| Unexciting | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | Exciting |
| Uncredible | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | Credible |
| Unpleasant | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | Pleasant |
| Uninteresting | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | Interesting |
| Bad | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | Good |
| Unappealing | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | Appealing |




| How would you describe Rolex after seeing John Smith endorsing the brand... | | | | | | | | |
|---|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-------------|
| | -3 | -2 | -1 | 0 | +1 | +2 | +3 | |
| Unexciting | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | Exciting |
| Uncredible | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | Credible |
| Unpleasant | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | Pleasant |
| Uninteresting | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | Interesting |
| Bad | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | Good |
| Unappealing | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | Appealing |

Can personality help solve the puzzle?

Page 8


Celebrity endorsement

0/7%



How does the above ad (with George Clooney) effect your...

| | Very negatively | negatively | Slightly negatively | neither | Slightly positively | positively | Very positively |
|--|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| Favorability towards Rolex | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Ability to recall Rolex | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Interest in Rolex | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Likelihood of recommending Rolex to others | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Likelihood of purchasing a Rolex | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

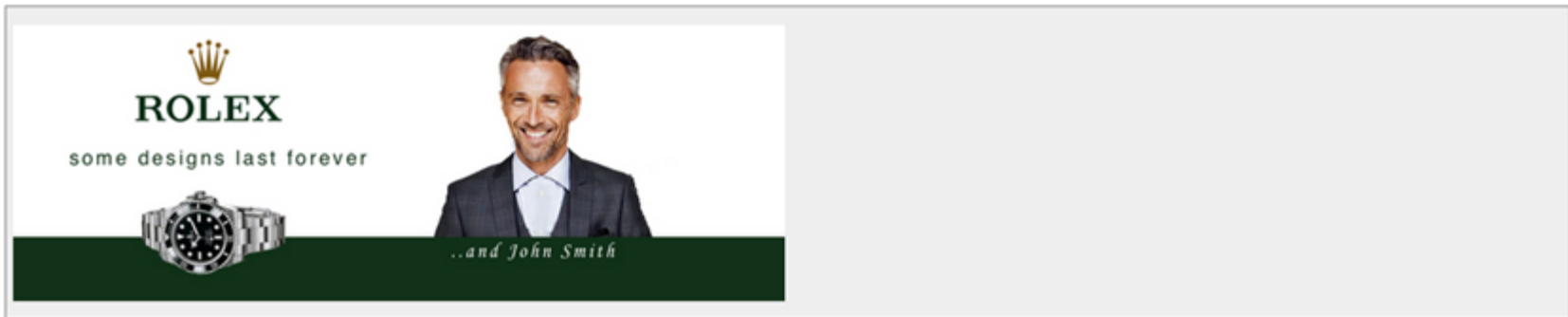


How does the above ad (with Hugh Grant) effect your...

| | Very negatively | negatively | Slightly negatively | neither | Slightly positively | positively | Very positively |
|--|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| Favorability towards Rolex | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Ability to recall Rolex | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Interest in Rolex | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Likelihood of recommending Rolex to others | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Likelihood of purchasing a Rolex | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

Can personality help solve the puzzle?

Page 8 (Continued)



| How does the above ad (with John Smith) effect your... | Very negatively | negatively | Slightly negatively | neither | Slightly positively | Positively | Very Positively |
|--|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| Favorability towards Rolex | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Ability to recall Rolex | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Interest in Rolex | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Likelihood of recommending Rolex to others | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Likelihood of purchasing Rolex | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

Can personality help solve the puzzle?

Page 9

Celebrity endorsement 90%

When a brand uses celebrity endorses how important do you think the following attributes (for the celebrity) are ...

| | Not at all | Slightly | Somewhat | Relatively | Quite | Important | Extremely |
|--|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| Physical attractiveness | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Expertise (in relations to what is endorsed) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Personality | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Credibility | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

What is your gender?

☐ Male
☐ Female

What is your age?

Where are you from?

☐ Western Europe
☐ Eastern Europe
☐ America
☐ Asia
☐ Oceania
☐ Afrika

Can personality help solve the puzzle?

Page 10

Celebrity endorsement

100%

Thanks for participating.

If you wish to enter the competition, then please state your email below, so we may contact you in the case you should win.
(If not, then please just press the "X" above to the right).

Email

Can personality help solve the puzzle?

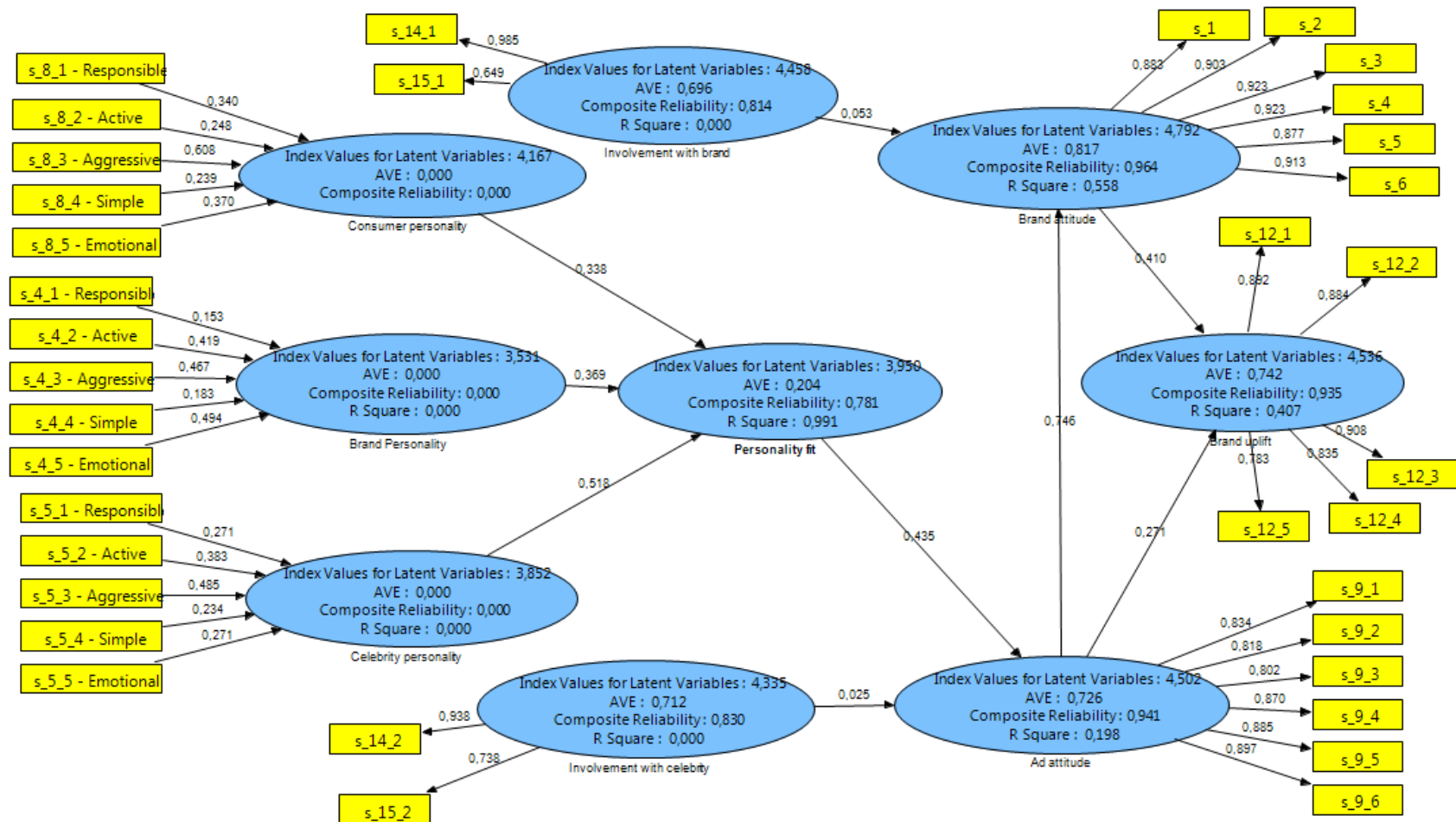
Appendix E - Results

Can personality help solve the puzzle?

E1. Estimated model (nothing removed and all items showing)

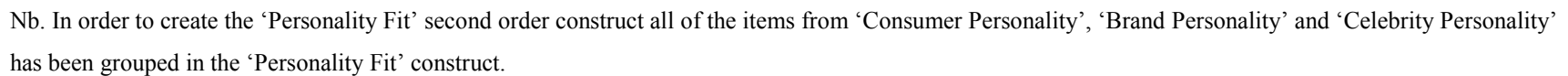
Can personality help solve the puzzle?

1.A GEORGE CLOONEY –PLS LOGARYTM



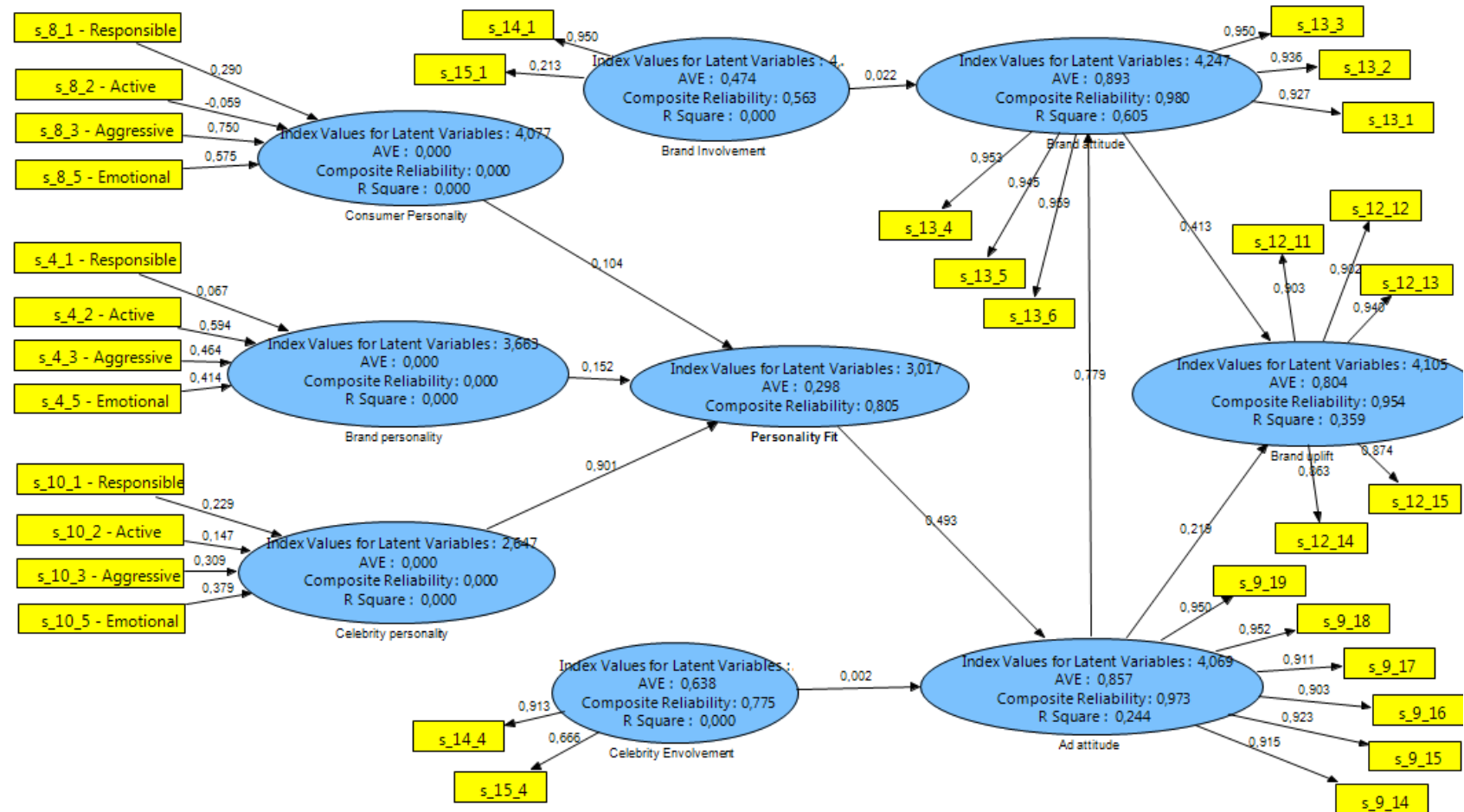
Nb. In order to create the 'Personality Fit' second order construct all of the items from 'Consumer Personality', 'Brand Personality' and 'Celebrity Personality' has been grouped in the 'Personality Fit' construct.

1. INTRODUCTION



Can personality help solve the puzzle?

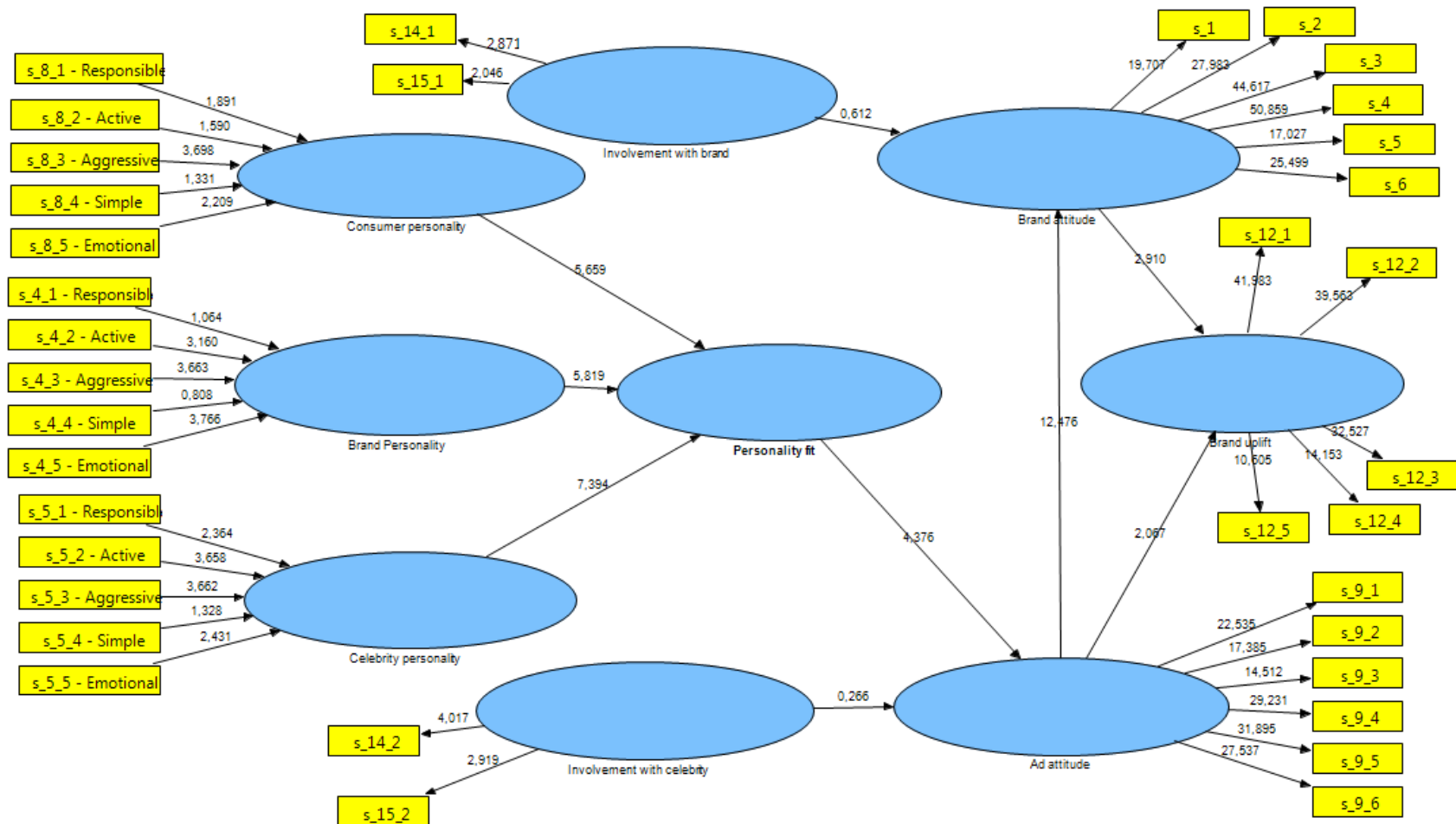
1.C JOHN SMITH – PLS LOGARYTM



Nb. In order to create the 'Personality Fit' second order construct all of the items from 'Consumer Personality', 'Brand Personality' and 'Celebrity Personality' has been grouped in the 'Personality Fit' construct.

Can personality help solve the puzzle?

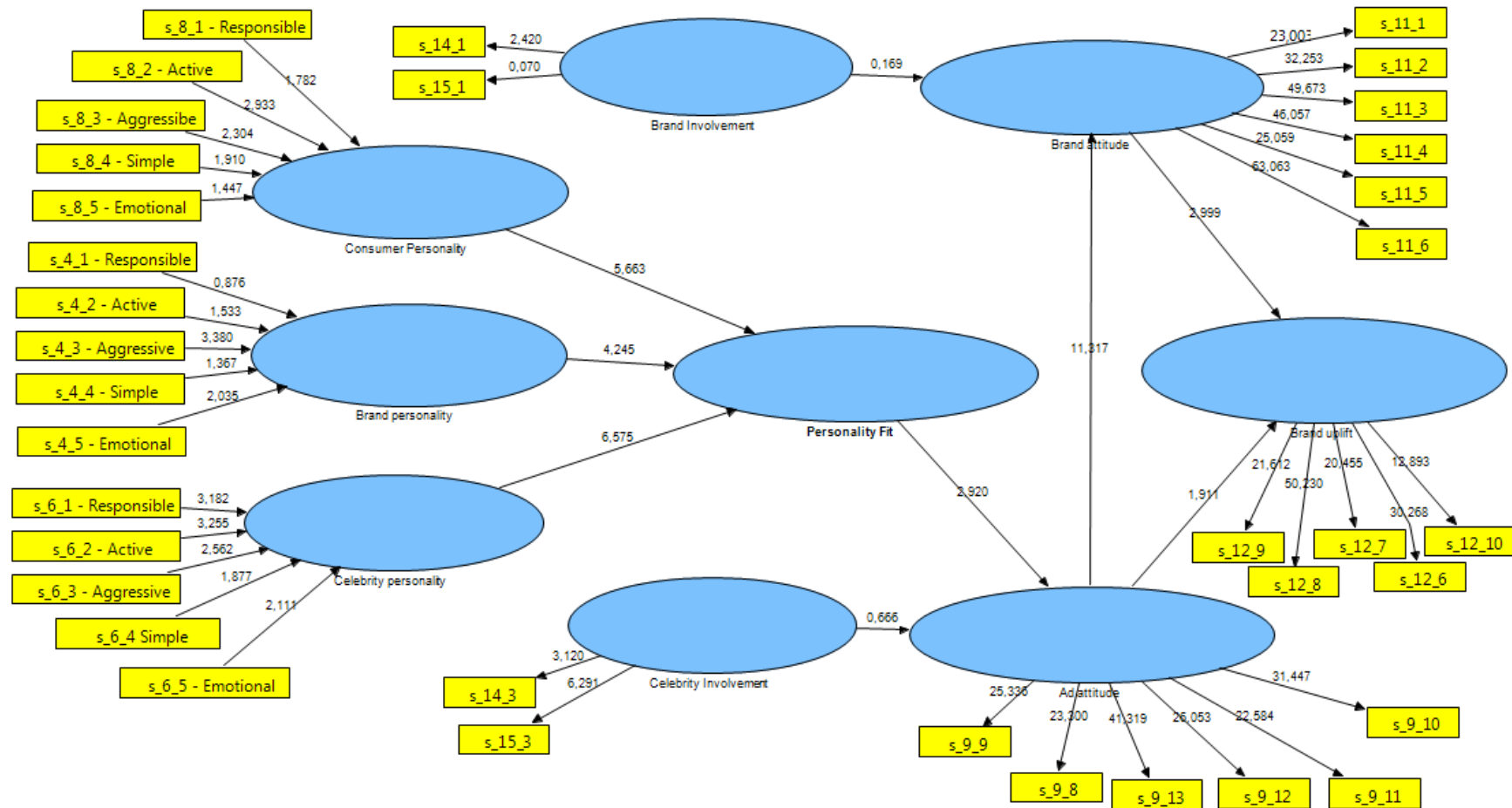
1.A1 GEORGE CLOONEY - BOOTSTRAPPING



Nb. In order to create the 'Personality Fit' second order construct all of the items from 'Consumer Personality', 'Brand Personality' and 'Celebrity Personality' has been grouped in the 'Personality Fit' construct.

Can personality help solve the puzzle?

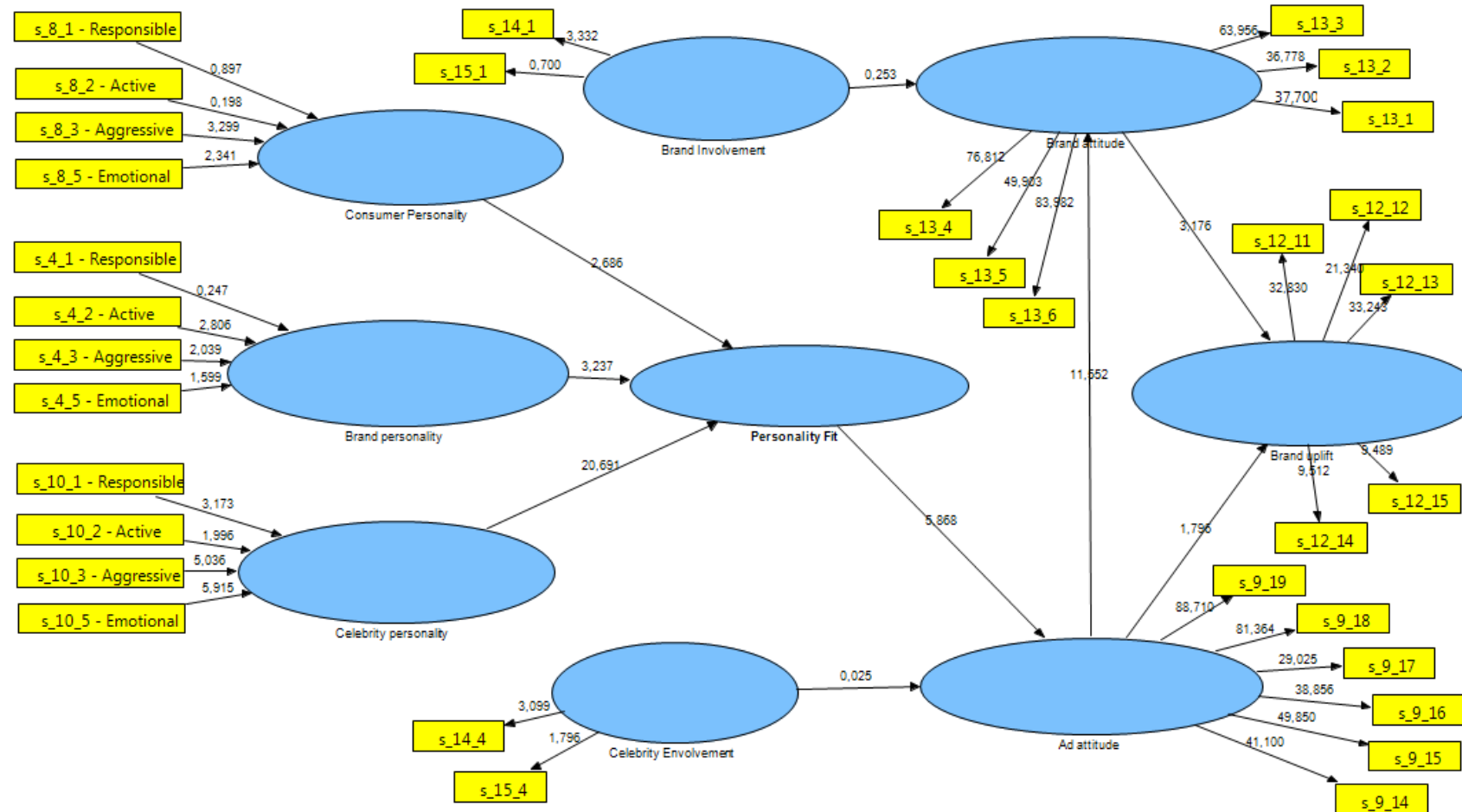
1.B1 HUGH GRANT - BOOTSTRAPPING



Nb. In order to create the 'Personality Fit' second order construct all of the items from 'Consumer Personality', 'Brand Personality' and 'Celebrity Personality' has been grouped in the 'Personality Fit' construct.

Can personality help solve the puzzle?

1.61 JOHN SMITH BOOTSTRAPPING



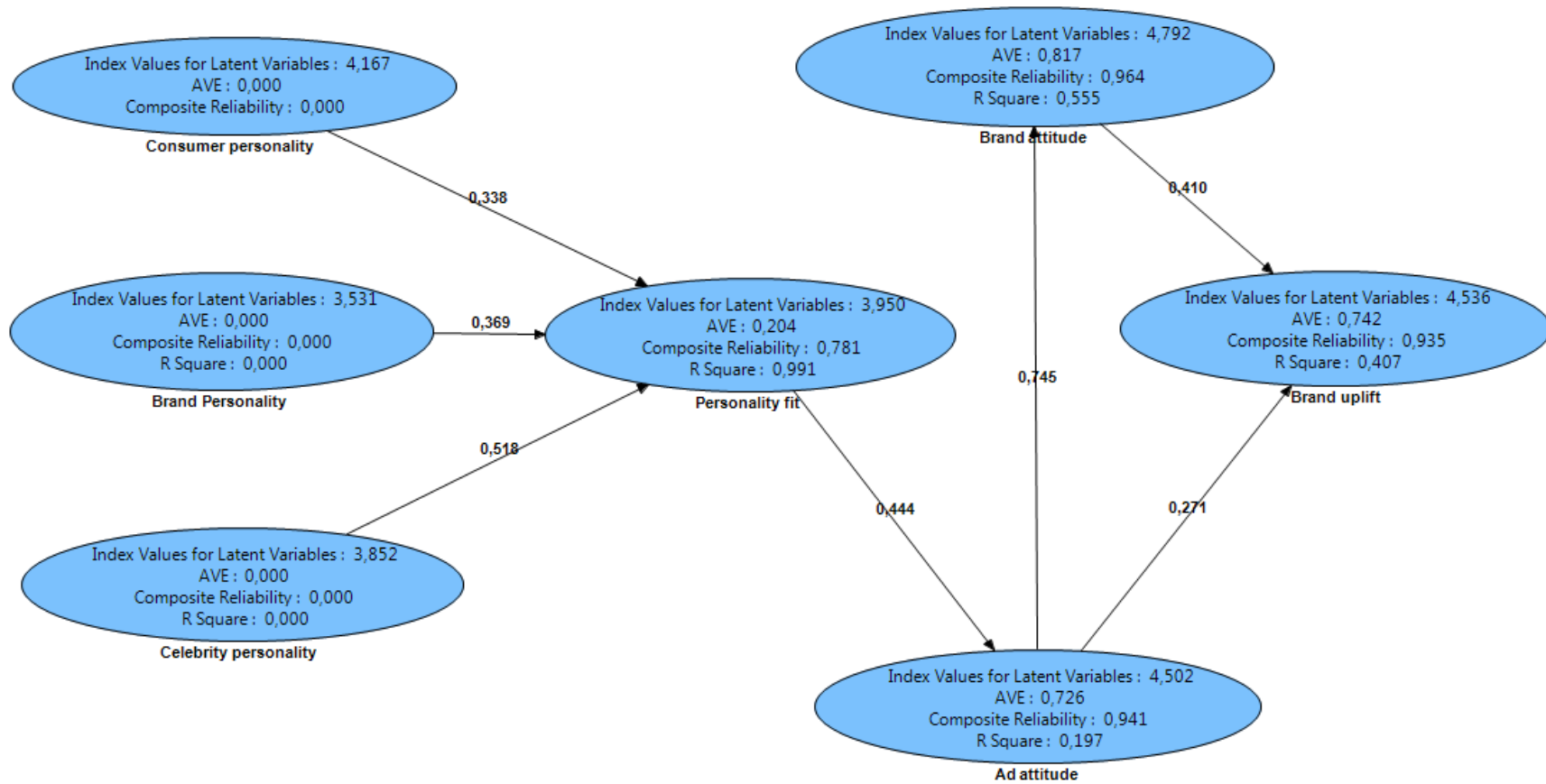
Nb. In order to create the 'Personality Fit' second order construct all of the items from 'Consumer Personality', 'Brand Personality' and 'Celebrity Personality' has been grouped in the 'Personality Fit' construct.

Can personality help solve the puzzle?

E2. Estimated model (with Involvement removed)

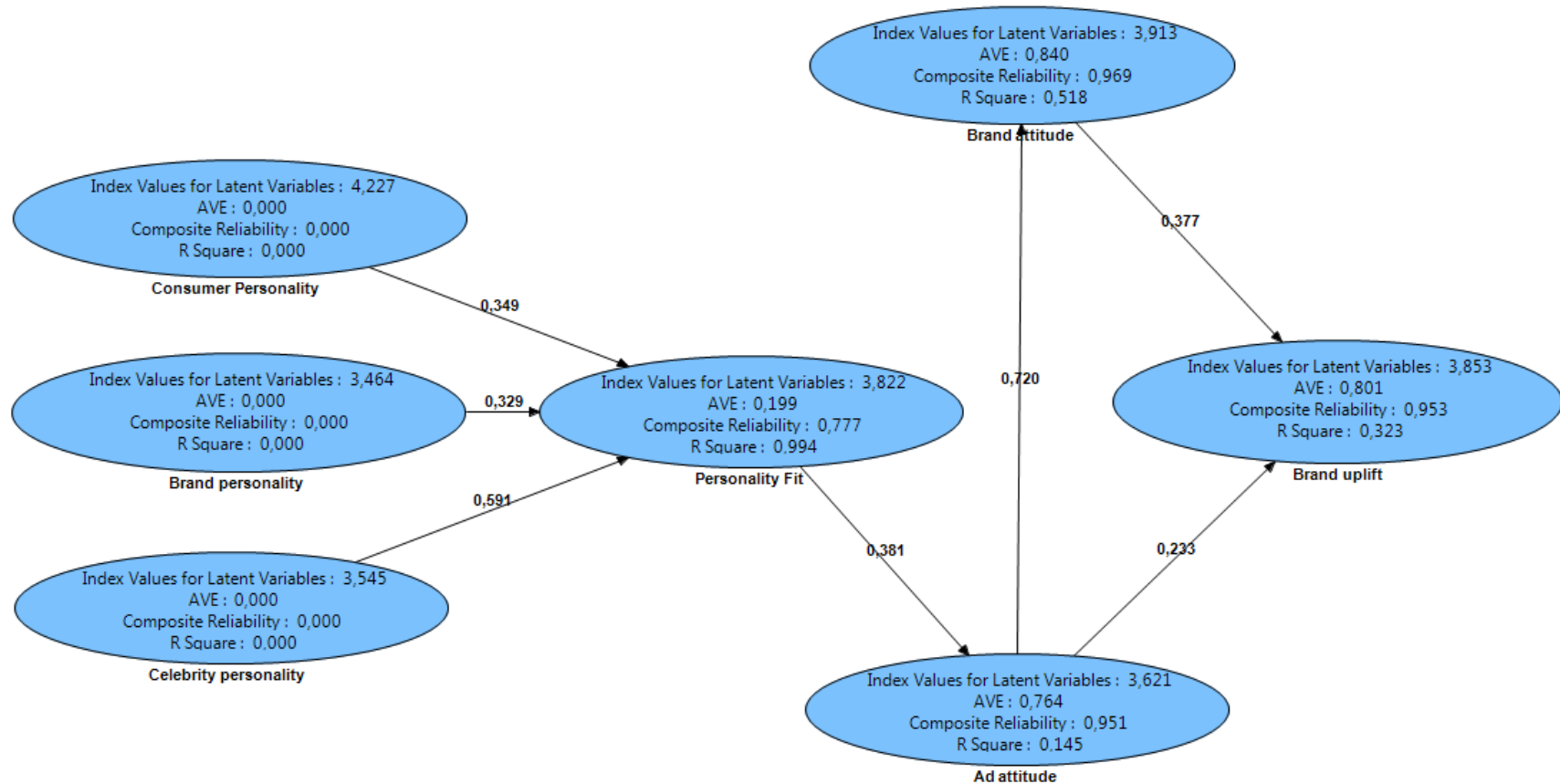
Can personality help solve the puzzle?

2.A GEORGE CLOONEY – PLS LOGARYTM (INVOLVEMENT REMOVED)



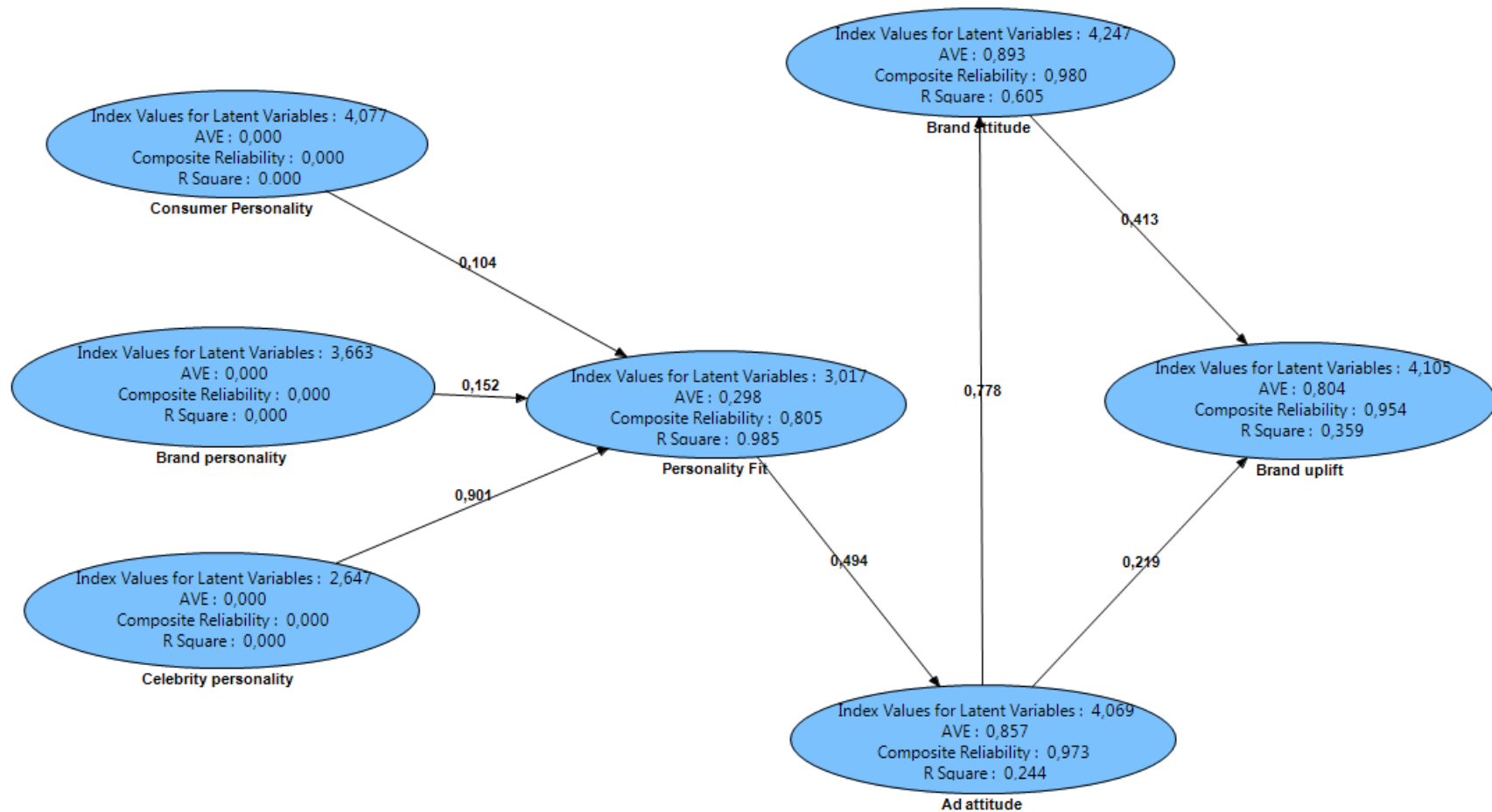
Can personality help solve the puzzle?

2.B HUGH GRANT - PLS LOGARYTM (INVOLVEMENT REMOVED)



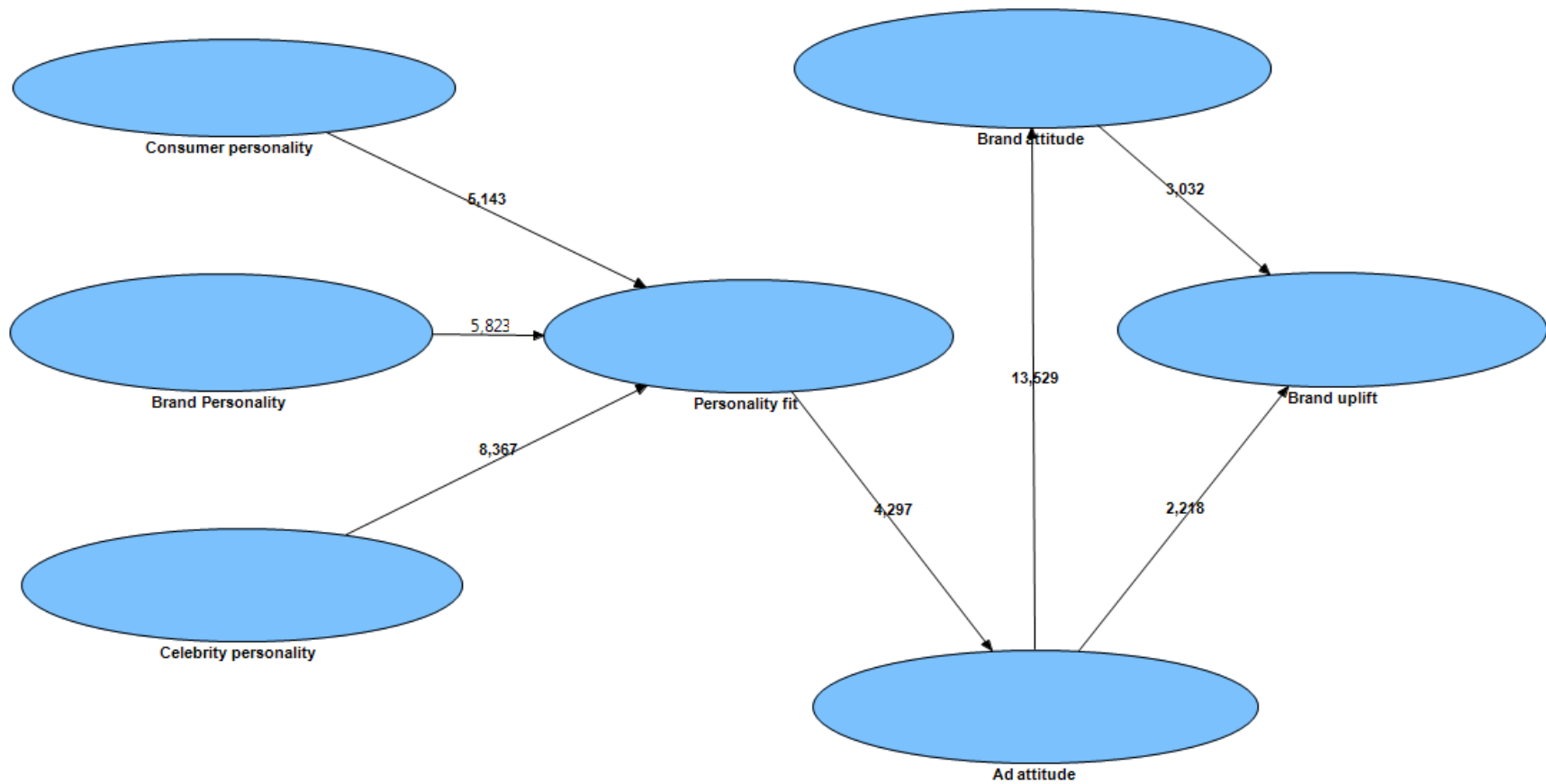
Can personality help solve the puzzle?

2.6 JOHN SMITH - DISLOCARVEM (INVOLVEMENT REMOVED)



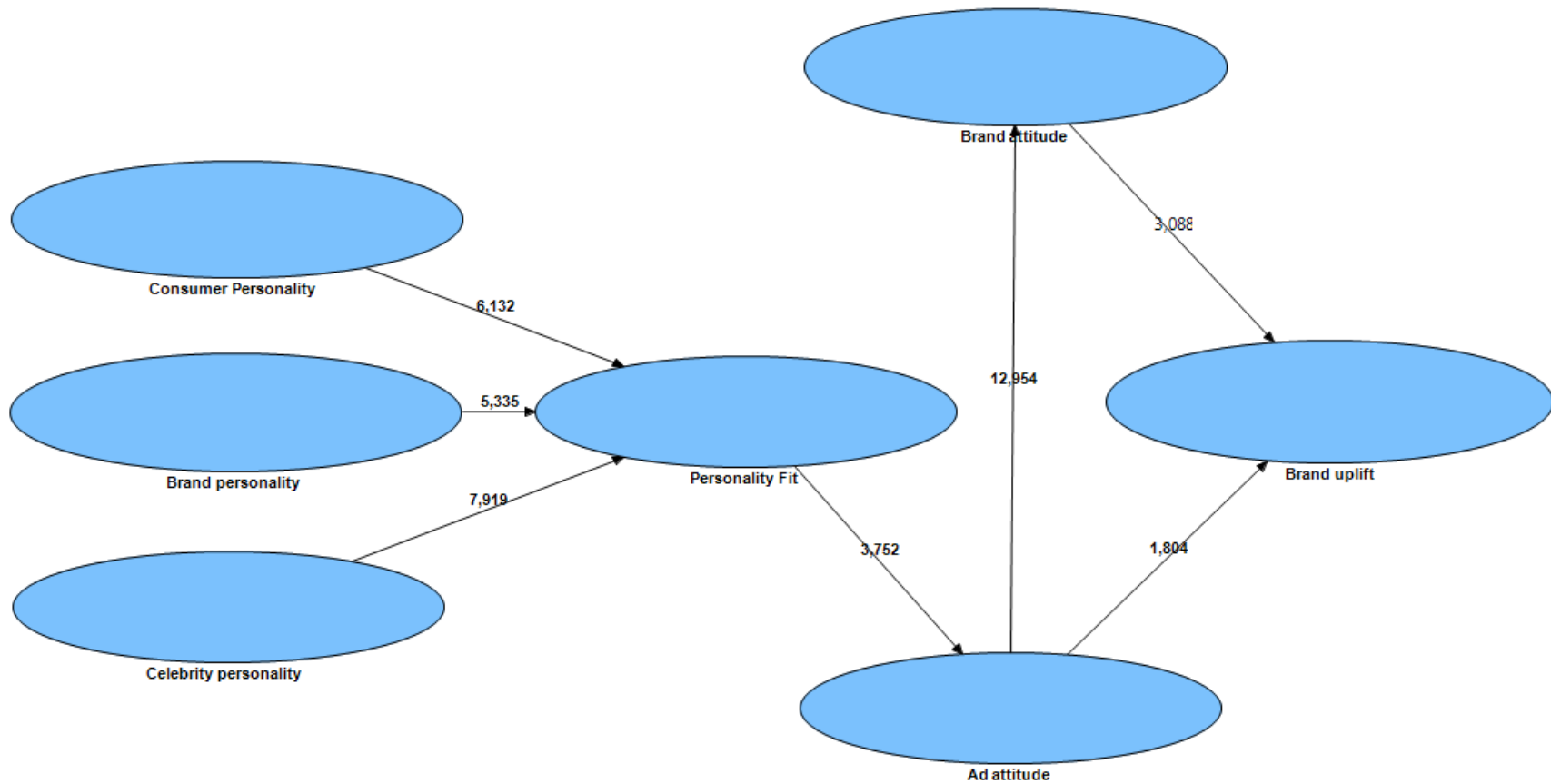
Can personality help solve the puzzle?

2.A1 CLOONEY - BOOTSTRAPPING (INVOLVEMENT REMOVED)



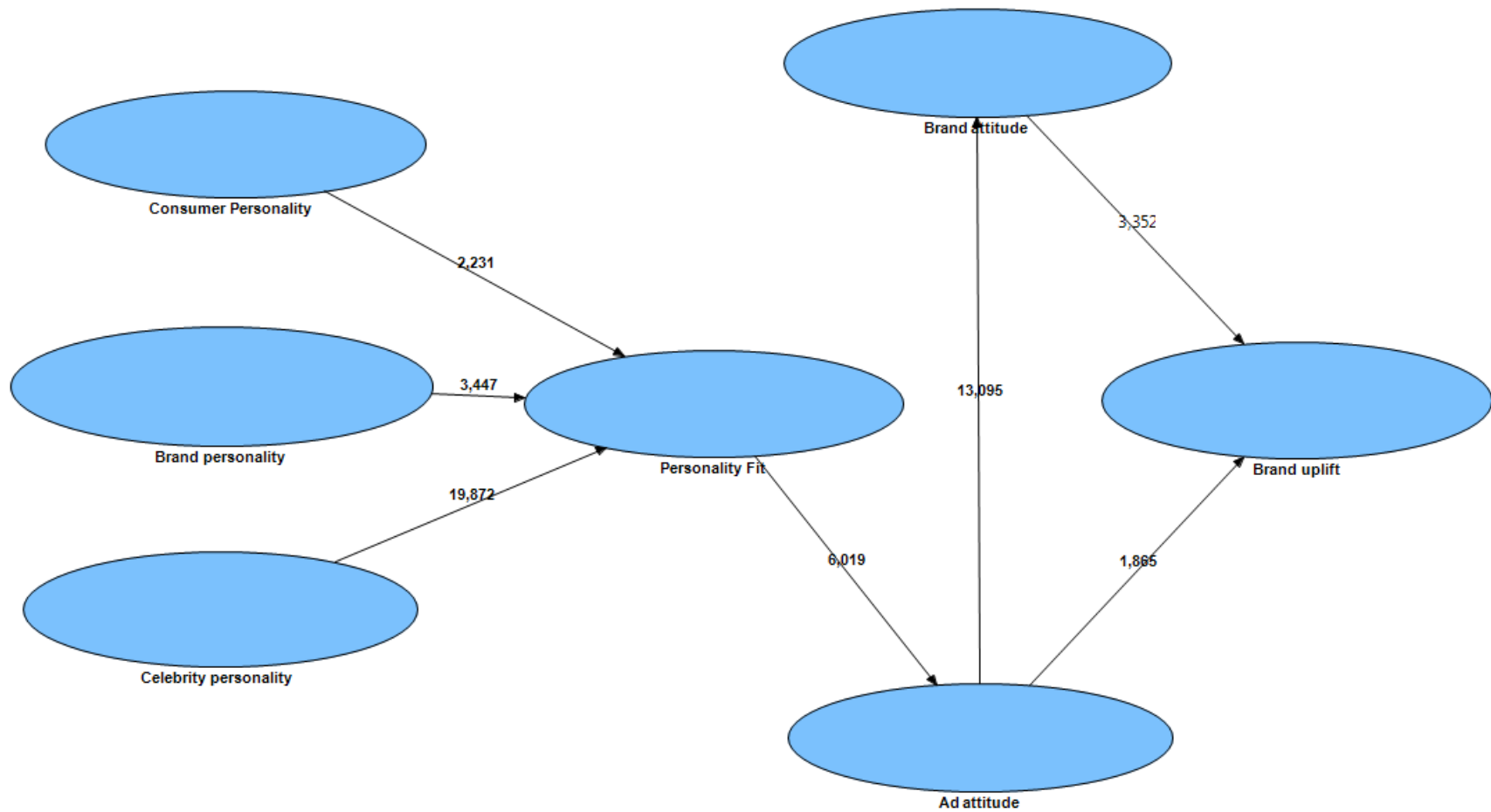
Can personality help solve the puzzle?

2.B1 HUGH GRANT - BOOTSTRAPPING (INVOLVEMENT REMOVED)



Can personality help solve the puzzle?

2.c1 JOHN SMITH - BOOTSTRAPPING (INVOLVEMENT REMOVED)



Can personality help solve the puzzle?

2.A2 GEORGE CLOONEY – TOTAL EFFECTS (INVOLVEMENT REMOVED)

| | Ad attitude | Brand attitude | Personality fit | Brand uplift |
|------------------------------|--------------------|-----------------------|------------------------|---------------------|
| Ad attitude | | 0,745 | | 0,577 |
| Brand Personality | 0,164 | 0,122 | 0,369 | 0,094 |
| Brand attitude | | | | 0,410 |
| Celebrity personality | 0,230 | 0,171 | 0,518 | 0,133 |
| Consumer personality | 0,150 | 0,112 | 0,338 | 0,087 |
| Personality fit | 0,444 | 0,331 | | 0,256 |

Can personality help solve the puzzle?

2.B2 HUGH GRANT – TOTAL EFFECTS (INVOLVEMENT REMOVED)

| | Ad attitude | Brand attitude | Personality Fit | Brand uplift |
|------------------------------|--------------------|-----------------------|------------------------|---------------------|
| Ad attitude | | 0,720 | | 0,504 |
| Brand attitude | | | | 0,377 |
| Brand personality | 0,130 | 0,093 | 0,337 | 0,065 |
| Celebrity personality | 0,229 | 0,165 | 0,596 | 0,116 |
| Consumer Personality | 0,136 | 0,098 | 0,354 | 0,069 |
| Personality Fit | 0,385 | 0,277 | | 0,194 |

Can personality help solve the puzzle?

2.C2 JOHN SMITH – TOTAL EFFECTS (INVOLVEMENT REMOVED)

| | Ad attitude | Brand attitude | Personality Fit | Brand uplift |
|------------------------------|--------------------|-----------------------|------------------------|---------------------|
| Ad attitude | | 0,778 | | 0,540 |
| Brand attitude | | | | 0,413 |
| Brand personality | 0,077 | 0,060 | 0,156 | 0,042 |
| Celebrity personality | 0,444 | 0,346 | 0,897 | 0,240 |
| Consumer Personality | 0,064 | 0,050 | 0,129 | 0,034 |
| Personality Fit | 0,495 | 0,385 | | 0,268 |

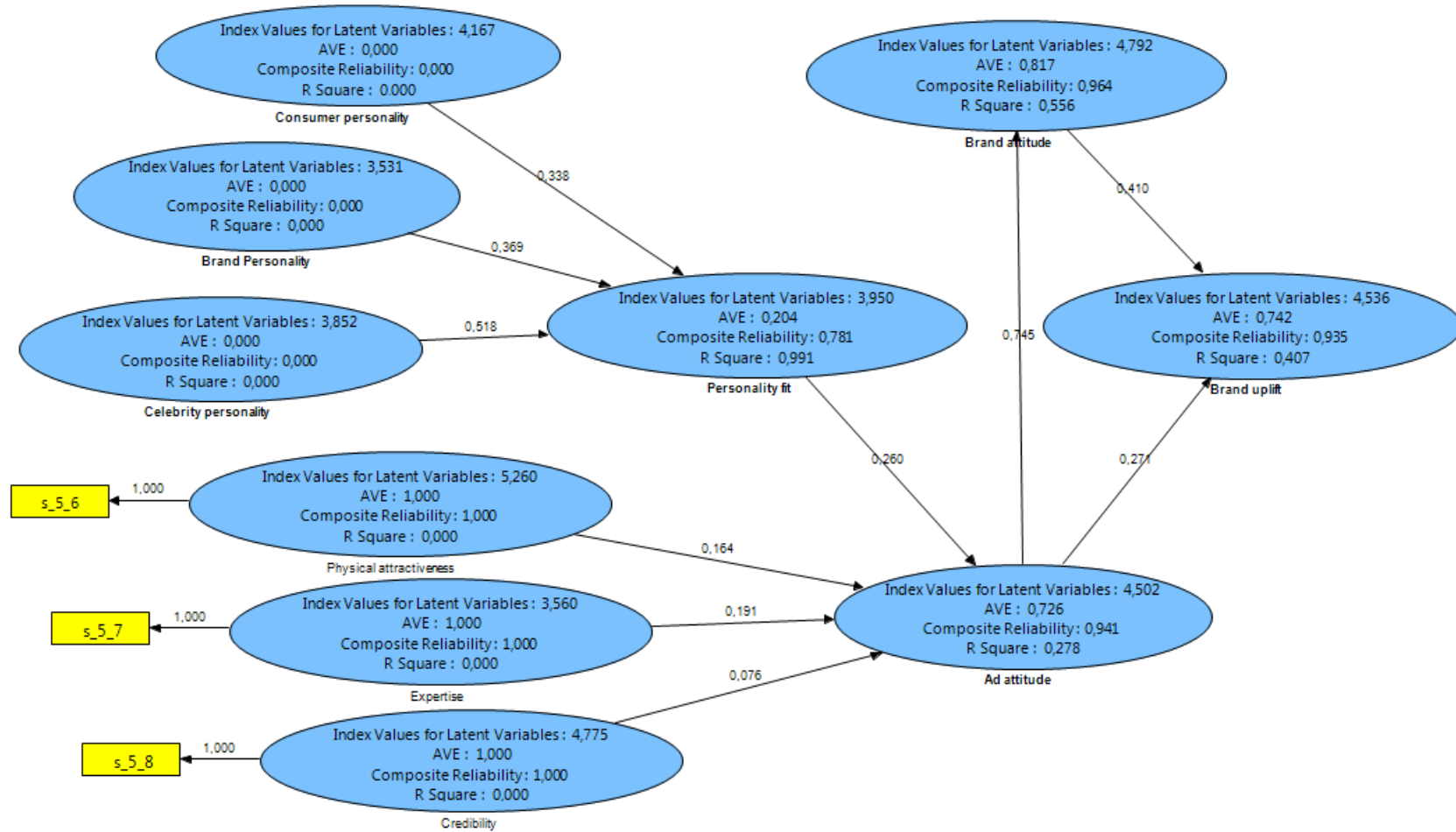
Nb. As it has been mentioned (in section 4) the personality fit of John Smith may not be valid as respondents have misunderstood the scale, which one should keep in mind while looking at the above.

Can personality help solve the puzzle?

E3. The estimated model (with Involvement removed, and the physical attractiveness, expertise and credibility added)

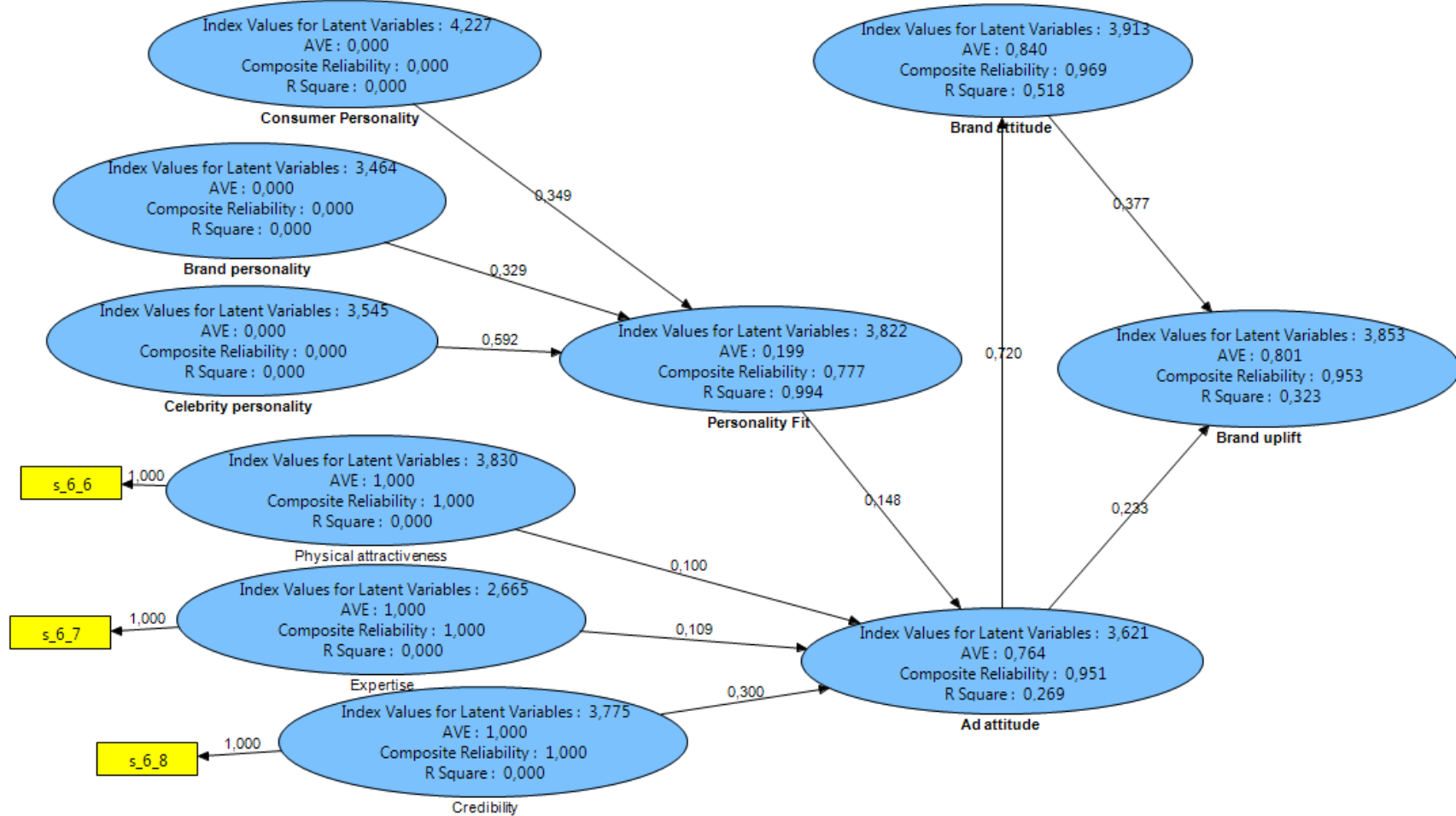
Can personality help solve the puzzle?

3.A GEORGE CLOONEY (INVOLVEMENT REMOVED, AND PHYSICAL ATTRACTIVENESS, EXPERTISE AND CREDIBILITY ADDED)



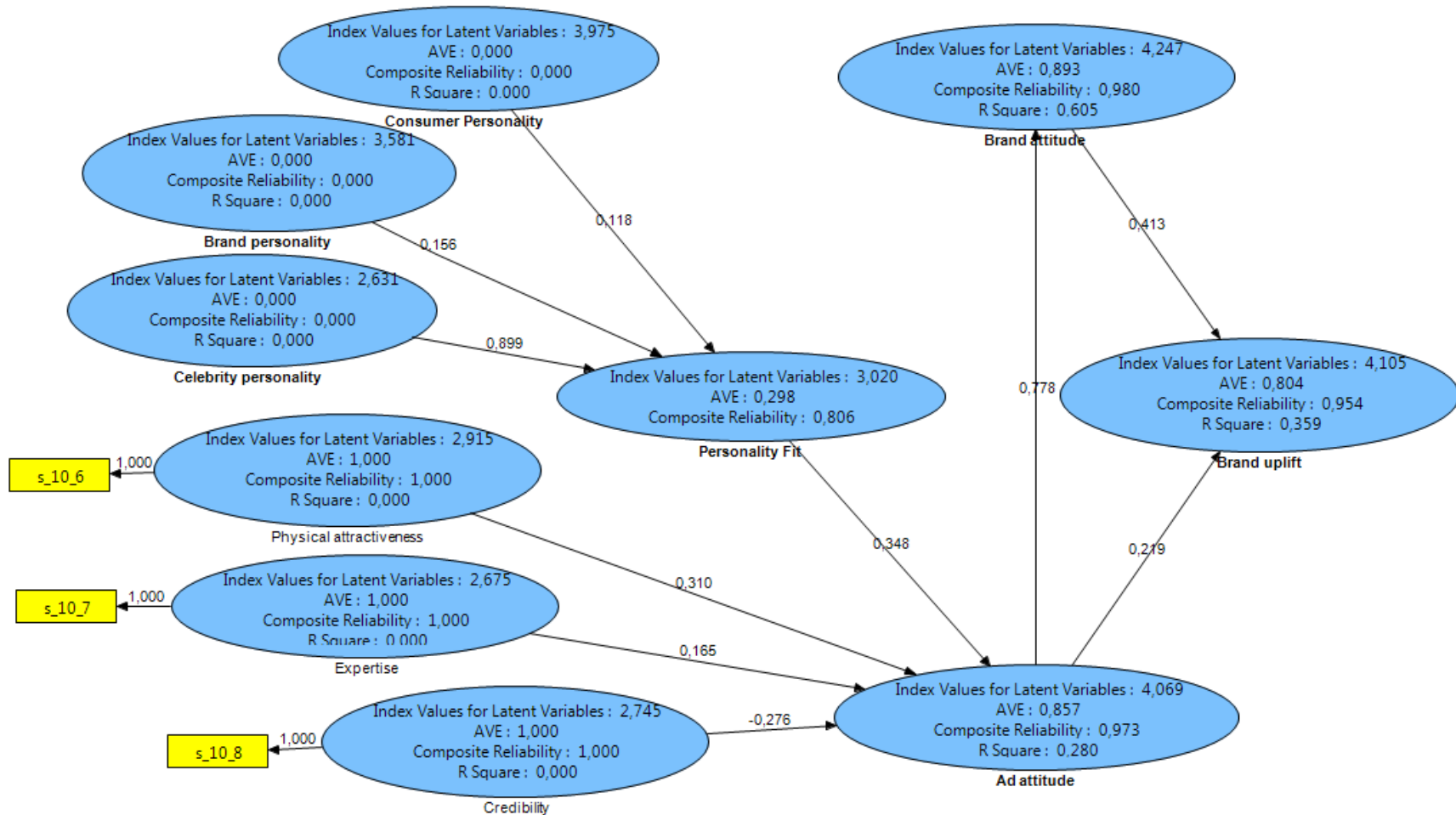
Can personality help solve the puzzle?

2. b. High Grant (Involvement removed, and physical attractiveness, expertise and credibility added)



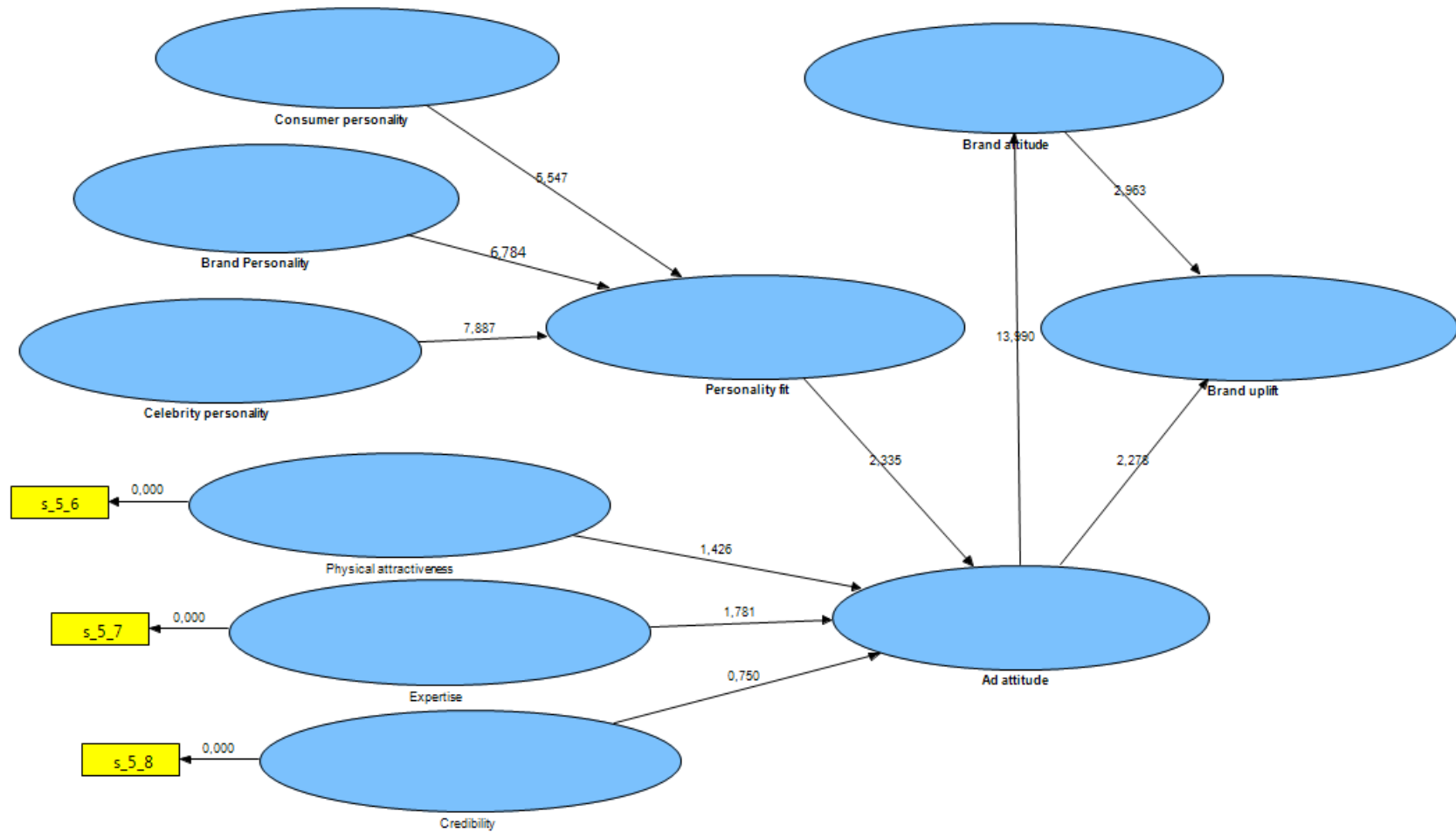
Can personality help solve the puzzle?

3.C JOHN SMITH (INVOLVEMENT REMOVED, AND PHYSICAL ATTRACTIVENESS, EXPERTISE AND CREDIBILITY ADDED)



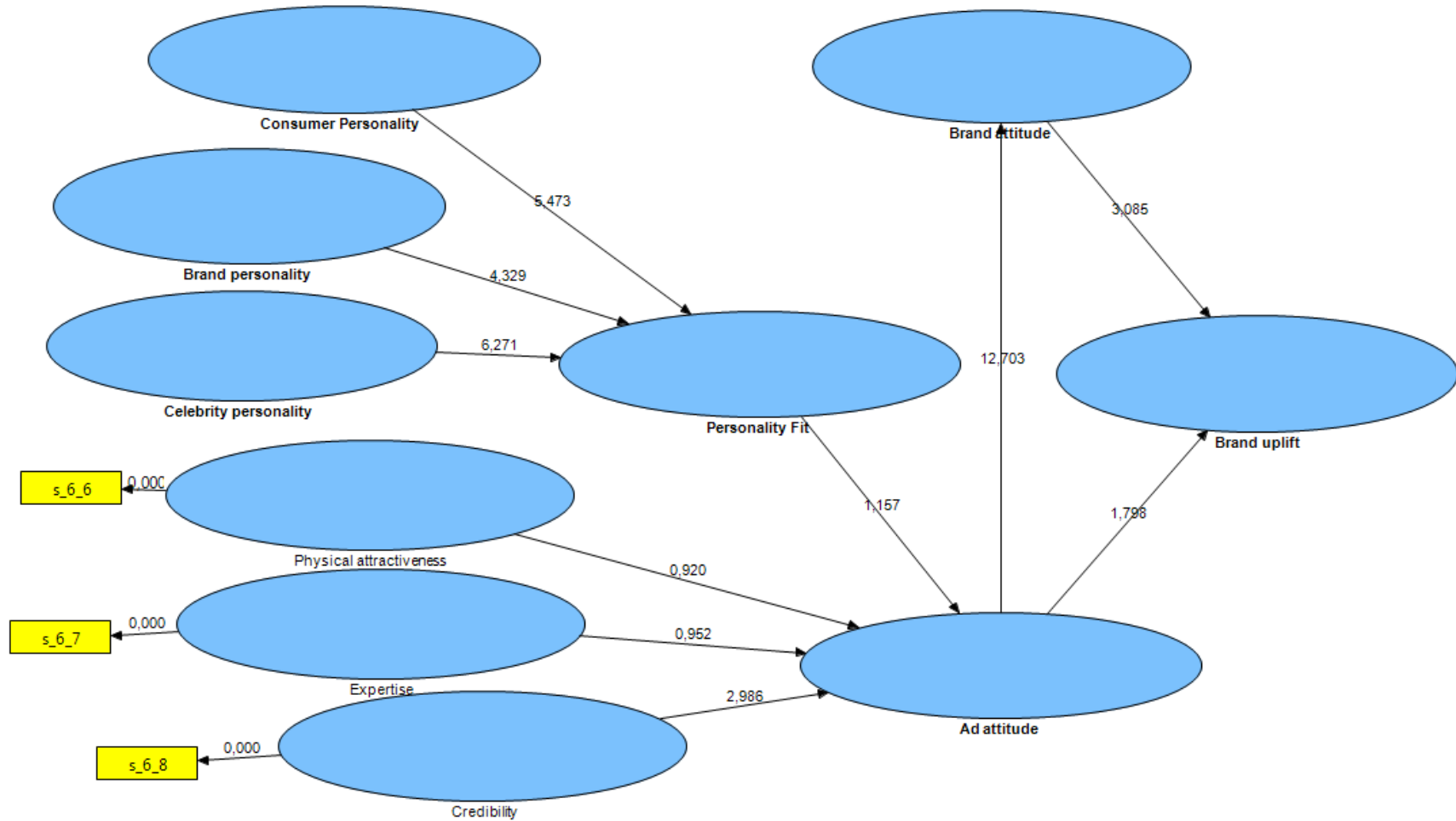
Can personality help solve the puzzle?

3.A1 GEORGE CLOONEY (INVOLVEMENT REMOVED, AND PHYSICAL ATTRACTIVENESS, EXPERTISE AND CREDIBILITY ADDED) - BOOTSTRAPPING



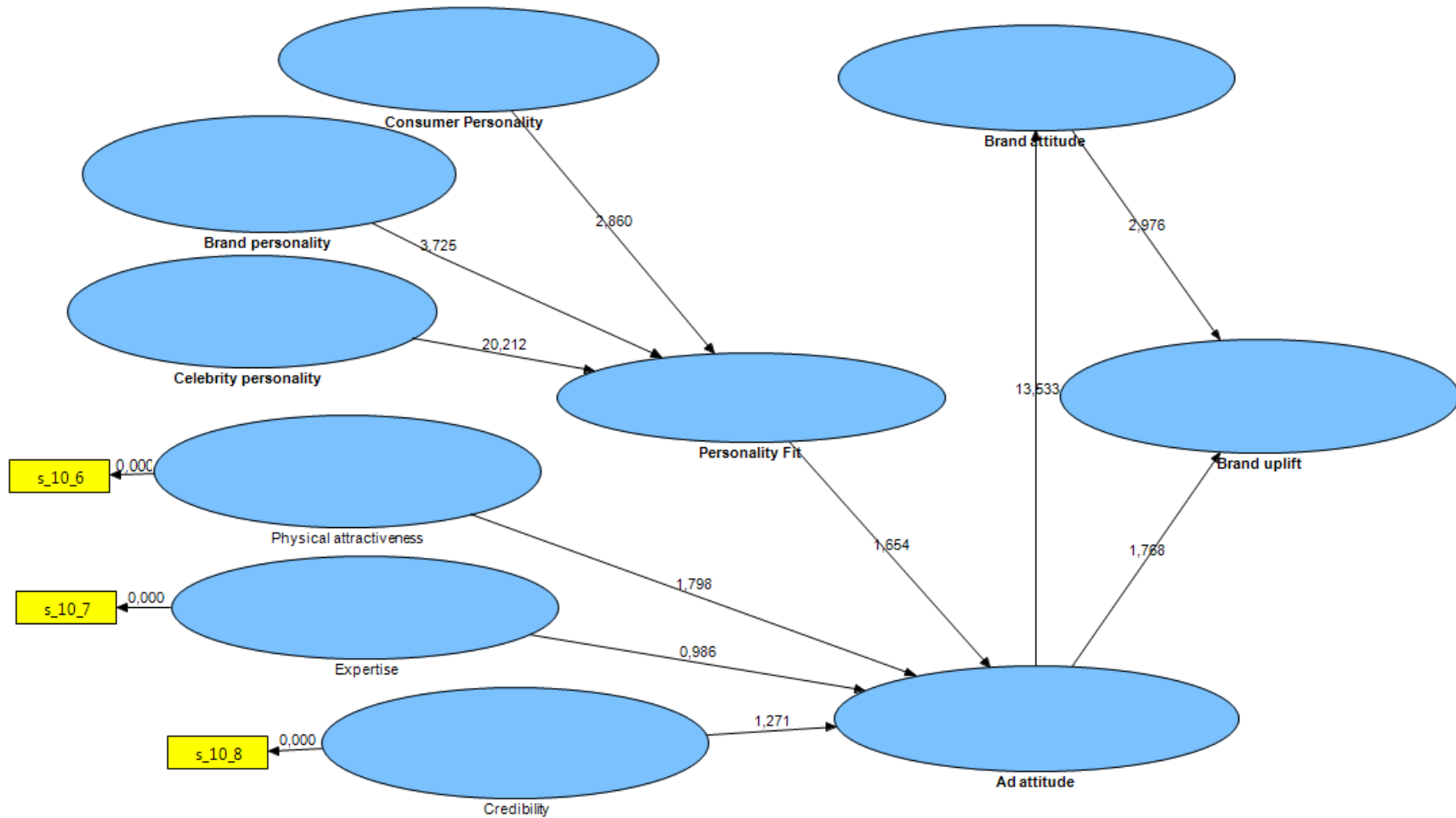
Can personality help solve the puzzle?

3.B1 HUGH GRANT (INVOLVEMENT REMOVED, AND PHYSICAL ATTRACTIVENESS, EXPERTISE AND CREDIBILITY ADDED) - BOOTSTRAPPING



Can personality help solve the puzzle?

3.c1 JOHN SMITH (INVOLVEMENT REMOVED, AND PHYSICAL ATTRACTIVENESS, EXPERTISE AND CREDIBILITY ADDED) - BOOTSTRAPPING



Can personality help solve the puzzle?

3.A2 GEORGE CLOONEY – TOTAL EFFECTS (INVOLVEMENT REMOVED + THE 3 EFFECTS ADDED)

| | Ad attitude | Brand attitude | Brand uplift |
|--------------------------------|--------------------|-----------------------|---------------------|
| Ad attitude | | 0,745 | 0,577 |
| Brand Personality | 0,097 | 0,073 | 0,056 |
| Brand attitude | | | 0,410 |
| Celebrity personality | 0,138 | 0,103 | 0,079 |
| Consumer personality | 0,092 | 0,068 | 0,053 |
| Credibility | 0,074 | 0,055 | 0,043 |
| Expertise | 0,192 | 0,143 | 0,111 |
| Personality fit | 0,261 | 0,194 | 0,150 |
| Physical attractiveness | 0,162 | 0,121 | 0,093 |

Can personality help solve the puzzle?

3.B2 HUGH GRANT – TOTAL EFFECTS (INVOLVEMENT REMOVED + THE 3 EFFECTS ADDED)

| | Ad attitude | Brand attitude | Brand uplift |
|--------------------------------|--------------------|-----------------------|---------------------|
| Ad attitude | | 0,720 | 0,505 |
| Brand attitude | | | 0,377 |
| Brand personality | 0,051 | 0,036 | 0,026 |
| Celebrity personality | 0,089 | 0,064 | 0,045 |
| Consumer Personality | 0,053 | 0,038 | 0,027 |
| Credibility | 0,298 | 0,214 | 0,150 |
| Expertise | 0,109 | 0,078 | 0,055 |
| Personality Fit | 0,150 | 0,108 | 0,076 |
| Physical attractiveness | 0,099 | 0,072 | 0,050 |

Can personality help solve the puzzle?

3.C2 JOHN SMITH – TOTAL EFFECTS (INVOLVEMENT REMOVED + THE 3 EFFECTS ADDED)

| | Ad attitude | Brand attitude | Brand uplift |
|--------------------------------|--------------------|-----------------------|---------------------|
| Ad attitude | | 0,778 | 0,540 |
| Brand attitude | | | 0,413 |
| Brand personality | 0,055 | 0,043 | 0,030 |
| Celebrity personality | 0,309 | 0,240 | 0,167 |
| Consumer Personality | 0,045 | 0,035 | 0,025 |
| Credibility | -0,273 | -0,213 | -0,148 |
| Expertise | 0,166 | 0,129 | 0,089 |
| Personality Fit | 0,344 | 0,268 | 0,186 |
| Physical attractiveness | 0,310 | 0,241 | 0,167 |

Nb. As it has been mentioned (in section 4) the personality fit of John Smith may not be valid as respondents have misunderstood the scale, which one should keep in mind while looking at the above.

Can personality help solve the puzzle?

E4. Importance of 'other factors' on celebrity endorsement

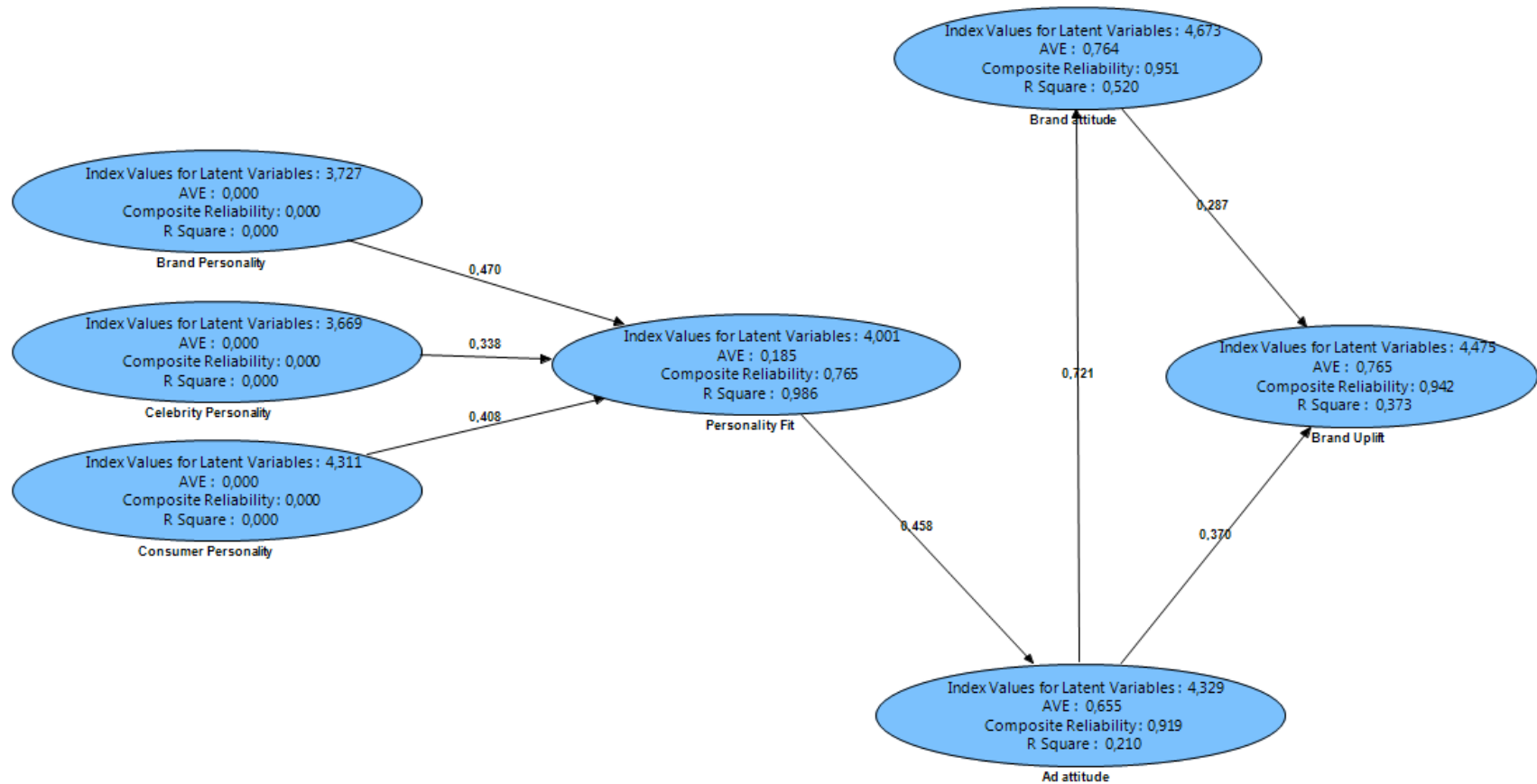
| | Avg. Score (out of 7) | Avg. Score (Index 100) |
|---------------------------------|--------------------------|---------------------------|
| Physical attractiveness | 5.5 | 79 |
| Expertise (in what is endorsed) | 4.8 | 69 |
| Personality | 5.9 | 84 |
| Credibility | 5.8 | 83 |

Can personality help solve the puzzle?

E5. The estimated model (only including male respondents)

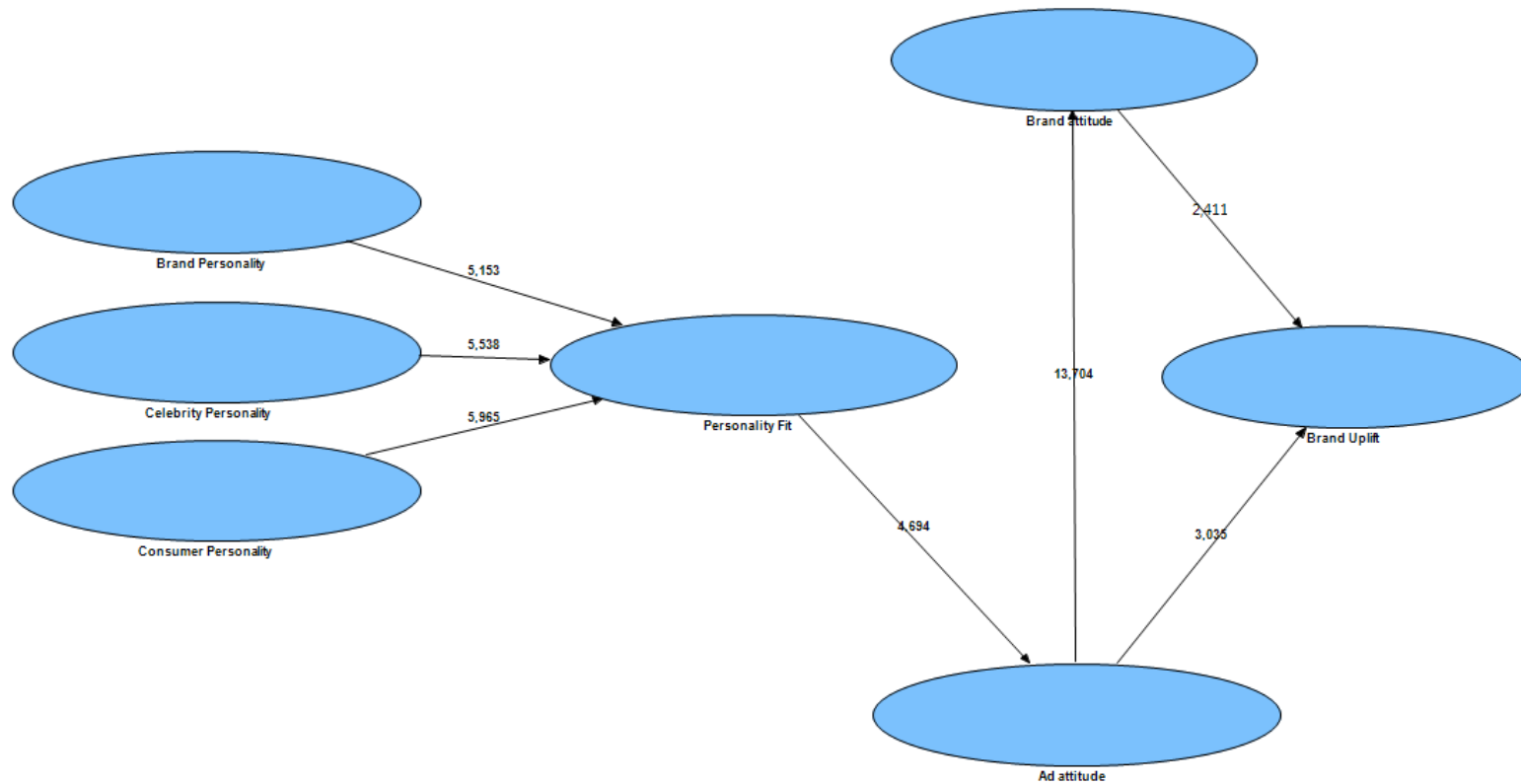
Can personality help solve the puzzle?

5.A – GEORGE CLOONEY (ONLY MALE RESPONDENTS INCLUDED)



Can personality help solve the puzzle?

5.A1 GEORGE CLOONEY BOOTSTRAPPING (ONLY MALE RESPONDENTS INCLUDED)



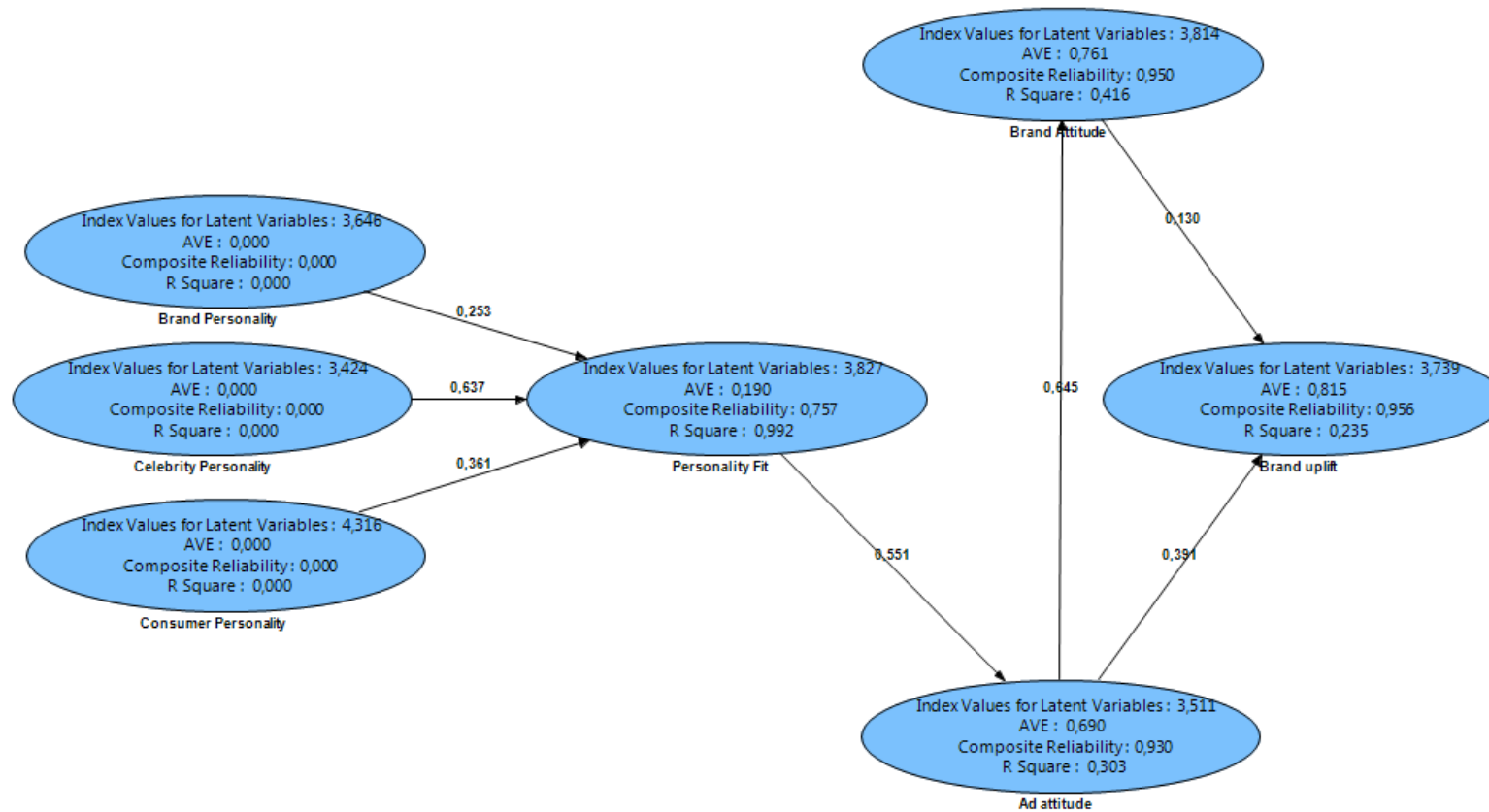
Can personality help solve the puzzle?

5.A2 GEORGE CLOONEY TOTAL EFFECTS (ONLY MALE RESPONDENTS INCLUDED)

| | Ad attitude | Brand attitude | Brand Uplift |
|---|------------------------|---------------------------|-------------------------|
| Ad attitude | | 0,722 | 0,577 |
| Brand Personality | 0,206 | 0,149 | 0,119 |
| Brand attitude | | | 0,287 |
| Celebrity Personality | 0,148 | 0,107 | 0,086 |
| Consumer Personality | 0,179 | 0,129 | 0,103 |
| Involvement with brand | | 0,007 | 0,002 |
| Involvement with celebrity | 0,061 | 0,044 | 0,035 |
| Personality Fit | 0,439 | 0,317 | 0,253 |

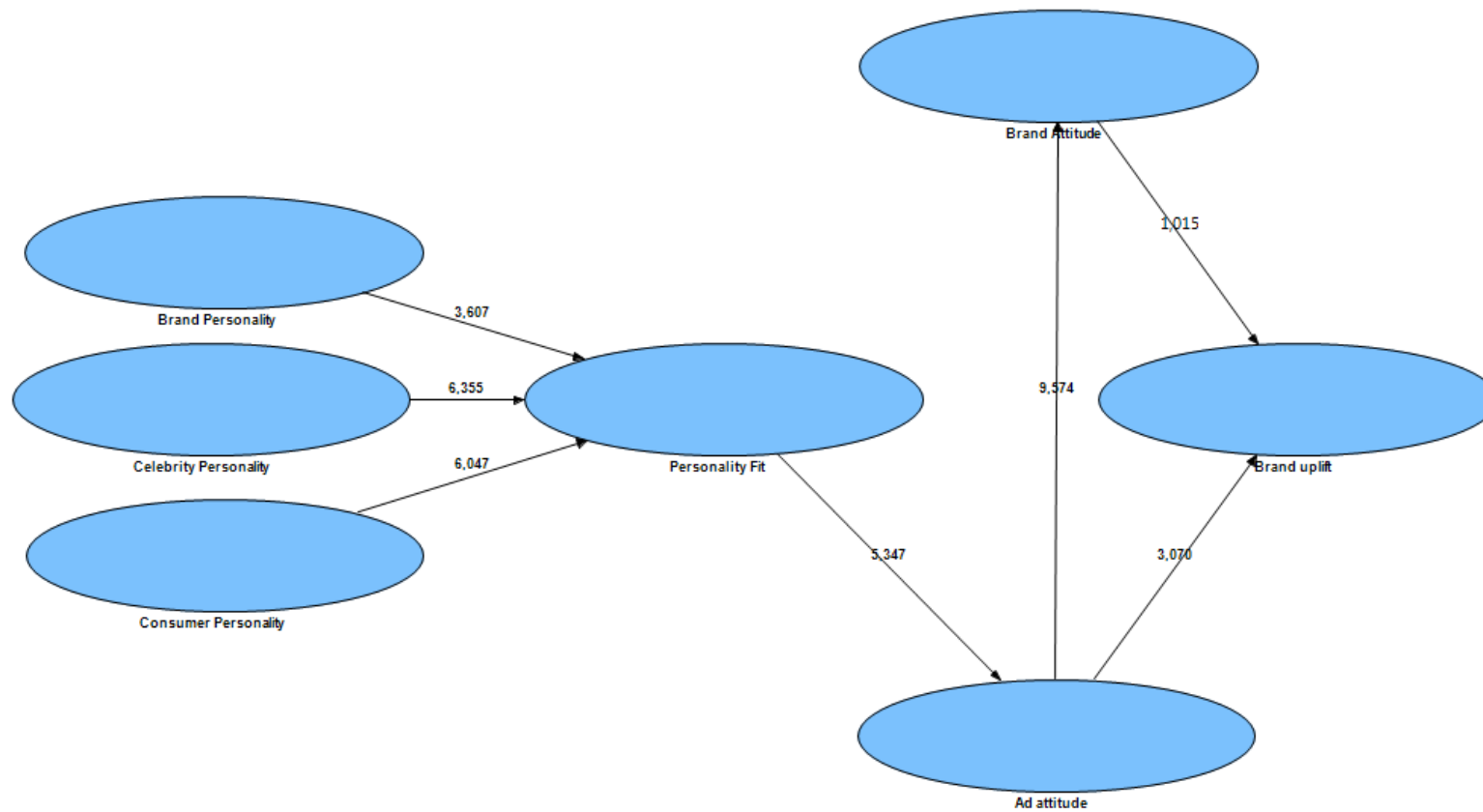
Can personality help solve the puzzle?

5.B HUGH GRANT (ONLY MALE RESPONDENTS INCLUDED)



Can personality help solve the puzzle?

5.B1 HUGH GRANT BOOTSTRAPPING (ONLY MALE RESPONDENTS INCLUDED)



Can personality help solve the puzzle?

5.B2 HUGH GRANT TOTAL EFFECTS (ONLY MALE RESPONDENTS INCLUDED)

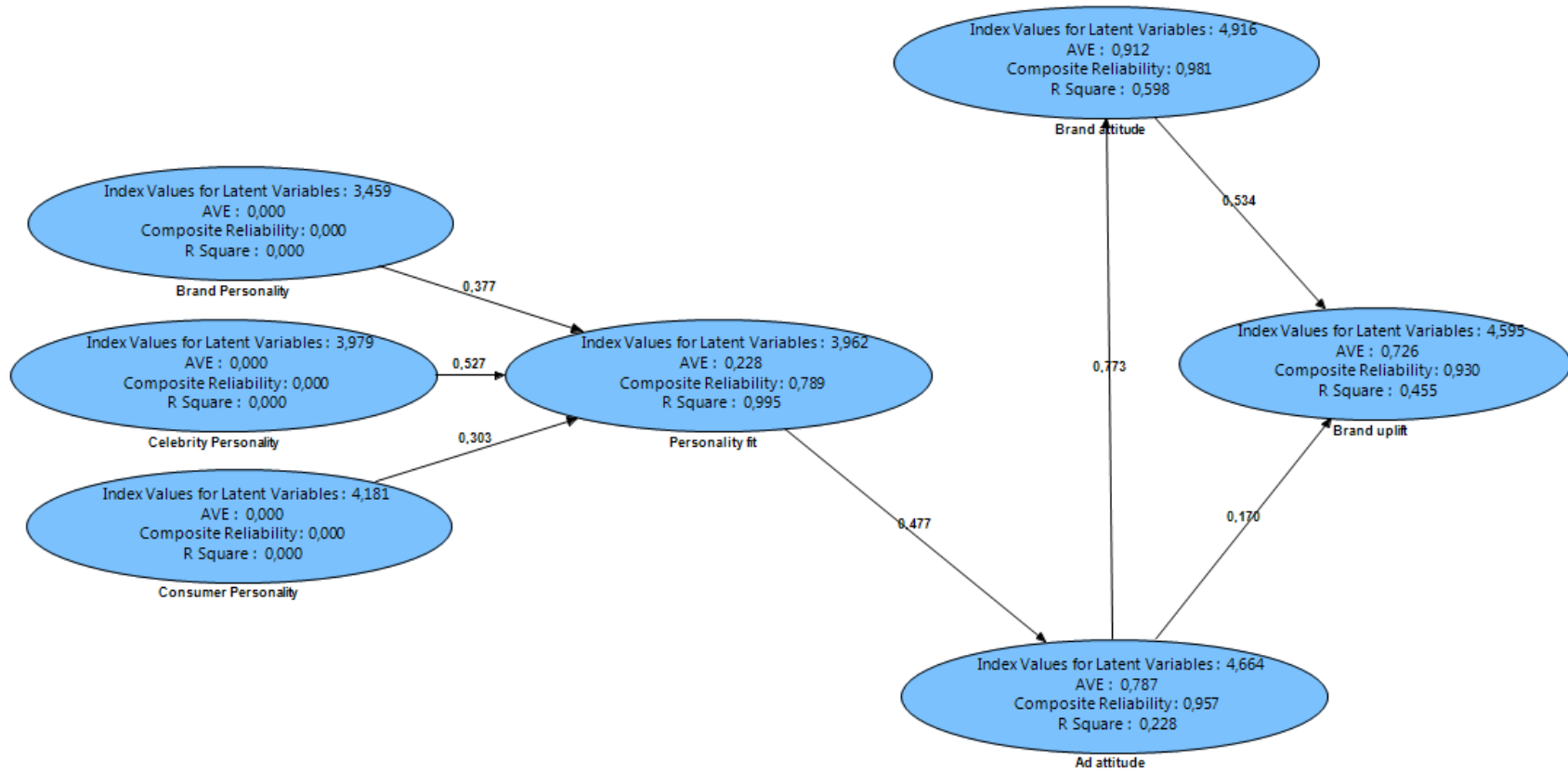
| | Ad attitude | Brand Attitude | Brand uplift |
|---|------------------------|---------------------------|-------------------------|
| Ad attitude | | 0,645 | 0,474 |
| Brand Attitude | | | 0,130 |
| Brand Personality | 0,131 | 0,085 | 0,062 |
| Celebrity Personality | 0,331 | 0,213 | 0,157 |
| Consumer Personality | 0,187 | 0,121 | 0,089 |
| Involvement with brand | | -0,037 | - 0,005 |
| Involvement with celebrity | 0,094 | 0,060 | 0,044 |
| Personality Fit | 0,519 | 0,335 | 0,246 |

Can personality help solve the puzzle?

E6. The estimated model (only including female respondents)

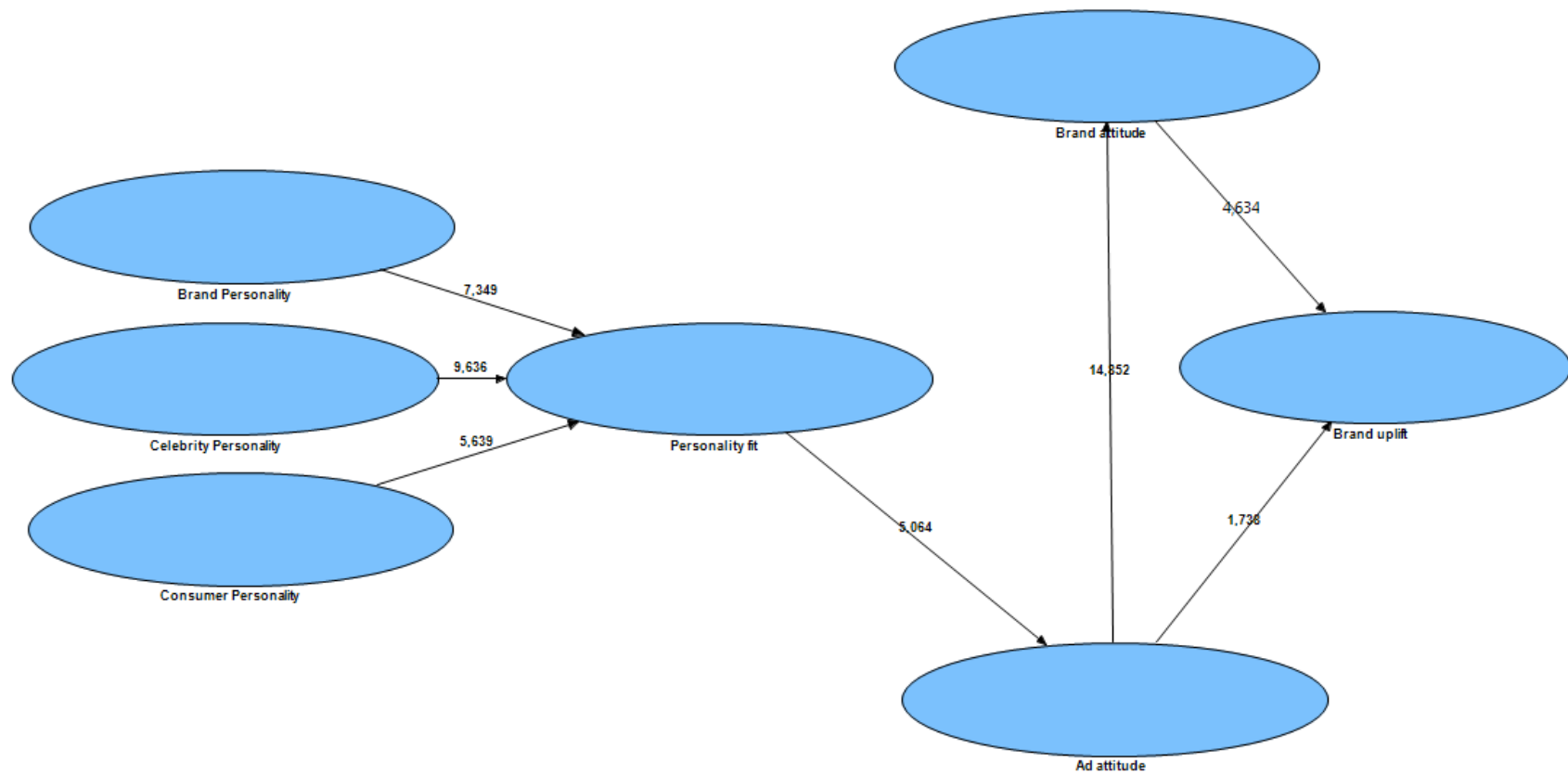
Can personality help solve the puzzle?

6.A – GEORGE CLOONEY (ONLY FEMALE RESPONDENTS INCLUDED)



Can personality help solve the puzzle?

6.A1 – GEORGE CLOONEY BOOTSTRAPPING (ONLY FEMALE RESPONDENTS INCLUDED)



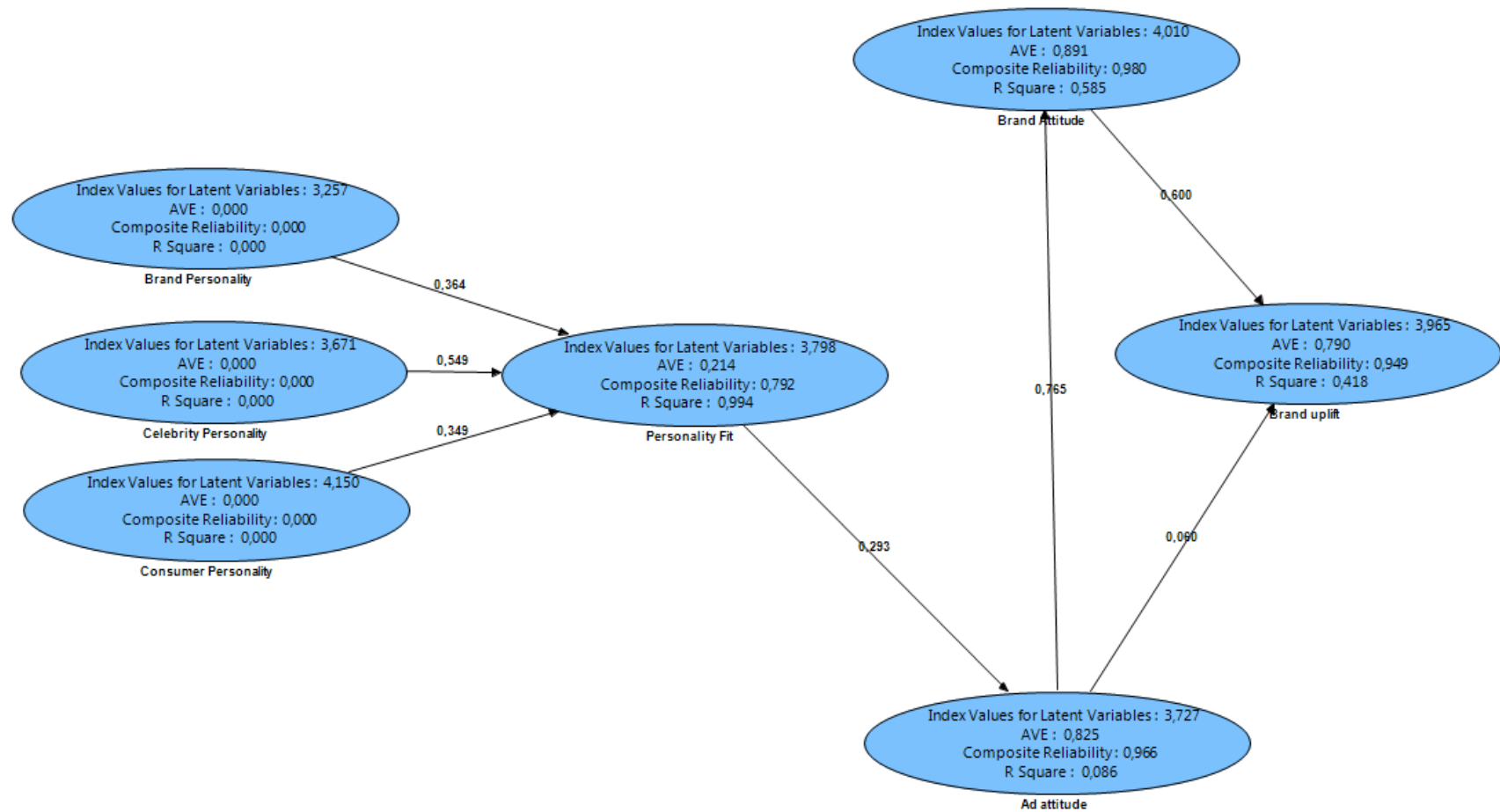
Can personality help solve the puzzle?

6.A2 – GEORGE CLOONEY TOTAL EFFECTS (ONLY FEMALE RESPONDENTS INCLUDED)

| | Ad attitude | Brand attitude | Brand uplift |
|-----------------------------------|--------------------|-----------------------|---------------------|
| Ad attitude | | 0,770 | 0,581 |
| Brand Personality | 0,188 | 0,145 | 0,109 |
| Brand attitude | | | 0,534 |
| Celebrity Personality | 0,263 | 0,202 | 0,153 |
| Consumer Personality | 0,151 | 0,116 | 0,088 |
| Involvement with brand | | 0,052 | 0,028 |
| Involvement with celebrity | -0,051 | -0,040 | - 0,030 |
| Personality fit | 0,498 | 0,384 | 0,290 |

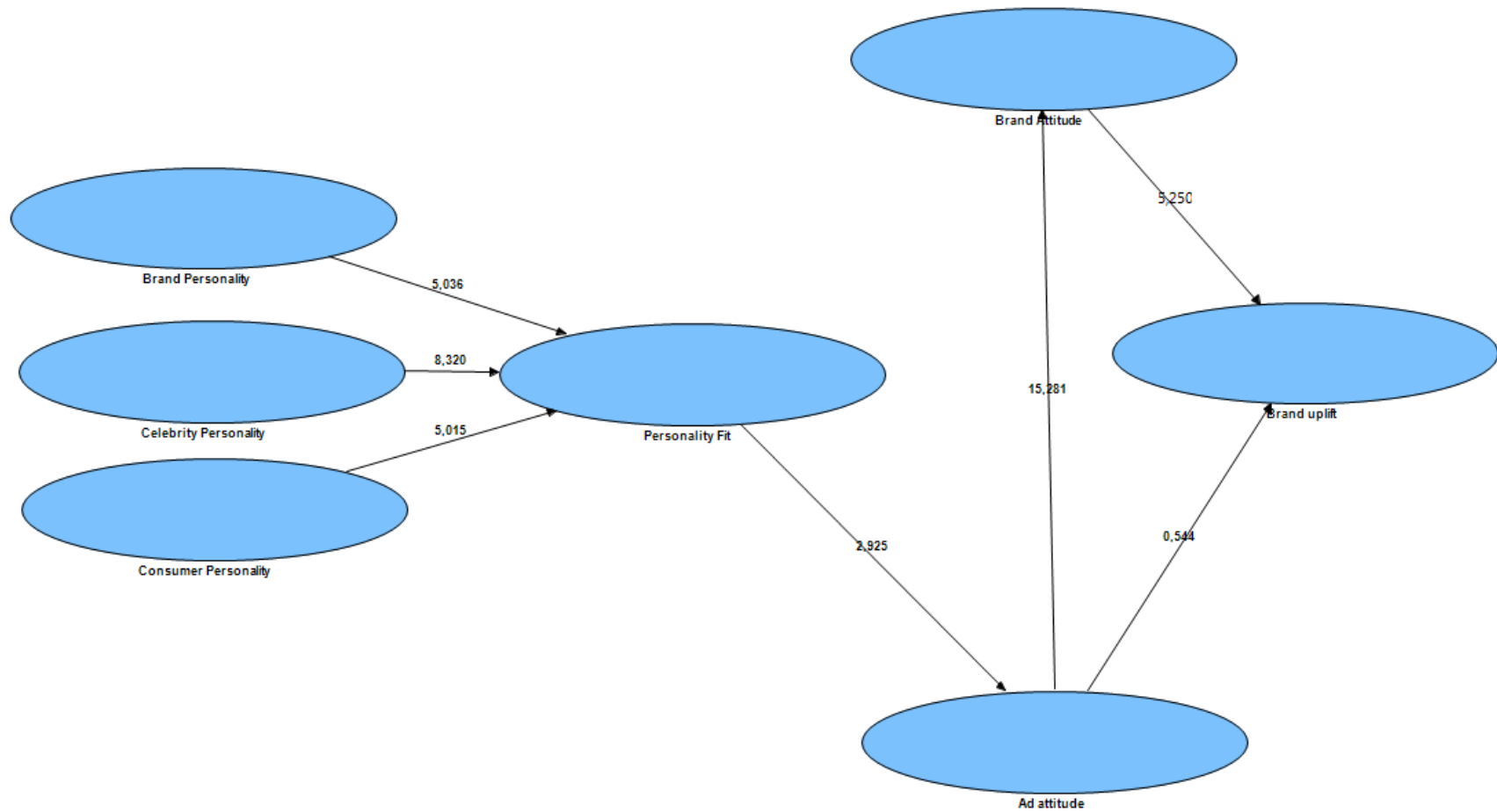
Can personality help solve the puzzle?

6.B – HUGH GRANT (ONLY FEMALE RESPONDENTS INCLUDED)



Can personality help solve the puzzle?

6.B1 – HUGH GRANT BOOTSTRAPPING (ONLY FEMALE RESPONDENTS INCLUDED)



Can personality help solve the puzzle?

6.B2 – HUGH GRANT TOTAL EFFECTS (ONLY FEMALE RESPONDENTS INCLUDED)

| | Ad attitude | Brand Attitude | Brand uplift |
|---|------------------------|---------------------------|-------------------------|
| Ad attitude | | 0,766 | 0,519 |
| Brand Attitude | | | 0,600 |
| Brand Personality | 0,108 | 0,083 | 0,056 |
| Celebrity Personality | 0,163 | 0,125 | 0,085 |
| Consumer Personality | 0,104 | 0,079 | 0,054 |
| Involvement with brand | | 0,117 | 0,070 |
| Involvement with celebrity | -0,009 | -0,007 | - 0,005 |
| Personality Fit | 0,297 | 0,227 | 0,154 |

Can personality help solve the puzzle?