MSOCSC IN SERVICE MANAGEMENT
KATHRINE ELISABETH ENNE JENSEN (114776)
SOPHIE-AMALIE PEDERSEN (114575)

MASTER THESIS
16TH OF SEPTEMBER 2019
112 PAGES / 173.299 CHARACTERS
SUPERVISOR ALEXANDER JOSIASSEN

COPENHAGEN BUSINESS SCHOOL

ABSTRACT

The purpose of this dissertation is to conduct an explorative study of consumers' perception of a brand's use of influencer marketing.

As influencer marketing is increasingly exploited on the social media platform Instagram, more and more companies allocate greater resources to this marketing channel. With this, the number of influencers on Instagram and the use of influencers as promotion channels for brands, inevitably increased. Due to this, extensive usage of influencer marketing for brands, can potentially distort the transparency and authenticity of advertisements on social media, for the consumer.

In order to investigate this topic further, this thesis has chosen to focus on the brand Daniel Wellington, that is renowned for their use of influencer marketing on Instagram. This is researched through five different types of influencers and their partnerships with the brand. The research aims to answer how the use of influencer marketing affects the source credibility in a partnership with Daniel Wellington, from a consumers' perspective.

The overall theoretical framework for this thesis is based on two main theories; *A New Brand Personality Measure* (Geuens, Weijters & De Wulf, 2007) and *The Source Credibility* theory (Hovland, Janis & Kelley, 1953). The research aims to combine the two theories in order to identify a potential correlation. This is done by applying *A New Brand Personality Measure* model onto influencers; resulting in *influencer personality*. This can be done as influencers increasingly are perceived as brands.

The methodological approach for this thesis builds on preliminary qualitative focus groups followed by a quantitative survey in the primary stage of the research. The two focus groups were conducted in order to gather overall assumptions regarding the topics, and through these, create hypotheses to be tested based on the quantitative research.

The results indicate that the individual influencer's *influencer* personality, affects the level of source credibility in their partnership with Daniel Wellington. Additionally, results suggest that the fit between influencer personality and brand personality dimensions positively affects the consumers' perceived level of source credibility. Therefore, this thesis concludes, that in the use of influencer marketing, an aligning fit, between the influencer personality and Daniel Wellington's brand personality, positively affects the consumers' perceived level of the partnerships' source credibility.

TABLE OF CONTENTS

OVERVIEW OF TABLES

OVERVIEW OF FIGURES

OVERVIEW OF ILLUSTRATIONS

OVERVIEW OF GRAPHS

1. INTRODUCTION

The continuous development in technology causes innovative actions in different sectors affected by the changes. The development of the Web 2.0 entailed the creation and sharing of interactive relations between people online (O'Reilly, 2005). The platforms allowed two-way communication and relied on user-generated content on forums, blogs etc. (ibid). This was the beginning of social media.

Hereafter, many different social media platforms have been prominent throughout the years as they cover different needs for the user and depend on the technology and society trends (Clement, 2019). Some of the recognized social media platforms are LinkedIn, Twitter, Facebook, SnapChat, YouTube and Instagram (ibid). Social media connects communities and people that are geographically scattered and allows convenient communication. This has increased the opportunities of collaborations worldwide (Holt, 2016).

With social media followed digital marketing, and the use of social media as a marketing tool has increased among companies in all types of industries. In 2018, more than 90% of all medium and large companies had used social media as a part of their marketing strategy for the past five years or longer (Quesenberry, 2018). Social media has changed the way companies brand themselves and their products, and it has created a shift in focus from traditional marketing to various ways of digital marketing. Examples of digital marketing are social media advertisements and influencer marketing (O'Brien, 2019). Social media advertisements are targeted to potential consumers on social media platforms. The selection occurs through algorithms when consumers have searched online for certain products or services. While, influencer marketing allows companies to use relevant private users as advertisers through paid partnerships and as ambassadors (Mathew, 2018). Through this, the company can reach the audience of the influencer and potential future customers (ibid).

Influencer marketing has been prominent on Instagram (Hellenkemper, 2019). Instagram is one of the social media platforms that has grown significantly since its beginning in 2010, and it has 1 billion monthly active users in 2019 (ibid). The increased awareness has attracted both private and professional users. This has resulted in Instagram being the dominant platform for influencer marketing, as 78% of all influencers prefer Instagram as the social media platform for partnerships with brands (Enberg 2018). Furthermore, 39% of all Instagram accounts today are active users with more than 15.000 followers, which characterizes them as influencers as they have a large audience

(Droesch 2019). However, some profiles on Instagram with a lower number of followers are also characterized as influencers (ibid).

This has resulted in an increased demand within companies to add branded content posts, such as influencer marketing into their marketing strategies (Rueb, 2019). Through this, brands have an opportunity to reach a larger audience through the influencers' followers, and create awareness about their brand and products, and increase sales (ibid). With this increased demand from companies, influencers have become increasingly aware of their role in a partnership and the importance of professionality (Audrezet & de Kerviler, 2019). Because of this, more influencers are perceived as brands themselves and brand ambassadors for their partners rather than just a marketing channel (ibid).

However, the commercialization of Instagram can potentially interfere with the consumers' perception of the brand and the credibility of the partnership. Different factors can motivate the influencers such as a financial advantage when promoting brands and products, or an increase in their visibility and number of followers (Carr & Hayes, 2014).

1.1. PROBLEM STATEMENT

Companies are predicted to increase their spending on social media marketing from 12% of their marketing budget in 2018, to 20,5% of their total marketing budget, within the next four years (Moorman, 2018). While most companies have incorporated the use of influencer marketing in their marketing strategies, some companies have made influencer marketing their main marketing channel. For some of these companies, this has been the root of a fast success and rapid growth. Examples of such companies are the American clothing brand *Fashion Nova*, the Australian teeth-whitening product brand *HiSmile*, and the Swedish watch and jewellery company *Daniel Wellington* (Gilchrist, 2018 and Hanbury, 2018 and Gilliland, 2019).

Especially, Daniel Wellington has for years been in the spotlight with their social media strategy and is considered a front runner brand for influencer marketing (Gilliland, 2019). The brand has gained great success and created enormous global awareness through the use of influencers (Pulvirent, 2015). Daniel Wellington was in 2018, the brand that had been mentioned the most times by influencers on Instagram and therefore it is considered an influencer-based brand (Mottola, 2016).

The idea of promoting through an influencer's Instagram page is to create greater authenticity than promotions directly from a brand, as the audience see the product in use by a real consumer (Rueb, 2019). Authenticity allows the audience to believe that the partnership between the promoted product or brand and the influencer is legitimate and sincere. Therefore, the promotion will appear more as a friendly recommendation rather than an advertisement (Subramanian, 2019).

Due to the rapid growth of influencer marketing on Instagram, Instagram users are becoming more aware of the means of influencer marketing and hereby also the potential lack of authenticity of a brand and influencer collaboration (Raedts, 2019). This leads to Instagram users becoming increasingly sceptical towards the authenticity of promoted posts (ibid). Because of this, it has become increasingly important for brands to partner up with influencers that are seemingly authentic users of their products. This can affect the consumers' perception of the influencer as being a potential user of the product, and hereby create trustworthy content (ibid).

The last couple of years, laws have been introduced in multiple countries world-wide. The aim has been to encourage transparency and make it easier for Instagram users to differentiate between influencers' private content and recommendations, and paid brand collaborations (Gilliland, 2019). Influencers are now forced to include hashtags such as #ad or #spons, on sponsored content posts (ibid).

Brands using an extensive amount of different types of influencers aim to create rapid and global awareness, however the focus appears to be more on sales volume than on the actual fit and authenticity of the partners they collaborate with. Daniel Wellington is a brand, that despite their great success, recently have been criticised for an exaggerated use of influencer marketing and branding (Tyagi, 2017). This is specially through their large amount of promotion codes, user generated content and sponsorships (ibid).

Daniel Wellington's use of influencer marketing leads to an increased interest in researching whether consumers consider the types of influencers used in their marketing fitting in a partnership. Furthermore, it is considered relevant to investigate the link between the fit of brand and influencer personalities, and how consumers perceive the collaborations' credibility.

1.2. RESEARCH QUESTION

How does the use of influencer marketing affect the source credibility in a partnership with Daniel Wellington, from a consumers' perspective?

1.2.1. SUB QUESTIONS

1. How does influencer personality affect source credibility, in a partnership with Daniel Wellington, from a consumers' perspective?

2. How does the fit between influencer personality and brand personality affect the level of source credibility?

3. Which type of influencer is the best fit for Daniel Wellington?

1.3. PURPOSE OF DISSERTATION

The purpose of this dissertation is to research consumers' perception of influencer marketing on Instagram. The focus of this research is the brand Daniel Wellington, due to their use of influencer marketing. This thesis will aim to understand the fit between influencer personality and brand personality. Furthermore, it will investigate the fit's potential effect on source credibility in a partnership between Daniel Wellington and influencers. Additionally, the thesis will uncover if, and how, different types of influencers fit with Daniel Wellington, in a partnership.

Finally, the thesis will provide a solutional framework for companies, to identify influencers who fit with their brand.

1.4. ABBREVIATIONS

The following abbreviations, presented in table 1, will be applied from now on in this thesis.

Daniel Wellington	DW
Influencers in relation to one of the specific selected influencers in the study, e.g. Influencer 1 = IF1	IF
Source credibility	SC

Table 1, abbreviations - own making.

1.5. DELIMITATION AND SCOPE

Delimitations have been made for this thesis which defines the scope of the research. This thesis will focus on the social media platform Instagram and therefore the research will be focusing solely on Instagram consumers' point of view. This is done to ensure, that the respondents and participants in the primary data collection have been exposed to influencer marketing. The research will use the Swedish watch and jewellery brand Daniel Wellington as a case example throughout the entire project and focus on five different influencers that previously have collaborated with the brand in a partnership.

As Daniel Wellington does not appear to have a target group limited by demographics, it has been considered irrelevant to limit this project by this.

1.6. DEFINITION OF CONCEPTS

This section will clarify the different terms used throughout the thesis, to ensure that the concepts are clear and correctly understood.

1.6.1. DANIEL WELLINGTON

Daniel Wellington is a Swedish company that was founded in 2011. The company designs and manufactures watches sold worldwide, and the company recently started to design and manufacture

bracelets and rings as well. In 2017 Daniel Wellington was announced the fastest growing private company in Europe, between the years 2013 and 2015 (Kinasih, 2017).

1.6.2. INFLUENCERS

Influencers are individuals on social media platforms with a fanbase, which enables them to reach a broad audience. Here they are able to *influence* people through their social media profiles (Dada, 2017). This could be through a blog, vlog, twitter profile etc. (ibid).

However, this paper focuses solely on the influencers on Instagram. Influencers typically have a specific topic that they focus on, e.g. fashion, beauty, lifestyle, sport or food. Because of the influencers' influence on their followers, they are a gateway to potential customers, and because of this, many companies use influencer marketing for promoting products (ibid). There are different types of influencers on Instagram, depending on the number of followers.

1.6.3. INSTAGRAM

Instagram is an application intended for visual sharing of content such as pictures and videos. Every user has an individual profile, where they can upload content to visible to followers. Profiles can either be public, which means that everyone can view the profile and its content, or it can be private. If it is private, the user will have to 'follow' the profile in order to watch the content – in some cases the owner of the profile will have to manually approve each follower-request (Hunt, 2017).

Like other social media platforms, the users are able to interact with other users through following profiles and being followed, liking or commenting on other people's pictures or videos, tagging friends in content, and through direct messaging (ibid).

The first thing a user will see on another user's profile is the number of posts (pictures and videos uploaded to the app), the number of followers, and the number of accounts the profile is following. The more followers an account has, the more popular it is considered (ibid).

1.6.4. INSTAGRAM POSTS

A post on Instagram refers to the content the individual user uploads. It can be either photo or video-format. After the post is uploaded it is visible to everyone that follows the profile. Other users can like, comment, share and tag others in the post (Stegner, 2019). The uploader has the option to disable comments, and otherwise the comments are visible to other users. An Instagram post often comes with a caption. Here, the uploader writes something about the content and has the opportunity to add hashtags #. Through these, the content is easily found by profiles that does not follow the original poster (ibid).

1.6.5. SPONSORED/PAID PARTNERSHIPS

Individuals with a sufficient number of followers on Instagram can potentially become influencers and make a living from it. Companies seeking influencers to promote their products or services can either send free samples and hope to be featured or mentioned in an Instagram post. They can also engage in a partnership where the influencer is paid for the content they create (Mathew, 2018). This is often seen through personally individualized discounts or promotions. Here, the followers gain an advantage through discounts from following that particular influencer, and the influencer is rewarded for every sale where his/her discount or promotion code has been applied (ibid).

1.7. THESIS FRAMEWORK

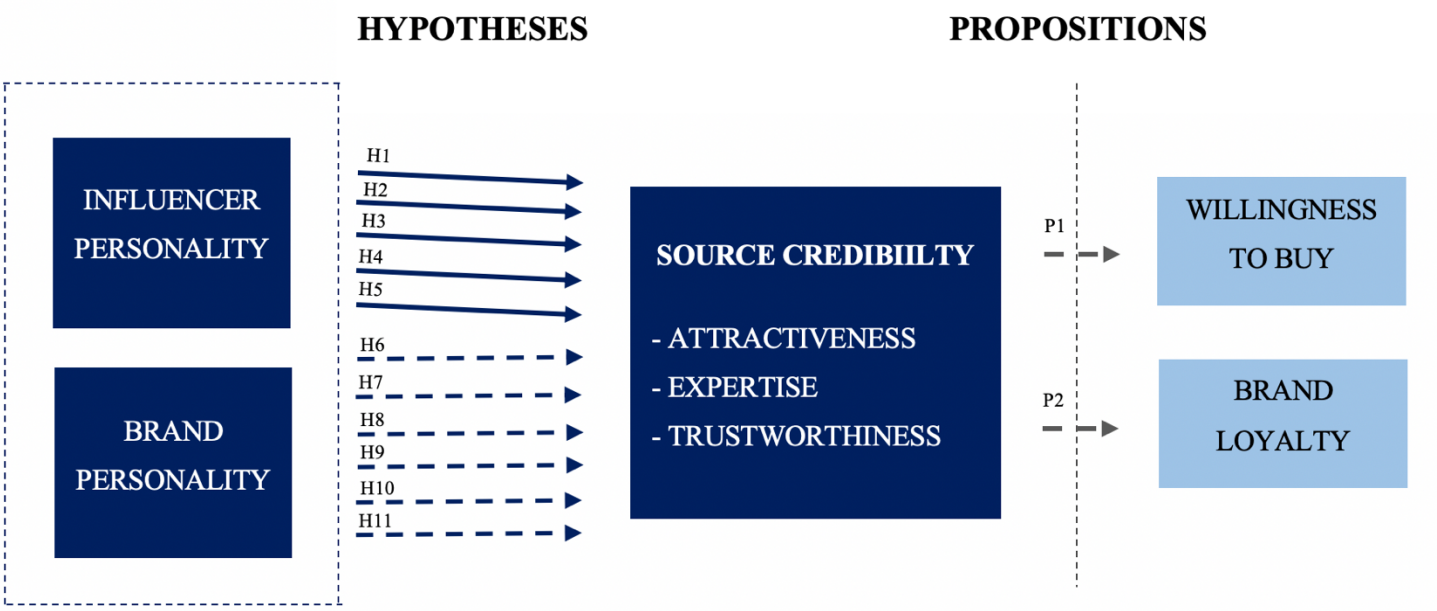


Figure 1, Thesis Framework - own making.

Figure 1 presents the framework of this thesis, in order to illustrate how the hypotheses, combine the chosen theories along with the propositions. The hypotheses H1-H5 aims to identify the link between influencer personality and source credibility, whereas the hypotheses H6-H11 aims to identify the link between the fit of influencer personality and brand personality to source credibility. The propositions P1 and P2 were initially hypotheses, but as they were not tested in the analysis, they were changed to propositions. Their aim is to suggest potential related topics to this thesis that also could have been interesting to investigate.

1.8. THESIS STRUCTURE

FIRST CHAPTER: INTRODUCTION

Prior to this thesis structure, the *introduction, problem statement, research question and sub questions* have been presented. Furthermore, this chapter included the *purpose of dissertation*, *abbreviations, delimitation and scope, definition of concepts* and the *thesis framework.*

SECOND CHAPTER: LITERATURE REVIEW

The literature review will cover the SC theory (Hovland, Janis & Kelley, 1953). This theory is the center of the framework, as the researchers aims to investigate relevant theories' effect on SC.

THIRD CHAPTER: HYPOTHESES

This chapter introduces *hypotheses and propositions*. The hypotheses will support the answering of the stated sub questions and finally the research question. The hypotheses have been conducted based on the Brand Personality theories (Aaker, 1997) & (Geuens, Weijters & De Wulf, 2007).

FOURTH CHAPTER: METHODOLOGY

The methodology chapter will cover *the chosen philosophy of science, research approach and strategy, research design* and *data collection.* The data collection consists of qualitative focus groups and a quantitative survey. The quantitative survey will be the fundamental data collection for this thesis.

FIFTH CHAPTER: ANALYSIS

This chapter will provide results from the quantitative and qualitative data collections. Sub question 1 will be answered based on the hypotheses, H1-H5. Sub question 2 will be answered based on the hypotheses, H6-H10. Sub question 3 will be answered based on hypothesis H11.

SIXTH CHAPTER: FINAL CHAPTER

This chapter will *discuss* the results and suggest topics and theories for *further research*. The last element of the thesis is the *conclusion* along with *a solutional framework* based on the findings from the thesis.

Table 2, Thesis structure - own making.

READERS GUIDE

LITTERATURE REVIEW

SOURCE CREDIBILITY

ATTRACTIVENESS

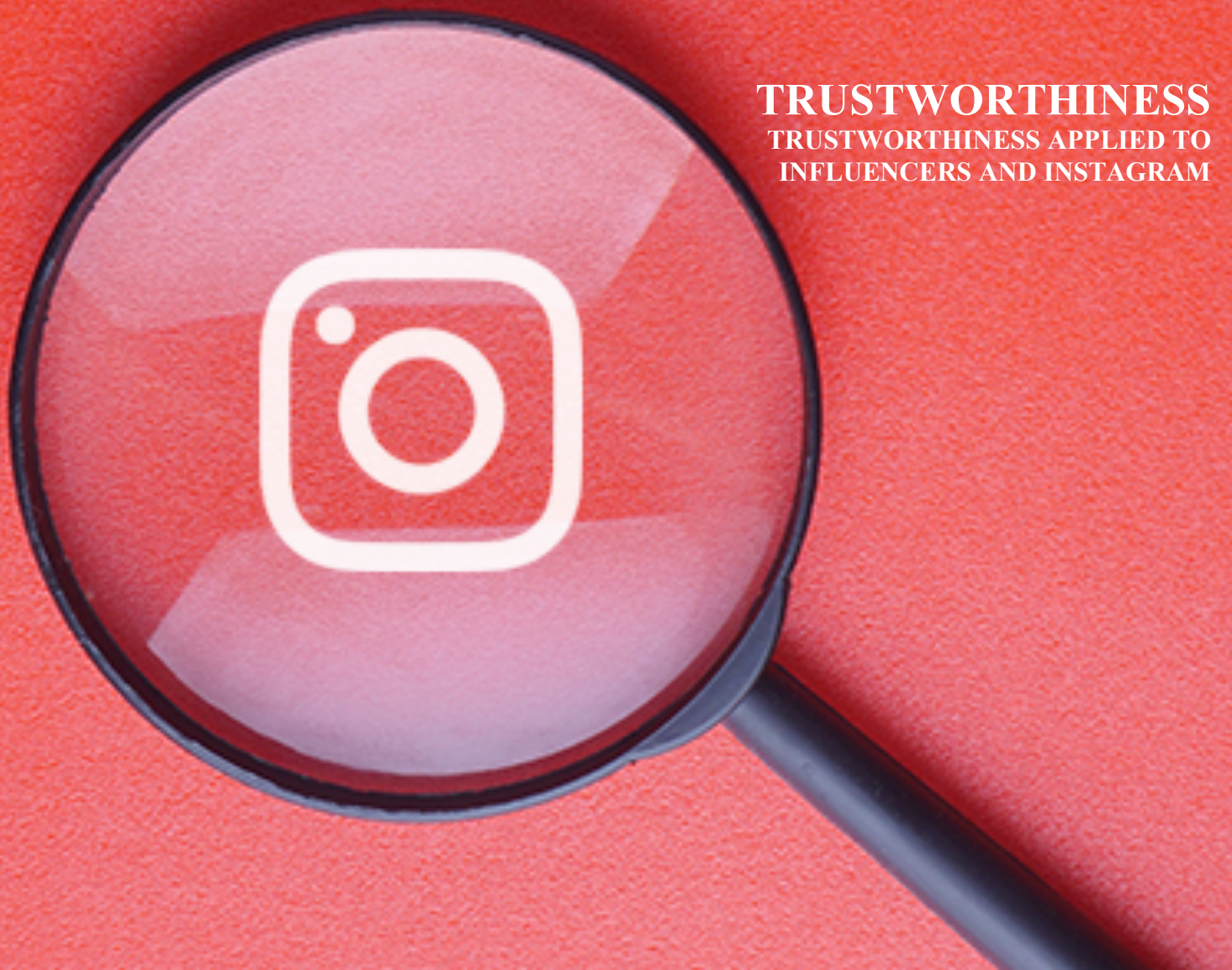
ATTRACTIVENESS APPLIED TO INFLUENCERS AND INSTAGRAM

EXPERTISE

EXPERTISE APPLIED TO INFLUENCERS AND INSTAGRAM

TRUSTWORTHINESS

TRUSTWORTHINESS APPLIED TO INFLUENCERS AND INSTAGRAM



2. LITERATURE REVIEW

The following chapter will clarify the theoretical foundation of this thesis. The SC theory by Hovland, Janis & Kelley (1953) will be analysed and applied to the topic of this thesis; Instagram and influencer marketing.

2.1 SOURCE CREDIBILITY *HEREAFTER SC*

SC is chosen as a central theoretical perspective for the analysis of this project, as it helps to understand a consumer's perception of a brand's credibility based on the essential factors; *attractiveness*, *expertise* and *trustworthiness* (Hovland et al. 1953).

The intention is to investigate whether and how the source of a message affects the receiver's perception of the credibility of the given message. Therefore, the SC theory is relevant when studying the effect of a communication process (ibid).

According to Hovland et al. (1953), the receiver in a communication process is more prone to be convinced by the message when the sender of the message is perceived and presented as a credible source. This makes the SC theory highly relevant when understanding the role of the sender. Furthermore, McCroskey (1974) argues that people that are considered to be more credible, also is perceived with a higher degree of respect, compared to people that are considered less credible.

Where some researchers argue that multiple factors are relevant in order to gain positive SC, other researchers argue that only few factors can lead to perceived credibility. Hovland et al. (1953) argues that factors such as age, work position, values, social status, interests, a potential financial outcome, and how similar the receiver consider the sender to be to him/herself, all are factors that affect the level of SC. Dholakia & Sternthal (1977) suggests that *expertise* and *trustworthiness* are the most essential factors that both affect the perceived SC. Many researchers also include an attractiveness factor based on *The Source Attractiveness Model* by McGuire (1958). *Attractiveness*, along with *expertise* and *trustworthiness,* therefore, makes the SC dependent on those three essential factors.

However, researchers discovered that the sender's voice alone is enough for the receiver to create a perception of the level of SC, when simply listening to the voice of the sender (Griffin, 1967).

Furthermore, it is argued that the voice of the sender can generate an impression of the sender's personality, profession and physical appearance. The receiver's perception is therefore impacted by these impressions, which affects the perceived level of SC, solely based on the sender's voice (ibid).

2.1.1. ATTRACTIVENESS

As mentioned above, *attractiveness* is commonly added as a factor in SC theory. Based on McGuire's *The Source Attractiveness Model* (1985), *attractiveness* is defined by people's physical appearance, likeability and how similar and familiar the receiver recognizes the communicator to be. Baker & Churchill (1977), Caballero, Lumpkin & Madden (1989), Caballero & Solomon (1984), and Patzer (1983) are all advocates for adding *attractiveness* as a factor into the original SC model. This is based on the researchers' individual observation of brands' and services' increased use of celebrity endorsers.

Furthermore, this is supported by the emphasis on *physical attractiveness* that has been seen for many years in the advertisement industry (Sexton & Haberman 1974). Additionally, studies by Crocker (1989) and Patzer (1983) showed, that advertisements with physically attractive models resulted in more positive attitudes towards the advertisement and greater purchase intentions. However, Caballero et al. (1989) argues that physically attractive models only positively affects purchase intentions in certain advertisements depending on the type of product. Caballero & Solomon (1984) found that less physically attractive models used in advertisements for facial tissues increased sales. This emphasises the uncertainty in the use of the *attractiveness* factor in the SC theory.

According to Baker & Churchill (1977), Chaiken (1979), Joseph (1982) Kahle & Homer (1985), and Mills & Aronson (1965), *attractiveness* is one of the main interfering factors in peoples' first-hand impressions of each other.

However, using *attractiveness* as a factor when assessing SC has by some researchers been criticized as being vague and not multidimensional enough, resulting in countless methods of applicability for *attractiveness* as a factor (Ohanian, 1990). Different researches have created different attractiveness models, which each implicates and focuses on different parameters, that can be difficult to compare and use correspondingly as *one* attractiveness model. For instance, the model by Baker & Churchill (1977) and Kahle & Homer (1985) focuses on *physical attractiveness vs. unattractiveness*. This aligns

with Joseph (1982) and Simon, Berkowitz, & Moyer (1970) who all agree that a higher level of *physical attractiveness* creates a more positive impression of the associated company.

Whereas Maddux & Rogers (1980) who focuses on 'sexiness' and 'likability' and Mills & Aronson (1965) who focuses on 'chicness' as the measurement of attractiveness, does not agree with the opinions that higher physical attractiveness influences SC positively.

However, a majority of studies indicate that *physical attractiveness* indeed can be associated with a positive or negative perception towards brands, products or services (Ohanian, 1990).

ATTRACTIVENESS - INSTAGRAM AND INFLUENCERS

Applying the SC dimension *attractiveness* on to Instagram and influencer marketing was found essential, especially with the focus of *physical attractiveness*. Influencers on Instagram are inevitably associated with, and rated on, their physical appearance as Instagram is a platform that solely relies on visual content (Brucculieri, 2018). *Attractiveness* can also be applied to the lifestyle of the influencers and celebrity endorsers, that their followers are exposed to by their own choice (ibid).

Even though Instagram followers are intrigued by physically attractive individuals, some will automatically compare themselves and their life to the individual they are influenced by. This makes *physical attractiveness* a fundamental factor in the use of Instagram (Gritters, 2019). Instagram allows users to have convenient access to idealized pictures that are not authentic and can possibly affect the general perception of attractiveness (ibid). Many Instagram influencers make a living off of their personal profiles, through collaborations with brands. Because of this, they face a constant challenge between focusing their content on *physical attractiveness* and being authentic and transparent to their followers (Kozlowska 2019).

However, the audience expect a majority of the influencers' content to be beautiful and inspiring, indicating that attractiveness is a significant driver in the use of influencer marketing (ibid). Social media platforms, especially Instagram, has changed the perception of *physical attractiveness* and generalized it across countries and cultures (Brucculieri, 2018). Furthermore, research shows that ratings on *physical attractiveness* are curiously constant despite demographic differences (Joseph, 1982).

However, some influencers rely solely on their content's authenticity and transparency to reflect a normal life despite a large number of followers (Subramanian, 2019).

These factors make the dimension *attractiveness* an even more crucial factor for advertisers and brands to consider when promoting through social media influencers.

2.1.2. EXPERTISE

Expertise is known as the second dimension of the SC theory, along with *trustworthiness*, which together creates the foundation of the concept (Hovland et al., 1953).

Many researchers have through the years investigated in the notion of *expertise* and refers to the dimension in various ways. For an example, researchers have measured *expertise* on the following dimensions; *qualification* (Berlo, Lemert, & Mertz, 1969), *authoritativeness* (McCroskey, 1966), *competence* (Whitehead, 1968) and *expertness* (Applbaum & Anatol, 1972).

Furthermore, the research of *expertise* has been investigated on multiple scales such as *informed vs. uninformed*, *educated vs. uneducated*, *trained vs. untrained* and *qualified vs. not qualified* (Griffin, 1967). Despite the different means of studies, the researchers explain a similar understanding of *expertise* as being an individual's knowledge regarding a topic (McGinnies & Ward 1980). This makes the person valid to create an objective opinion regarding the topic that will be considered trustworthy and credible (Ohanian, 1990).

Maddux & Rogers (1980) and Mills & Harvey (1972) argue that a communicators level of *expertise* has a direct effect on the receivers' attitude towards the situation. A higher level of expertise leads to increased positive attitude (ibid). Furthermore, research shows that a communicator with a perceived high level of *expertise* in a given situation, affects and changes the receivers' initial opinion, so it aligns more with the communicator's opinion (Ohanian, 1990).

Additionally, Till & Busler (2013) argues that an endorser's expertise is more prone to affect SC and result in a greater fit than the dimension *physical attractiveness.* Furthermore, Ohanian (1991) found that *expertise* was the dimension that affected consumers' intention to purchase the most, compared to *trustworthiness* and *physical attractiveness.*

EXPERTISE - INSTAGRAM AND INFLUENCERS

It was considered relevant to apply the SC dimension *expertise* on to Instagram and influencer marketing, especially with the focus on *qualification.* When Influencers on Instagram promote a brand, they are not only becoming the face of the brand, but often also functions as a reviewer and recommender of the brand (Escobedo, 2017). This is done in order for consumers to feel informed about the products or services and because of this, users rely on the influencers' qualifications regarding the product or service (ibid). Instagram users are becoming increasingly aware of the potential lack of credibility in brand and influencer partnerships (Raedts, 2019). Because of this, it is becoming increasingly necessary for brands to select influencers with certain knowledge fitting to the product or service they brand.

Expertise and *qualifications* are considered essential factors, when companies search for possible employees and partnerships (Escobedo, 2017). When selecting influencers for partnerships, the brands should have the same attitude and expect a certain level of *knowledge* and *expertise* from the influencer (ibid). This indicates that influencers not only should be able to increase brand awareness, but likewise be able to create trustworthy content and function as a reliable source of information (ibid).

Furthermore, an increasing trend in consumer behaviour, is to research and seek a high amount of online information prior to a purchase (Ellett, 2018). This makes it important for brands to include relevant and credible information in all of their advertisements, hereby also influencer marketing, which requires a certain knowledge from the influencer (ibid).

An example of a company that focuses on improving SC through the use of *expertise* on social media is L'Oréal Paris. The company has created long-term relationships with a number of influencers who are considered leading on Instagram, and collectively call it 'The Beauty Squad' (Audrezet & de Kerviler, 2019). 'The Beauty Squad' functions as brand ambassadors and experts, who creates and shares guides and tips regarding products. They are also engaged in product development (ibid). This gives the influencers an essential role and knowledge regarding the products, making their opinion more reliable and credible when promoting L'Oréal Paris products on Instagram (ibid).

2.1.3. TRUSTWORTHINESS

According to Hovland et al. (1953) *trustworthiness* is defined as *"the degree of confidence in the communicator's intent to communicate the assertions he considers most valid"* (Hovland et al., 1953, p. 21). *Trustworthiness* and *expertise* were investigated by McGinnies & Ward (1980), and according to their findings, a trustworthy communicator was considered persuasive – whether or not the communicator was an expert. The perceived combination of *trustworthiness* and *expertise* generated the most changes of opinion. According to Till & Busler (2000), *trustworthiness* is affected by the *attractiveness* of the endorser. Till & Busler (2000) argues, that the subjects' perception of *trustworthiness* is higher, when the endorser is attractive compared to a less attractive endorser.

Furthermore, Dion et al. (1971) suggest that the general association of physically attractive individuals have multiple positive qualities, such as strength, a better character and are generally perceived happier. Therefore, the dimension attractiveness can have an effect on the perception of *trustworthiness*. Based on this, one can argue that the three SC dimensions are needed to make the most trustworthy and persuasive communicators such as influencers (Joseph, 1982).

Trustworthiness refers to the sender of a messages' level of honesty and believability (Hovland et al. 1953). The audiences' perception of the endorsers' motivation behind the message, is highly connected to the perceived level of *trustworthiness* (ibid). Additionally, several studies have shown that the level of *trustworthiness* is linked to attitude changes (Ohanian, 1990). When a sender of an opinionated message was perceived as being very trustworthy, the message appeared more effective to change the opinion of the receiver, than if the sender of the message was perceived with low *trustworthiness* (ibid).

Researchers also connected the SC dimension *trustworthiness* to celebrity endorsers and found that the more a celebrity was liked by a person the higher level of *trustworthiness* would appear (Friedman & Friedman (1976) and Friedman et al. (1979)). Furthermore, the researchers also found that the perceived level of *trustworthiness* was highly related to the perceived level of the two other SC dimensions, *expertise and attractiveness*. This shows, that a perceived higher level of *expertise* and *attractiveness* would result in a perceived higher level of *trustworthiness* (ibid). This indicates the necessity to consider and acknowledge all three dimensions of the SC theory; *attractiveness, expertise and trustworthiness.*

TRUSTWORTHINESS - INFLUENCERS AND INSTAGRAM

Applying the SC dimension *trustworthiness* on to Instagram and influencers was considered highly relevant. *Trustworthiness* of influencers has been a discussed topic since the origin of influencer marketing (Audrezet & Charry, 2019). Multiple Instagram users consider content created by influencers less trustworthy than social media related content created by other sources such as media and the government (Stewart, 2019). This can be due to various factors, such as fake Instagram accounts, fake followers and paid and unreliable partnerships that potentially has affected people's general opinion about influencers (ibid). Because of this, it can be argued that especially brands using extensive influencer marketing on Instagram, should focus largely on the *trustworthiness* of their selected influencers in potential partnerships (ibid).

Trustworthiness is linked directly to purchasing intention, which is the main purpose of an influencer promoting a brand through a partnership (Harmon & Coney, 1982, Moore et al., 1988, Sternthal, et al., 1978 and Wu & Shaffer, 1987). Additionally, recommendations from influencers are becoming increasingly important for the consumers' purchase decisions on social media, and has had a steady growth from 2015 to 2018 (Audrezet & Charry, 2019). This makes the influencers' level of *trustworthiness* highly essential for the consumers' perception of recommendations (ibid).

Furthermore, research indicates that an influencer who has self-interest as the main motivational factor of a promotion with a brand, e.g. financial benefits or free products, will be perceived with a lower level of *trustworthiness* from the audience (Audrezet et al., 2018). On the contrary, influencers who are objective and has nothing to gain by the partnership but interest and likability of the brand and products, will automatically appear more trustworthy. This will hereby increase the level of SC in a partnership (ibid).

When an influencer partners with a brand, the influencers' various posts and behaviour on Instagram, despite the partnered content, can interfere positively or negatively with the consumers perception of *trustworthiness* (Ohanian, 1990).

2.1.4. SC THEORY APPLIED TO NEW TRENDS

The above indicates, that despite SC being an original theory that throughout its years of existence has been applied to many different areas, it still can be considered relevant and applicable to a newer

trend such as influencer marketing. The theory's three different dimensions; *attractiveness, expertise and trustworthiness,* all has shown to be relevant for influencer marketing on Instagram in different ways, and applicable to the research of this thesis.

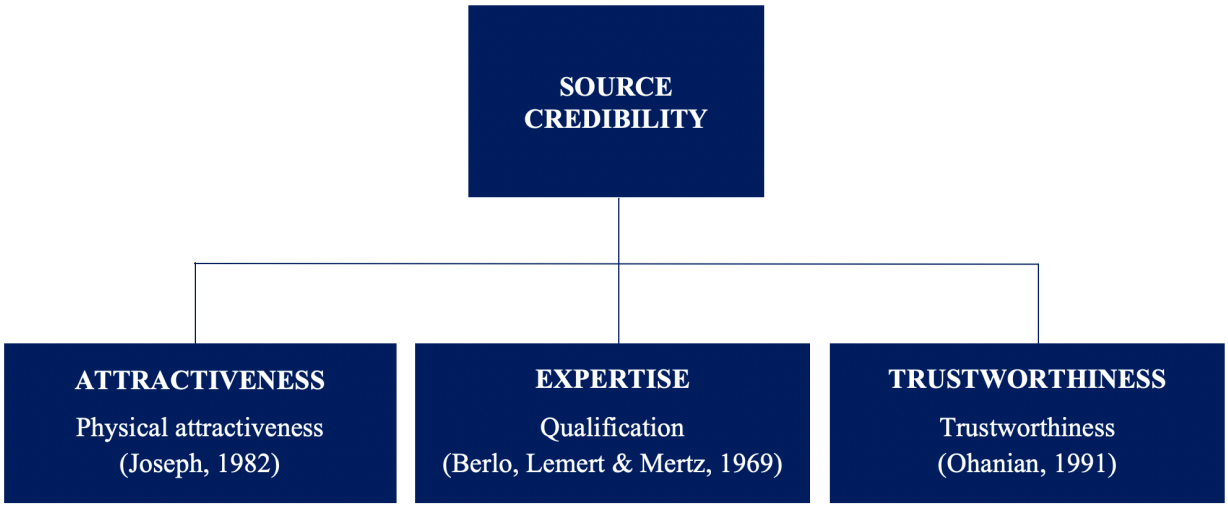


Figure 2, source credibility dimensions and chosen SC measurements - own making.

The literature presents multiple measurements to test SC. Figure 2 shows the measurements found relevant for the research in this thesis are *physical attractiveness, qualification* and *trustworthiness.* These are chosen due to their applicability for the thesis' focus on Instagram and influencer marketing.

READERS GUIDE

HYPOTHESES

HYPOTHESES:

BRAND PERSONALITY

INFLUENCER PERSONALITY

FIT

PROPOSITIONS:

WILLINGNESS TO BUY

BRAND LOYALTY

3. HYPOTHESES

In the following chapter, theories and theorists will be identified and analysed in order to explain the reasoning for the chosen theories and hypotheses that has been created.

3.1. BRAND PERSONALITY

Brand personality refers to the fact that any brand contains personality dimensions like a human. Aaker (1997) presented the first brand personality scale in 1997 and defined brand personality as *"the set of human characteristics associated to a brand"*. Since 1997 dimensions and measurements of brand personality has been studied by many different researchers. However, Aaker's brand personality scale remains the brand personality scale that most research is based on.

Brand personality is today considered an essential element of a brand's identity. Studies have shown that consumers can apply their perception of a personality to most brands, and also consider a brand similar to a historical figure or a celebrity (Rook, 1985).

This was from an early stage found highly relevant for advertisers and can be used to understand consumer behaviours and attitudes, as well as create strategies to align brands with consumers. (Azoulay & Kapferer, 2003). Brands can use the brand personality to differentiate themselves and attract consumers (Aaker, 1997). While consumers can use a brand personality to express themselves (Belk, 1988), relate to a brand and use brand personality to create self-identity (Kleine et al., 1993).

3.1.1. AAKER'S DIMENSIONS OF BRAND PERSONALITY

Aaker's brand personality scale consists of five dimensions; *sincerity*, *excitement*, *competence*, *sophistication* and *ruggedness* (Aaker, 1997). These are illustrated in figure 3 below. Aaker included additional personality traits to each of the five dimensions, in order to make it easier to identify brands with the accurate dimensions. Aaker's brand personality is meant to be suitable for any brand in any industry as well as fit to one or more of the five dimensions.

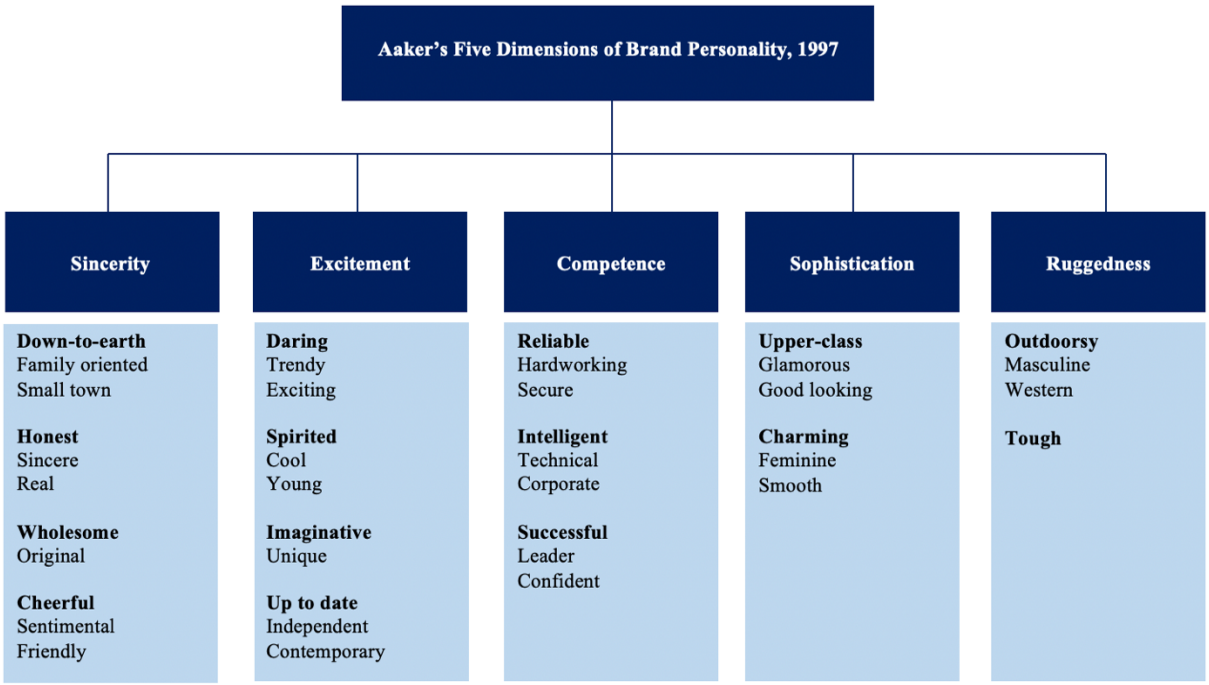


Figure 3, Aaker's Dimensions of Brand Personality, 1997.

Despite the fact that Aaker's *Five Dimensions of Brand Personality* is the most frequently used brand personality framework, it has met criticism from multiple researchers for creating validity problems. Aaker's *Dimensions of Brand Personality* framework is constructed based on human personality characteristics, though brand personality and human characteristics are formed in different ways.

The concept of brand personality and human personality characteristics can be considered similar. However, brand personality is based on the direct or indirect interaction between consumer and brand (Plummer, 1985). Whereas the human personality characteristics are based on attitudes, behaviour, physical traits, demographics and beliefs (Park, 1986). Human personality traits will inevitably and directly be associated with a brand through the people a brand is related to, such as employees, management and consumers. Indirectly, human personality characteristics are associated with a brand through e.g. advertising, style, logo, brand, channels, products and name (Aaker, 1997).

Further, Aaker's definition of brand personality has been criticized for being too loose, which creates uncertainty among researchers about what the framework in fact measures (Azoulay & Kapferer, 2003 and Geuens et al., 2007). Austin et al. (2003) has criticized the framework for not being general enough to analyse the situations surrounding the brand. Furthermore, Aaker's Dimensions of Brand

Personality has been criticized for not being cross-culturally applicable, as research showed that out of the five dimensions, not all of them were relating to all countries (Azoulay & Kapferer, 2003). Additionally, the five dimensions has been criticized for being too wide and a mix between personality and non-personality traits (ibid).

In response to various criticisms of Aaker's Dimensions of Brand Personality, researchers started to develop new brand personality measurement scales (ibid).

3.1.2. A NEW BRAND PERSONALITY MEASURE

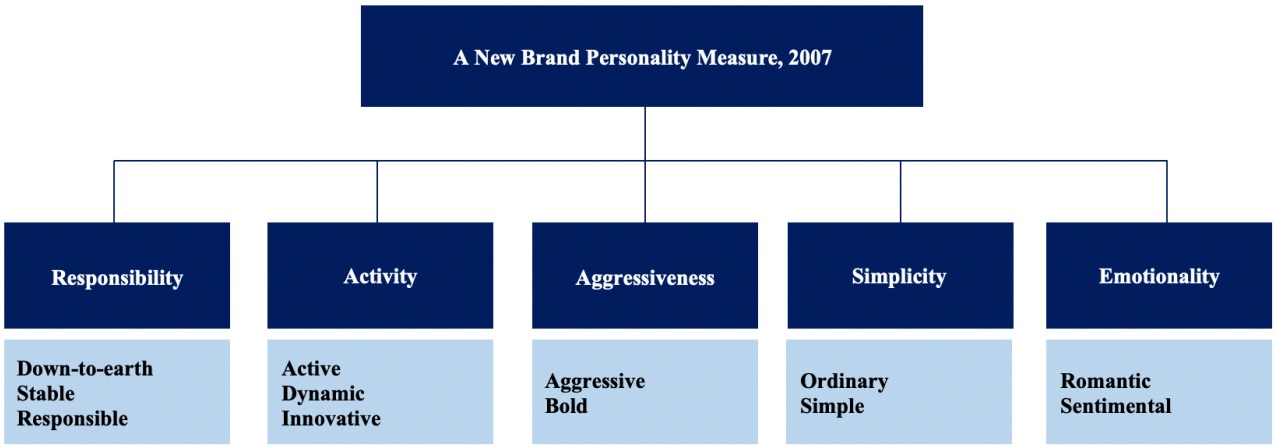


Figure 4, A New Brand Personality Measure, 2007.

Figure 4 shows a new measurement scale that has been considered more accurate to measure brand personality. This is *A New Brand Personality Measure* by Geuens et al. (2007). Geuens et al. (2007) found it necessary to develop a stricter brand personality scale, that opposite to Aaker's five dimensions, only contained personality traits. Furthermore, Azoulay et al. (2003) created a renewed definition of brand personality; *'Brand personality is the set of human personality traits that are both applicable to, and relevant for brands'* (Azoulay et al., 2003, pp. 151). The framework *A New Brand Personality Measure* has been tested and researched using a mix of quantitative and qualitative data whereas Aaker's Brand Personality scale solely were based on quantitative data (Geuens et al., 2007).

A New Brand Personality Measure contains the five dimensions, *responsibility*, *activity*, *aggressiveness*, *simplicity* and *emotionality*. Each dimension includes additional personality traits, that opposite to Aaker's personality traits, refers directly to the dimension they are associated with.

The framework takes criticism from Aaker's framework into consideration and ensures a more applicable measurement scale to define brand personality.

This thesis recognizes both Aaker's *Dimensions of Brand Personality* along with *A New Brand Personality Measure*. Aaker's framework was used in the preliminary stage of the research and is considered relevant for the entire understanding of brand personality. Furthermore, it clarified how different measurement scales later have occurred. Aaker's five dimensions faced direct criticism during the qualitative research for this thesis, as participants in the two focus groups were struggling to understand the different dimensions. This led to a change in the measurement scale, to *A New Brand Personality Measure*, as it was crucial that participants for a following quantitative survey would understand the dimensions of the scale.

3.2 INFLUENCERS AS BRANDS

More and more influencers on Instagram make a living from promoting products and services, and collaborating with brands in paid partnerships (Ward, 2017). Furthermore, successful influencers focus on a specific industry, niche and audience through content, strategies and promotion of themselves (ibid). Therefore, influencers are increasingly identified and accepted as brands themselves (Weinswig, 2016). Furthermore, Thomson (2006) argues that influencers are human brands and that partnerships between influencers and corporate brands are understood as brand alliances (Elberse & Verleun, 2012), as both have brand personality traits (Aaker, 1997). Because of this, it is considered possible to apply the brand personality dimensions to an influencer equal to a brand, which in this thesis will be referred to as ***influencer personality.***

As influencers can be perceived as brands, they have incitement to promote themselves as brands to be able to promote products and obtain paid partnerships with companies. Here, the importance of SC and its well-known theory including *trustworthiness*, *expertise* and *attractiveness* plays a significant role, when brands and influencers work together in a partnership (Hovland et al., 1953).

A downside of this, is that the influencers' credibility can be affected if their partnerships are unaligned with their own personal brand (Raedts, 2019). Promotion of unfamiliar products or brands, or promotion of content that is highly distant from the influencers' main industry or expertise are commonly seen on Instagram (Caro, 2013).

As the five dimensions of *A New Brand Measurement Model* are considered applicable to influencers, it is interesting to investigate how these potentially can affect the SC in a partnership between the brand DW and five different types of influencers. Based on this, the following five hypotheses have been conducted:

- *H1: 'Responsibility' as a part of influencer personality affect source credibility.*
- *H2: 'Activity' as a part of influencer personality affect source credibility.*
- *H3: 'Aggressiveness' as a part of influencer personality affect source credibility.*
- *H4: 'Simplicity' as a part of influencer personality affect source credibility.*
- *H5: 'Emotionality' as a part of influencer personality affect source credibility.*

3.3. FIT BETWEEN BRAND PERSONALITY AND INFLUENCER PERSONALITY

According to Kamins (1990) the "match-up hypothesis" proposes that a 'fit' between endorser and product increases the effectiveness of using an endorser. To investigate a possible match, the SC factors are applied in a study conducted by Till & Busler (2000). The findings were, that *expertise* is more applicable and important when matching endorsers with endorsed products compared to *physical attractiveness*. The study showed that *physical attractiveness* does not directly affect the match-up hypothesis. However, due to methodological difficulties in detecting the importance of *physical attractiveness*, Till & Busler does not dismiss the potential effect of *physical attractiveness* on the match-up hypothesis, and its impact on brand attitude and purchase intentions (ibid).

Matching brands with influencers have been popular for years and seen in traditional advertisement before the digital marketing wave. This is especially seen in the use of celebrity endorsement and expert endorsement (Zamudio, 2015). Celebrity endorsement is characterized by brands having a contract with a celebrity to not only promote the product but also being a brand ambassador. Take for an example, George Clooney for Nespresso, or Roger Federer for Uniqlo (Binlot, 2018). Expert endorsement is defined as brands using a qualified expert highly skilled within the brand's field, to promote a product or service (Wang, 2006). For example, an athlete promoting a sports brand or a doctor promoting a pharmaceutical product (ibid).

With Instagram, it became easier for brands to promote products and services using more common people with many followers. With this, the focus on using private people as social media influencers increased (Weinswig, 2016). Hereby, a range of different types of social media influencers occurred, such as, micro, macro and mega influencers, depending on the profile, focus and follower size (ibid).

Research has shown, that despite the type of the endorser used in a partnership, an alignment between the brand and the endorser is crucial (Zamudio, 2015). Consumers are prone to have a more positive perception of the advertisement (ibid), when dimensions on Aaker's Five Dimensions of Brand Personality scale aligns between the endorser and the brand (Aaker 1997). Zamudio (2015) also argues that a brand that is high in certain brand personality dimensions, can benefit from partnering up with endorsers, that aligns on these dimensions.

Examples of missing alignment between brand and influencer that has had severe repercussions for social media influencer marketing was the world-wide discussed Fyre Festival. Here, famous influencers such as Kendall Jenner promoted inaccurate content for the music festival, Fyre Festival (Stokel-Walker, 2019). This resulted in very unsatisfied Fyre Festival guests, who because of the influencer promotion had gained awareness and bought tickets to the festival (ibid). Another example of missing alignment between brand and influencer happened on Twitter. Here, model Katy Price promoted Snickers, by posting content that was so different from her regular content, that her audience misunderstood the message and thought her account had been hacked (Sweney, 2012).

However, research also discovered a potential positive link between the use of an influencer with a negative reputation. This can occur, when the influencer draws unintentional focus and attention on to the brand, which is unrelated to the scandal (Elberse & Verleun, 2012, and Chung et al., 2013). This is seen for example in a partnership between Tiger Woods and Nike where Tiger Woods, despite a private scandal, majorly increased sales for Nike (ibid).

3.4. ALIGNING THE NEW BRAND PERSONALITY MEASURE MODEL

Research indicates that Aaker's (1997) *Five Dimensions of Brand Personality* is relevant for a brand in order to align with influencers and obtain positive consumer perception from a partnership (Zamudio, 2015). Therefore, *A New Brand Personality Measure* model can be considered applicable as well (Geuens et al., 2007). This gives reason to believe that the five new brand and influencer

personality dimensions can individually potentially affect the level of SC in a partnership. SC is measured through *attractiveness*, *expertise* and *trustworthiness*, and a higher perceived level of these three dimensions results in higher SC (Hovland et al., 1953). As *A New Brand Personality Measure* can be applied to influencer marketing, the following dimensions will be applied to Instagram and influencers' content.

The understanding of *responsibility* is essential when an individual or a brand's actions impact their surroundings. The term has different meanings to the audience that receives the message depending on the receiver's perception of *responsibility* (ibid). Furthermore, *responsibility* applies to both brands and endorsers with a large audience and through this a high power to influence (ibid).

According to Aaker (1997) and Geuens et al. (2007), *responsibility* can also be described with the terms *down-to-earth, stable* and *responsible*.

Activity is the measurement that covers *active*, *dynamic* and *innovative* and how the brand's and influencers' level of these dimensions are perceived by the consumers (Geuens et al., 2007). *Activity* in regard to influencers and brands on Instagram, can both relate to how active the brand or influencer is within its field or industry on social media. It can also relate to how physically active they appear on their profile.

Aggressiveness is understood as how *aggressive* and *bold* the content that is posted on Instagram by influencers and a brand is. It can also relate to how aggressive and bold their behaviour is perceived by the consumers (Geuens et al., 2007). As influencers and brands might have different behaviours and attitudes on Instagram, their independent level of *aggressiveness* can potentially affect how consumers perceive the credibility in a partnership.

Simplicity measures the terms *simple* and *ordinary* and is understood as the consumers' perception of influencers and brands on Instagram. This is based on their behaviour in regard to these dimensions when posting content (Geuens et al., 2007). *Simplicity* on Instagram is assumed to occur when an influencer or a brand posts predictable and non-various, as well as regular and common content. As the level of *simplicity* among influencers and brands is very diverse on Instagram, it can potentially affect SC.

Emotionality is understood by the terms *romantic* and *sentimental* and is when an influencer or a brand's content on Instagram includes obvious and exposed emotions in various ways (Geuens et al.,

2007). Therefore, an equal or diverse level of influencers' and brands' shown emotionality on Instagram could potentially affect SC in existing partnerships.

Based on this, it is interesting to investigate whether or not, a fit in the five dimensions between brand personality and influencer personality has a relation to the perceived level of SC. From this, the following hypotheses have been created:

- *H6: A greater fit in 'responsibility' between influencer personality and brand personality is positively related to source credibility, specifically:*

  a) fit for influencer 1 positively affects source credibility; b) fit for influencer 2 positively affects source credibility; c) fit for influencer 3 positively affects source credibility; d) fit for influencer 4 positively affects source credibility; e) fit for influencer 5 positively affects source credibility.

- *H7: A greater fit in 'activity' between influencer personality and brand personality is positively related to source credibility, specifically:*

  a) fit for influencer 1 positively affects source credibility; b) fit for influencer 2 positively affects source credibility SC; c) fit for influencer 3 positively affects source credibility; d) fit for influencer 4 positively affects source credibility; e) fit for influencer 5 positively affects source credibility.

- *H8: A greater fit in 'aggressiveness' between influencer personality and brand personality is positively related to source credibility, specifically:*

  a) fit for influencer 1 positively affects source credibility; b) fit for influencer 2 positively affects source credibility; c) fit for influencer 3 positively affects source credibility; d) fit for influencer 4 positively affects source credibility; e) fit for influencer 5 positively affects source credibility.

- *H9: A greater fit in 'simplicity' between influencer personality and brand personality is positively related to source credibility, specifically:*

  a) fit for influencer 1 positively affects source credibility; b) fit for influencer 2 positively affects source credibility; c) fit for influencer 3 positively affects source credibility; d) fit for

influencer 4 positively affects source credibility; e) fit for influencer 5 positively affects source credibility.

- *H10: A greater fit in 'emotionality' between influencer personality and brand personality is positively related to source credibility, specifically:*

  a) fit for influencer 1 positively affects source credibility; b) fit for influencer 2 positively affects source credibility; c) fit for influencer 3 positively affects source credibility; d) fit for influencer 4 positively affects source credibility; e) fit for influencer 5 positively affects source credibility.

- *H11: All of the selected five influencers are <u>not</u> equally fitting to Daniel Wellington in a partnership.*

3.5. PROPOSITIONS

The aim of the following chapter is to present propositions that could have a relevance for further research in relation to the hypotheses that will be investigated in this paper. Contrarily to the hypotheses, these propositions will not be tested nor accepted or rejected in this paper. They are solely propositions, for further research.

3.5.1. WILLINGNESS TO BUY

Klein et al. (1998) argues that a product's origin can potentially affect the consumers' purchase decisions, even if the purchaser does not have a predetermined opinion of the product in question. The reason is not necessarily the product's quality but could be external circumstances concerning the product, such as the product's origin or the country's relationship with other countries. This could make a consumer hesitant to purchase a product (Ibid).

During the preliminary stage of the research, participants in the two focus groups, stated that branding through influencers could potentially result in a hesitant purchase decision. This could potentially affect *willingness to buy*. Two of the participants expressed the following:

"Seeing an ad on Instagram where the influencer promote a product I know they would never use, kind of have the opposite effect on me.." (appendix 14).

And

"It does not make me want to buy a product more, when you know that the influencer had a financial motive behind the ad.." (appendix 14).

Based on this, it could be argued that the use of influencer marketing potentially could have the same effect on *willingness to buy*, as seen with consumers' purchase decisions in the research by Klein et al. (1998). A high level of SC and an alignment between influencer personality and brand personality is assumed to be essential for a fit to occur within a partnership. Therefore, it is interesting to investigate whether this fit affects the consumers' *willingness to buy* in a positive manner, which leads to the following proposition:

P1: A greater fit between influencer personality and brand personality combined with positive source credibility positively affects willingness to buy.

3.5.2. BRAND LOYALTY

Brand loyalty is the consumers' connection to a brand and it generally consists of two elements; attitude and behaviour (Zhang et al., 2014). The consumers' attitude is related to the consumers' level of satisfaction, whereas behaviour refers to general trends and buying behaviour (ibid). When consumers are actively interacting with a brand, brand loyalty is considered high. Additionally, researchers argue that consumer satisfaction and behaviour have a positive impact on brand loyalty. Furthermore, it is argued that brand loyalty has a fundamental role in the consumers' perception of a brand when the market is highly competitive (Foroudia et al. 2018). Researchers also found that not one factor can solely have a significant impact on consumers' brand loyalty. It is however multiple factors that affect the level of brand loyalty (ibid). It is a combination of the entire brand perception, including factors such as brand association, quality, product country of origin, brand image, awareness, branding and promotion, that creates the consumers' level of brand loyalty (ibid).

However, in order for consumers to obtain brand loyalty, they must have had at least one experience with the brand and its products or services (ibid).

As the use of influencer marketing can be characterized as a branding and promotional marketing-tool, it can be considered to have an impact on consumers' level of brand loyalty (Hoos, 2019). For brands that consumers have existing knowledge about, the use of effective influencer marketing has the possibility to emphasize the expectations and brand image that the consumers have. Whereas brands that use influencers in promoting products or services, where the consumer has no predetermined knowledge about the brand, can potentially affect the consumers perception. Here, consumers will gain knowledge about the brand or product through the influencer, and with their perception of the influencer in mind.

A high level of SC and alignment between influencer personality and brand personality is assumed to be essential for a fit to occur within a partnership. Therefore, it is interesting to investigate whether this fit affects the consumers' brand loyalty in a positive manner. This leads to the following proposition:

P2: A greater fit between influencer personality and brand personality combined with positive source credibility positively affects brand loyalty.

READERS GUIDE

METHODOLOGY

PHILOSOPHY OF SCIENCE

RESEARCH APPROACH
AND STRATEGY

RESEARCH DESIGN

DATA COLLECTION

4. METHODOLOGY

The purpose of the methodology chapter is to present the methodological framework of the project. The methodology is a fundamental part of a research paper, as it provides a framework containing the areas needed to understand and collect the desired and necessary data (Bryman, 2016).

Figure 5 illustrates the methodological approach of this thesis.

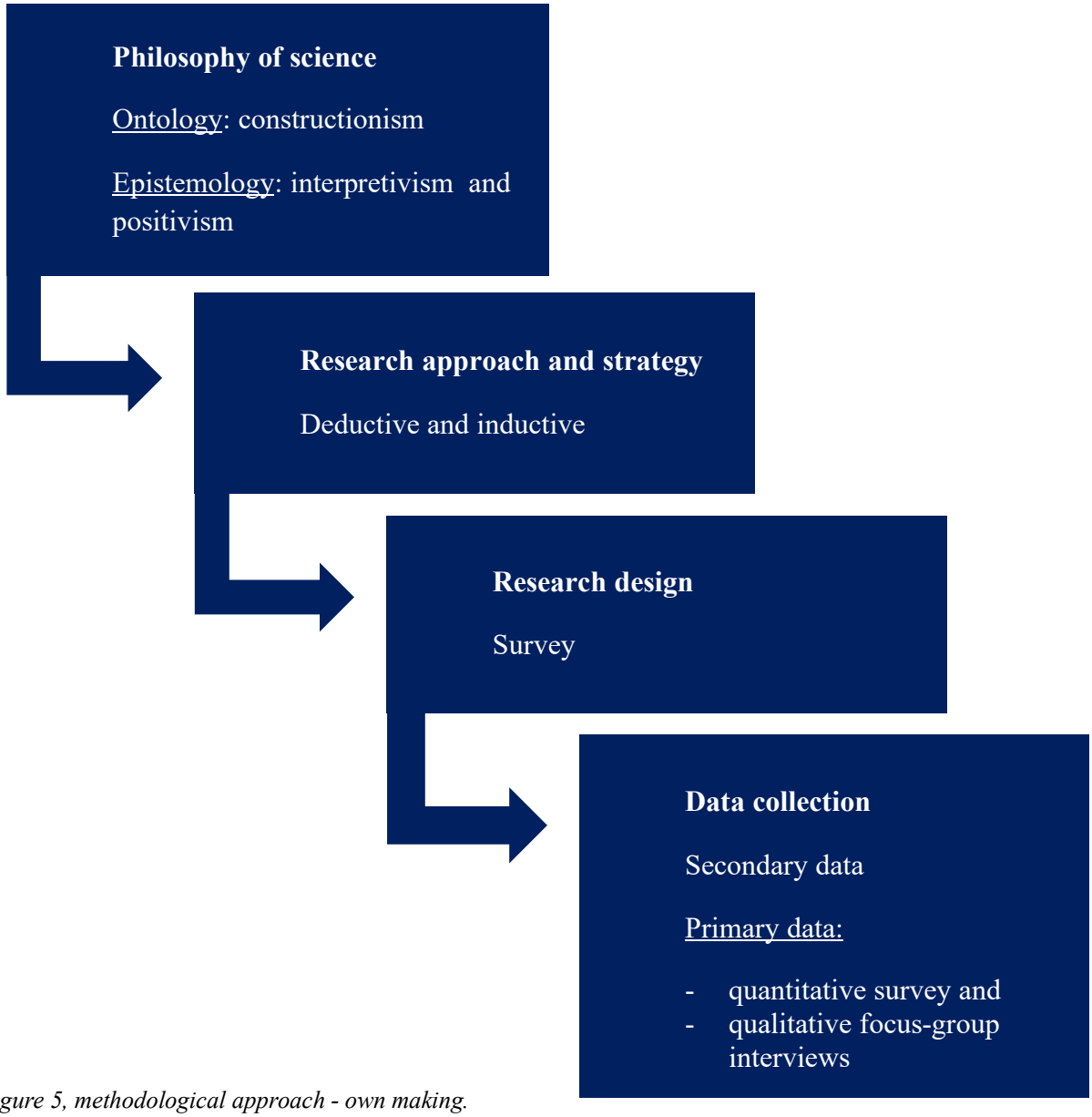


Figure 5, methodological approach - own making.

4.1 PHILOSOPHY OF SCIENCE

The philosophy of science is essential in order to understand the development of the knowledge that will be used throughout the project (Bryman, 2016).

Making clear philosophical choices is needed in order to understand how the topic is researched, as the philosophy of science has a direct impact on the practical outcome and how the conduction of knowledge should be done (Johnson & Clark, 2006). Therefore, it is essential that the research decisions throughout the project reflects and supports the philosophical choices made for the paper.

In this paper, the two central philosophical approaches, ontology and epistemology will be used in different ways, in order to shape the framework of the research and generate a clear research process (Saunders et al., 2016).

Ontology and epistemology are both important elements of the research and works interrelated. Ontology refers to the assumptions of how the researcher believes that the world is functioning, where epistemology refers to how the knowledge is conducted (ibid).

4.1.1. ONTOLOGY

Ontology includes two central points of beliefs in how the researcher views the world; *objectivism* and *constructionism*.

Objectivism is the belief that social phenomena are independent from social actors whereas, *constructionism* is the belief that social phenomena constantly gets affected by social actors (Becker, 1982).

Considering the research of this thesis, it is argued that the constructionism is the ontological orientation that aligns best with the project. Constructionism argues that culture continuously is created by people and that it constantly gets reconstructed along with the actions taken by people (ibid). The project focuses on the social phenomena ‘Instagram’ and ‘Social Media Influencers’ which are occurrences and cultures created by people and in constant development and change (Saunders et al., 2016), why the project aligns with the constructionism way of thinking.

4.1.2. EPISTEMOLOGY

Epistemology holds three different general understandings of how knowledge is created; positivism, realism and interpretivism (Saunders et al., 2016).

Positivism is the belief that visible evidence is the single method of valid data and it accepts that the study of social reality can be done by applying the methods of natural science. *Realism* includes the similar thoughts as positivism. Furthermore, *realism* argues that natural and social science should apply the same data collection method along with the belief of an external reality from the portrayed one. *Interpretivism* is the acceptance of the differences between people and the objects of natural science (ibid).

Interpretivism is the epistemological orientation that is argued to fit the preliminary stage of this research the best. This orientation is applied when gathering data from the qualitative focus groups. Here, the aim is to gain an understanding of individuals' (the consumers) subjective perceptions of the factors presented and therefore the research does not work towards the reveal of one single accuracy.

Furthermore, the epistemological orientation *positivism* is applied in the primary stage of this research. Here, the quantitative survey aims to measure consumers' perceptions and test the conducted hypotheses. Therefore, the research seeks to reveal specific answers in order to accept or reject the hypotheses.

The survey will be conducted based on the data gathered from two focus groups which will generate knowledge about attitudes and behaviours in the lives of the participants. This data will be interpreted and collected by the researchers, thus the role as a researcher will have a direct effect on the project (Saunders et al., 2016).

As researchers for this project, it is essential to understand the research role and how *constructivism*, *interpretivism* and *positivism* will shape the decisions that will be made during the project.

4.2 RESEARCH APPROACH AND STRATEGY

The research approach and strategy are selected with the problem statement in mind. Choosing the right research approach for the project is essential, in order to understand how to assemble the suitable literature and data for the project.

Two main research approaches exist; *inductive and deductive.* The *deductive* approach is centred on the fact that hypotheses is created on the researchers' existing knowledge and assumptions within a field (Saunders et al., 2016). Here research is to confirm or deny a developed theory or hypothetical framework, by testing assumptions and analysing data, hence the data is followed by the theory. When using the *inductive approach,* the researcher has no presumed hypothesis, however, explores and analyses data that leads to theory, meaning that theory is followed by data (ibid).

This project uses both the inductive and deductive research approach during different stages of the research. The inductive research approach was used in the preliminary stage of the research. Here, a wide range of literature was gathered, and multiple topics were discussed as possible interesting research areas. This fundamental research led to a greater knowledge within specific fields, and hereby hypotheses and assumptions were created regarding the use of social media influencers on Instagram. Furthermore, the inductive research approach allowed the creation of two focus groups, where the collected data helped narrowing down the focus area. This led to the use of the deductive research approach when creating the problem statement, strategy and research method for the rest of the project, as the problem statement aim to examine the stated hypotheses. Here, the choice of quantitative data collection via a survey was decided.

Using a mix of the inductive and deductive research approach was found suitable for this project. This is because, the inductive approach led to a solid preliminary understanding of the topic where literature was collected. The inductive reasoning allowed a flexible structure and changes in the problem area during the first collection of literature and data. This helped enlighten the specific interesting problem area. Using deductive reasoning for the rest of the project led to clear and structured further research.

4.3. RESEARCH DESIGN

The research design of this thesis provides a framework for the data collection as well as the analysis of the data (Bryman, 2016). The primary focus of this thesis has been on the quantitative survey design; however, the survey has been conducted on the basis of the preliminary qualitative focus groups. The research design for this thesis is illustrated below, in figure 6.

As this thesis aims to understand consumers' perception of credibility in brand and influencer collaborations on Instagram, a survey design has been chosen as the main research design. This is done in order to gain an understanding of Instagram users' individual behaviour and attitudes towards brand and influencer partnerships. Hereby, the aim is to detect general patterns in the answers of the respondents.

Figure 6, research design model, own making.

4.4 DATA COLLECTION

The data collection is a mixture of secondary desk research and primary qualitative research through two preliminary focus groups, as a foundation for the quantitative survey.

4.4.1. SECONDARY DESK RESEARCH

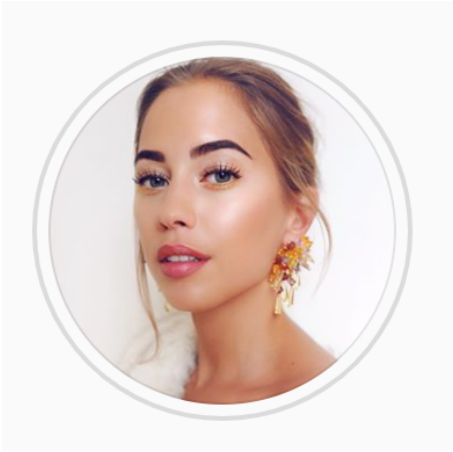
The secondary desk research has been conducted through a careful consideration and collection of relevant theoretical articles published in recognized journals (Harzing, 2019). This has been done, in order to ensure validity and quality of the theories and methods used in this thesis. The articles have undergone an assessment of quality in the ABS and ABDC list of journal rankings, and are only

collected for the thesis when ranked 3 or higher on the ABS and A*, A or B on the ABDC (ibid). Best suitable articles regarding Instagram and influencers has been gathered through recognized newspapers, such as Forbes Magazine and Harvard Business Review in order to collect the most recent and relevant data. Due to Instagram and influencers being a rather new phenomena, this was considered necessary for the data collection.

4.4.2. SELECTION OF INFLUENCERS

To broaden the scope of the thesis, five different influencers were chosen, which represent different influencer-types. The five influencers were selected prior to the focus groups, as a pilot study. Based on the results from the focus groups, it was decided to continue the research, with a focus on these five specific influencers.

The five individual influencers and their categories are visualised below.

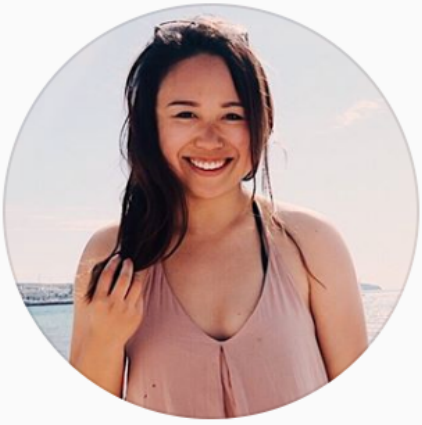


Influencer 1 (IF1)

The first influencer is 28-year old Kenza Zouiten Subosic, with 1.8 million followers, and a lifestyle/fashion focus. She gained awareness through her popular Swedish blog, and later founded a clothing brand called Ivy Revel. Her Instagram account is @kenzas (Instagram, 2019).

Influencer 2 (IF2)

The second influencer is the 20-year old Philippine Vishnu Isles with 171.000 followers. He is well-known in Asia for his YouTube channel, and have partnerships with brands such as Huawei and Spotify. His Instagram account is @vishnuisles27 (Instagram, 2019).

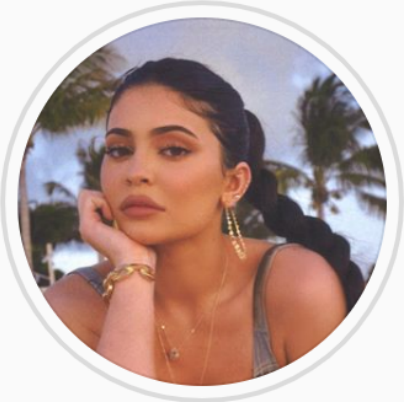


Influencer 3 (IF3)

The third influencer is the American food-blogger Carmen, with 36.000 followers, and a profile focusing on healthy food. She is a US Army and training enthusiast. Her Instagram account is @foodwithcarmen (Instagram, 2019).

Influencer 4 (IF4)

The fourth influencer is the South-African traveller, adventurist, nature- and sports enthusiast, Nick Meyer, with 1.900 followers. His Instagram account is @nick_meyerrr (Instagram, 2019).



Influencer 5 (IF5)

The fifth influencer is the 22-year old American celebrity Kylie Jenner, who has 146 million followers. She is the founder of the make-up brand Kylie Cosmetics and skin care product line Kylie Skin. She is the youngest self-made billionaire in the world. Her Instagram account is: @kyliejenner (Instagram, 2019).

The reasoning for choosing the five influencers in this research is that they each represent different types of influencer-levels based on the number of their followers. The scope fluctuates from 1.900 followers to 146 million followers. The initial thought was to identify influencers representing a

certain type divided into the following; nano, micro, meso, macro and mega. However, there was limited data on all five influencer-categories, whereas three of the categories were more significant: *micro, macro* and *mega*. Even though the five influencers initially were chosen based on five different categories of influencers, they were still considered diverse enough to represent different influencer-types.

4.4.2.1. MICRO INFLUENCERS

The micro influencer has between 1.000 and 100.000 followers and they typically have a topic or niche area of interest that they focus on (Ismail, 2018). Companies have gained an interest in these types of influencers, as they are typically more engaged in the content they post (Wissmann, 2018). The two influencers that are part of this category are IF3 and IF4.

4.4.2.2. MACRO INFLUENCERS

Macro influencers are identified by their number of followers, which typically lies between 100.000 and 1.000.000 followers (Ismail, 2018). They are typically famous because of previous actions on the internet and social media such as a blog or a vlog (ibid). IF2 is the influencer that is part of this category.

4.4.2.3. MEGA INFLUENCERS

Mega influencers are typically more famous than influential, and their followers have a very broad variety of interests because the influencer is not fixated on one topic such as a food of fashion influencer might be (Ismail, 2018). This makes mega influencers attractive for companies that need to reach a big audience quickly, to promote products or services. However, they are also the influencers that are the most expensive and selective of the content they post on social media, which makes it more difficult to engage in partnerships. Some mega influencers can charge more than 1 million dollars per social media post (ibid). The mega influencers in this thesis are IF1 and IF5. IF1

is characterized as a social media star, whereas IF5 is characterised as a celebrity outside of social media (ibid).

Despite all five influencers being very diverse varying in gender, nationality, age and primary focus, they have all previously been sponsored by and partnered with DW on Instagram. This was the criteria for being chosen as an influencer for this thesis (Instagram, @danielwellington, 2019).

4.4.3. QUALITATIVE DATA COLLECTION: FOCUS GROUP

As part of the preliminary data collection and research, two focus groups were conducted. The focus groups were considered a pilot study to test two different groups' opinions on the topic of the thesis prior to conducting a quantitative survey. Focus groups are a way for researchers to study if, and how, a topic affects individuals, and what their opinions are on the matter (Bryman, 2012).

The qualitative focus groups' main purpose was to support the creation of the hypotheses and the quantitative research. Additionally, the focus groups hold valuable information that can be utilized in the deeper understanding of consumer perceptions. This aligns with one of the chosen philosophies of science for this thesis, and the ontological point of view; *constructionism*. This is due to the acknowledgement of participants in the focus groups constantly interpreting and reconstructing the world that they are present in (Nygaard, 2005). Therefore, it is understood that the participants in the focus groups responses are dependent on their individual lives and are affected by this, as well as by the responses from their co-participants (ibid).

Through the interviews, information regarding Instagram, influencers and their ability to influence along with their credibility was gathered. Furthermore, the participants' general perception of DW and their use of influencer marketing was discussed.

4.4.3.1. PARTICIPANTS

The focus groups were conducted with people with similar backgrounds. In both focus groups, the respondents were university students or recent graduates. The respondents were recruited through the personal and professional network in Copenhagen Business School and high school. Table 3 and table

4 illustrates the distribution of participants and their occupations. There were five respondents for the first focus group and six respondents for the second, which is in accordance with the appropriate number of focus group participants (Morgan, 1998). Coincidentally, all respondents were female, and their ages varied from 24 to 28 years old. This aligns with research that indicates, that 64% of 18 to 29-year olds use Instagram (West, 2018).

Focus group interview 1	**Age**	**Occupation**	**Participant number**
Amalie	26	Business manager consultant	1
Caroline F.	26	Assistant	2
Jina	24	Student	3
Mathilde	28	Manager	4
Sofie	28	Dentist	5

Table 3, participant overview, focus group 1, appendix 14 - own making.

Focus group interview 2	**Age**	**Occupation**	**Participant number**
Benedicte	24	Consultant	6
Caroline B.	25	Job seeking	7
Helene	27	Marketing Coordinator	8
Kathrine S.	26	Personal Assistant	9
Katrine M.	27	Store Assistant	10
Klara	26	HR Partner	11

Table 4, participant overview, focus group 2, appendix 15 - own making.

4.4.3.2. APPROACH

The informal settings of the focus groups ensured an open environment that was inviting to discussions. The alike level of professions was chosen to avoid conflicts based on communication and experience. The participants were not completely homogeneous to encourage different perspectives, but similar enough to ensure that everyone had the opportunity and desire to participate (Halkier, 2010 and Flick, 2002).

One criterion that the respondents had to fulfil was being a frequent user of Instagram in order to ensure, that they had previously been exposed to influencer marketing. It was not necessary that the respondents knew of the different influencers, as long as they had an understanding of the influencers' profession and potential influence.

The focus groups had elements from a workshop, where the respondents were asked for their opinion on different influencers and their posts. Additionally, they were asked to rate the different influencers' individual partnership with DW. The focus groups were based on a semi structured interview guide. This allowed participants to contribute with other points of view, while maintaining a guideline and ensuring that the interview stayed on topic (Bryman, 2012).

As the aim was to obtain the individual respondents' perspectives and opinions on the topic, a moderator was necessary to ensure, that the conversation stayed on topic (ibid). The moderator's role was to lead the discussions without being intrusive but also encourage participants to contribute to the discussion (ibid). One of the researchers led the role as moderator to facilitate the focus groups, and the other the role of assistant moderator with the task of taking notes.

4.4.3.3. CODING OF QUALITATIVE FOCUS GROUPS

It was essential to code the focus groups, in order to understand consumers' perception of influencer marketing on Instagram. The first step of the coding process was to transcribe the recordings of the focus groups. Hereafter, the coding was conducted by a manual thematic process, where core themes were identified across the two focus groups and grouped into subcategories and named accordingly (Bryman, 2012). This helped the identification of repeated keywords and topics mentioned by the participants. This provided researchers with the most significant data from the focus groups, which

was relevant for the future research, in this case, the creation of the quantitative survey. Furthermore, it allowed the researchers to understand patterns across the different focus groups and identify repetition in the different interviews. It also allowed the researchers to understand the significance of a topic, when participants independently of each other repeatedly mentioned it (ibid).

Through the coding of the two focus groups, certain topics were more prominent. In relation to the topic *influencer personality,* keywords such as *excitement, young, successful, glamorous and professional* occurs across both focus groups and are identified as significant keywords. In relation to the topics *brand personality,* keywords such as *staged* and *polished* has the most occurrences. In SC theory, all three dimensions; *attractiveness*, *expertise* and *trustworthiness* and relating keywords were mentioned repeatedly.

Additionally, and without interaction from the researchers, keywords and topics relating to fit between influencer and brand in a partnership, were mentioned. The words that were highly notable with repeated mentions across both focus groups, were *sponsor(ship)*, *advertisement* and *promotion*. The results from the coding of the focus groups allowed the researchers to conclude that these topics were too significant and important to ignore. Therefore, they became the essential part of the research and the main focus when creating the quantitative survey.

4.4.3.4. LANGUAGE AND TRANSLATION

While the focus groups were in process, they were audio-recorded and afterwards the focus groups were transcribed. As the preliminary qualitative data was collected in Danish, it was necessary to translate the findings that were relevant for the thesis to English.

There are some risks when translating from one language to another, and one of them is the risk of misinterpretation (Bryman, 2012). Solely the quotes and points that are relevant for the thesis has been translated as true to the original language as possible. Conversations between the participants regarding other issues than the thesis matter, has been intentionally removed from the transcription, as it was considered of no relevance for the research.

4.4.4. QUANTITATIVE DATA COLLECTION: SURVEY

Based on the data that was collected in the preliminary stage of this thesis supported by the information gathered from the two focus groups, a survey was created in order to gather the necessary data. The quantitative survey was considered highly relevant to conduct in order to answer the research question, as the thesis aim to present the consumers' perception of the topic. This was considered possible through a quantitative survey, due to a potentially high reach of consumer respondents. Hereby a greater understanding of the consumers' perception that this project aims to illuminate could be reached (Bryman, 2016).

4.4.4.1. CREATION OF QUANTITATIVE SURVEY

The survey was created based on *A New Measure of Brand Personality* (Geuens et al., 2007), where the twelve dimensions; *down-to-earth, stable, responsible, active, dynamic, innovative, aggressive, bold, ordinary, simple, romantic* and *sentimental* were measured on a Likert scale (Ibid). This was applied to DW and the five selected influencers in order to measure brand personality and influencer personality.

The Likert scale is a 7-point scale, that was applied in the following metrics; 1 represents *not at all characteristic for the brand or influencer*, 2 represents *not characteristic for the brand or influencer*, 3 represents *somewhat characteristic for the brand or influencer*, 4 is *neutral*, 5 represents *somewhat characteristic for the brand or influencer*, 6 represents *characteristic for the brand or influencer* and 7 represents *very characteristic for the brand or influencer* (ibid).

Furthermore, the survey measured the five influencers' SC in a partnership with DW. The questions were based on the three dimensions of the SC theory; *trustworthiness, expertise* and *attractiveness* (Hovland et al., 1953). Various theorists have measured the three dimensions differently, however this study has chosen to focus on the best applicable measures for the research. In order to measure the dimension *attractiveness*, consumers were asked to rate the influencers' *physical attractiveness* (Joseph, 1982). The dimension *expertise* has been measured using the *qualification* scale in correlation with the influencers and brand in a partnership (Berlo et al., 1969). The *trustworthiness* dimension has been measured using *trustworthiness* in relation to the influencers and brand in a partnership (Ohanian, 1991). The SC is also measured on a 7-point Likert scale.

4.4.4.2. QUANTITATIVE SURVEY RESPONDENTS

As the research focuses on the brand DW and its use of influencer marketing on Instagram, it was necessary that the individual respondents used Instagram and knew of the brand DW, in order to answer the questions. These were presented as two screening questions prior to the survey, and if the answer to just one of those two questions was *no*, the individuals were not appropriate respondents for the survey.

As Instagram has a wide range of users, world-wide in all ages it was considered relevant to allow any respondent to participate in the survey, not depending on their demographics (Aslam, 2019). This was supported by the fact that the brand DW and their products target a large group of consumers (Instagram @danielwellington, 2019).

The aim was to collect 250 useful responses, and in order to do so, the survey was open to respondents for a period of approximately two months. By the end of this period, 300 responses had been collected. However, not all of them were useful since 5,3% of the respondents had no knowledge of Instagram, and 14% of the respondents had no knowledge of DW. After the screening, the results showed 221 completed responses. After a final screening process answers, which did not correlate with the standard deviation, were removed. The final number of useful responses was 220.

4.4.4.3. QUANTITATIVE SURVEY DATA ANALYSIS

The quantitative survey results were uploaded to the data analysis program SPSS, which has been used to calculate and test the hypotheses of this paper. The responses were changed from *not characteristic etc.* to the 7-point Likert scale, in order to enable the calculations and tests of hypotheses (Geuens et al., 2007).

4.4.4.3.1. STATISTICALLY SIGNIFICANCE *(HEREAFTER SIGNIFICANCE)*

When testing the hypotheses, it was important to calculate the significance of the items to identify the validity of the hypotheses. Significance solely shows whether the results are valid and can be analysed further. A significance below .05 is considered valid, whereas a significance below 1.0 is

considered borderline significant. A significance above 1.0 is considered invalid. In this paper, the valid significances are all below .05 (McGuinness, 2015).

4.4.4.3.2. STANDARDIZED BETA COEFFICIENT *(HEREAFTER BETA)*

The results with valid significances were analysed further to identify how the independent variable affects and correlates with the dependent variable by identifying and analysing the beta. In the first five hypotheses, H1-H5 the beta was strongest when the number was a high positive. This indicated a correlation between a positive beta and positive SC, as well as oppositely a negative beta and a negative SC.

On the contrary, the results in the hypotheses H6-H10 were in this thesis aiming to have a negative beta. A higher negative beta indicated that the closer fit between the influencer and the brand affects the partnership's SC positively. Here, an increasing positive beta shows an increasing gap between the influencer and the brand with a negative effect on the partnership's SC.

4.4.4.3.3. MEAN AND MODE

The means and modes of the influencers' personalities and the brand personality has been calculated. Furthermore, the means and modes of the perceived SC in a partnership between each influencer and DW has also been calculated. The mean is the average of an influencer or the brands' rated results, whereas the mode is the most occurring rating, and the two numbers are not necessarily identical. The means and modes have been used to identify the best fit between DW and the five selected influencers, and the results are applied to H11 (appendix 12).

4.4.4.3.4. INDEX

When calculating and testing the hypotheses, the twelve brand and influencer dimensions have been combined into five general categories. These are; *responsibility* consisting of down-to-earth, stable and responsible, *activity* consisting of active, dynamic and innovative, *aggressiveness* consisting of

aggressive and bold, *simplicity* consisting of ordinary and simple and *emotionality* consisting of romantic and sentimental (Geuens et al., 2007).

The majority of the dimensions' calculated Cronbach Alpha was below .7 and therefore invalid. Therefore, the dimensions were categorized as an index, as they were found relevant to research in these groups equal to the literature. Additionally, the grouped dimensions had similarities that made them possible to be gathered (ibid).

However, the twelve dimensions were also considered to be individually relevant for the understanding of the consumers' perception of brand and influencer personalities. To emphasise the differences between the twelve dimensions to the respondents, the survey measured all twelve dimensions individually. Later, in the coding process in SPSS, the dimensions were grouped into the five overall categories, and the hypotheses were tested based on the five dimensions.

4.4.4.3.5. SOURCE CREDIBILITY AND CRONBACH'S ALPHA

SC is the dependent variable for the testing of the hypotheses H1-H10. As SC covers the three dimensions; *attractiveness*, *expertise* and *trustworthiness*, it was essential to test the Cronbach's Alpha of these three dimensions. This was done in order to clarify the validity of the individual dimensions and identify if they could be gathered and used as one variable; SC (Hovland et al., 1953).

In order to obtain a valid Cronbach's Alpha, it was necessary for the dimensions to collectively be above .7. However, in this paper they are considered acceptable with a Cronbach's Alpha above .67. The main purpose was to measure SC collectively on all three dimensions, therefore, .67 was considered valid, as IF4 had a Cronbach's Alpha of that value (appendix 4).

INFLUENCER 1

The Cronbach's Alpha was tested for the three dimensions of SC for IF1 and it can be seen in illustration 1 below.

Reliability Statistics

Cronbach's Alpha	N of Items
.711	3

Illustration 1, Cronbach's Alpha for IF1 – see appendix 4.

As the combined SC of IF1's Cronbach's Alpha is above .7, it is considered valid. As it can be seen in illustration 2 below, the dimension *trustworthiness* is the most characteristic item, as IF1's total Cronbach's Alpha would decrease to .546 if this item was deleted. Contrarily, the Cronbach's Alpha would increase to .745 if the item *attractiveness* was deleted, but it was considered relevant for the research to keep all three dimensions, if possible.

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
AttractivenessOn the following scale, how physically attractive do you consider Kenza?	12.11	2.284	.439	.745
ExpertiseOn the following scale, how qualified do you consider Kenza for a partnership on Instagram promoting Daniel Wellington?	11.90	2.315	.573	.572
TrustworthinessOn the following scale, how trustworthy do you consider Kenza for a partnership on Instagram promoting Daniel Wellington?	12.09	2.238	.592	.546

Illustration 2, Item Statistics for IF1 – see appendix 4.

INFLUENCER 2

IF2's Cronbach's Alpha was tested for the three dimensions of SC and presented in illustration 3.

Reliability Statistics

Cronbach's Alpha	N of Items
.690	3

Illustration 3, Cronbach's Alpha for IF2 – see appendix 4.

The combined Cronbach's Alpha for IF2 is calculated at .690. In this thesis, it is considered valid as it is close to the border of .7. As illustration 4 below shows, *trustworthiness* and *expertise* are both very characteristic dimensions. This is because IF2's Cronbach's Alpha would decrease to respectively .140 and .122 if the two individual items were removed. On the contrary, *attractiveness* is the least characteristic dimension. Illustration 4 shows, that IF2's Cronbach's Alpha would increase to .956 if the *attractiveness* dimension was deleted. But as in the case for IF1, it was considered relevant to keep all three dimensions of the SC, if this was possible.

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
AttractivenessOn the following scale, how physically attractive do you consider Vishnu?	4.55	7.025	.080	.956
ExpertiseOn the following scale, how qualified do you consider Vishnu for a partnership on Instagram promoting Daniel Wellington?	5.54	2.679	.798	.122
TrustworthinessOn the following scale, how trustworthy do you consider Vishnu for a partnership on Instagram promoting Daniel Wellington?	5.52	2.735	.789	.140

Illustration 4, Item statistics for IF2 – see appendix 4.

INFLUENCER 3

Illustration 5 visualizes the calculated Cronbach's Alpha for IF3, which was tested for the three dimensions of SC.

Reliability Statistics

Cronbach's Alpha	N of Items
.531	3

Illustration 5, Cronbach's Alpha for IF3 – see appendix 4.

The Cronbach's Alpha for IF3 on the combined three dimensions was calculated to be .531 and thereby invalid. Therefore, it was relevant to identify which items that needed to be deleted in order to obtain a valid Cronbach's Alpha. Illustration 6 below shows that IF3's Cronbach's Alpha increases to .886 if the dimension *attractiveness* was deleted. Therefore, this dimension was removed and SC for this influencer was measured solely on the two dimensions *expertise* and *trustworthiness*.

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
AttractivenessOn the following scale, how physically attractive do you consider Carmen?	6.20	5.981	-.103	.886
ExpertiseOn the following scale, how qualified do you consider Carmen for a partnership on Instagram promoting Daniel Wellington?	7.52	2.251	.609	-.122[a]
TrustworthinessOn the following scale, how trustworthy do you consider Carmen for a partnership on Instagram promoting Daniel Wellington?	7.21	2.102	.672	-.277[a]

Illustration 6, Item statistics for IF3 – see appendix 4.

INFLUENCER 4

IF4's Cronbach's Alpha was tested on the SC dimensions and the results are presented in illustration 7.

Reliability Statistics

Cronbach's Alpha	N of Items
.672	3

Illustration 7, Cronbach's Alpha for IF4 – see appendix 4.

IF4's Cronbach's Alpha was calculated to be .672 and, in this thesis, considered valid, as it is close to the border at .7. Illustration 8 below visualises, the three different dimensions' importance on Cronbach's Alpha, and in this case the *trustworthiness* dimension is the most characteristic. This is seen as IF4's Cronbach's Alpha would decrease to .279 if this item was deleted. The *expertise* dimension is also characteristic as the deletion of this dimension would result in Cronbach's Alpha of .492. On the contrary, if the dimension *attractiveness* was deleted Cronbach's Alpha would increase to .829. But as in the case of IF1 and IF2 it was considered relevant to keep all three dimensions if possible.

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
AttractivenessOn the following scale, how physically attractive do you consider Nick?	7.90	4.927	.259	.829
ExpertiseOn the following scale, how qualified do you consider Nick for a partnership on Instagram promoting Daniel Wellington?	9.25	3.177	.546	.492
TrustworthinessOn the following scale, how trustworthy do you consider Nick for a partnership on Instagram promoting Daniel Wellington?	8.87	3.257	.703	.279

Illustration 8, Item statistics for IF4 – see appendix 4.

INFLUENCER 5

Illustration 9 shows the calculated Cronbach's Alpha for IF5, which was tested for the three dimensions of SC.

Reliability Statistics

Cronbach's Alpha[a]	N of Items
-.001	3

Illustration 9, Cronbach's Alpha for IF5 – see appendix 4.

As Cronbach's Alpha for IF5 on all three dimensions was calculated to be significantly invalid with a score of -.001, multiple dimensions had to be removed. As the illustration 10 below shows, IF5's Cronbach's Alpha was invalid regardless of which items were deleted. Because of this, it was decided that IF5's SC should solely be measured on *trustworthiness* as this was one of the original dimensions in the SC theory (Hovland et al., 1953).

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
AttractivenessOn the following scale, how physically attractive do you consider Kylie?	4.67	7.454	-.130	.225
ExpertiseOn the following scale, how qualified do you consider Kylie for a partnership on Instagram promoting Daniel Wellington?	7.72	2.028	.140	-.894[a]
TrustworthinessOn the following scale, how trustworthy do you consider Kylie for a partnership on Instagram promoting Daniel Wellington?	8.94	6.549	-.011	.019

Illustration 10, Item statistics for IF5 – see appendix 4.

4.4.5 RELIABILITY AND VALIDITY

Bryman (2012) argues that the reliability and validity are important steps of a research. Reliability refers to the fact that the research can be repeated by the same or other researchers, with the exact same findings. Validity refers to the fact that the chosen methodology for the research is applicable and can produce findings that can answer the research questions (ibid). This chapter will emphasize certain areas of the thesis, where it has been relevant to consider reliability and validity.

4.4.5.1 QUALITY ASSESSMENT OF THEORIES

The following section will assess the quality of the chosen theories for this research. Furthermore, a specification of how the theories have been applied throughout this paper and limitations will be introduced.

BRAND PERSONALITY

Aaker's (1997) *Five Dimensions of Brand Personality* was used in the preliminary stage of this research and as a foundation for the focus groups. Due to general criticism and confusion of the different dimensions in the focus groups, it was chosen to change the theory in the primary stage of the research and as a base of the survey. Therefore, A *New Brand Personality Measure* was used in the primary stage of the research (Geuens et al., 2007).

Changing the theory was found necessary to ensure the quality of the research. If the qualitative focus group and the quantitative survey had originated from the same theory, the results from the focus groups could potentially have been more useful for the research, whereas it now mainly has been applied to support findings.

Additionally, the respondents of the qualitative focus groups and the quantitative survey were asked to rate the dimensions of brand personality. As these dimensions are open to own interpretation, respondents can have different understandings of what the dimensions represent.

SOURCE CREDIBILITY

The SC theory was used in both the focus groups and in the quantitative survey. In the focus groups, the SC theory was applied more generally, and participants could openly and individually perceive the three different dimensions, *attractiveness, expertise* and *trustworthiness* (Hovland et al., 1953). In the survey, measurements for the three dimensions were chosen in advance, so respondents could only answer regarding the influencers' *physical attractiveness, qualifications* and *trustworthiness.* Choosing different measurement dimensions and scales to measure the SC, could have resulted in a different outcome as SC is the dependant variable throughout the entire research.

4.4.5.2 QUALITY ASSESSMENT OF DATA COLLECTION

In the following section, the data collection methods have been taken into consideration and the quality and limitations of their usage have been assessed.

SECONDARY DATA

Due to Instagram and influencer marketing being a rather new phenomenon, the selection of factual articles published in valid journals are limited. Because of this, the secondary data collection regarding these two topics are based on relevant articles from recognized sources. These articles have not gone through the same quality assessment as the articles published in recognized journals; however, it was considered necessary for the gathering of the information. Additionally, the five influencers were chosen based on their individual diversity in their number of followers and main focus. If the research had focused on different influencers, the outcome could potentially have been different.

QUALITATIVE DATA COLLECTION

The focus groups were conducted in a collective forum. This could potentially have resulted in participants holding back opinions or getting affected by other participant's opinions, and therefore

not providing true information (Bryman, 2012). Due to the participants in the focus groups being rather similar in demographics, the outcome of the focus groups could potentially have been different, if they had contained more demographically diverse participants.

QUANTITATIVE DATA COLLECTION

The surveys' responses were collected over a period of nearly two months, and the survey was shared on social media platforms, survey forums and through personal networks. This resulted in varying demographics of respondents, which is considered to increase the representativity of the answers (Bryman, 2012).

Respondents were asked to assess the influencers, based on an assortment of the individual influencers' Instagram page (appendix 1). On the one hand the information is limited for respondents to create a perception of an individual. But on the other hand, it resembles the shallowness of Instagram, where users quickly create an opinion based on content with the same amount of information (Instagram, 2019). Therefore, this approach was considered appropriate for answering the survey questions.

The collected data from the survey underwent a validity test in the statistical analysis software tool SPSS. Here the individual items' Cronbach's Alpha were measured and assessed in order to create a useful dependant SC variable for the testing of the hypotheses.

When calculating the validity of the dimensions; *attractiveness*, *expertise* and *trustworthiness,* collectively measuring SC, it was found that the dimensions for IF1, IF2 and IF4 were valid. Therefore, they were useful for further calculations. However, IF3's valid dimensions were *expertise* and *trustworthiness*, and therefore the *attractiveness* item had to be excluded in the SC measurement for this influencer. None of IF5's SC dimensions were tested to be valid as a variable, and therefore, the dependent variable for this influencer is *trustworthiness* alone.

As the dependant variables are different for the individual influencers, the outcome of the analysis can be considered less trustworthy than if all five influencers were measured on the same three dimensions. This would have resulted in identically measured consistent dependent variables.

As this research has been conducted based on individual consumers and their perception and opinions of certain topics, it will be nearly impossible for any other researchers to obtain the exact same results as this study. However, as the quantitative data collection is extensive, the results are considered representative due to similarities in the collected responses. Furthermore, the applied methods and theories are considered appropriate for answering the research question. This is because, the proposed hypotheses are tested in SPSS and therefore is supported by the statistical analysis. The results of this thesis are considered to indicate an example of the consumers' perception of the topic, but the results cannot be used to generalize.

READERS GUIDE

ANALYSIS

FOCUS GROUP FINDINGS

SUB QUESTION 1

HOW DOES INFLUENCER PERSONALITY AFFECT SOURCE CREDIBILITY, IN A PARTNERSHIP WITH DANIEL WELLINGTON, FROM A CONSUMERS' PERSPECTIVE?

HYPOTHESIS 1 – HYPOTHESIS 5

SUB QUESTION 2

HOW DOES THE FIT BETWEEN INFLUENCER PERSONALITY AND BRAND PERSONALITY AFFECT THE LEVEL OF SOURCE CREDIBILITY?

HYPOTHESIS 6 – HYPOTHESIS 10

SUB QUESTION 3

WHICH TYPE OF INFLUENCER IS THE BEST FIT FOR DANIEL WELLINGTON?

HYPOTHESIS 11

5. ANALYSIS

The following chapter will present results from the research. First, the findings from the focus groups will be analysed. Secondly, H1-H5 will be tested, analysed and accepted or rejected in order to answer sub question 1. Thirdly, H6-H10 will be tested, analysed and accepted or rejected in order to provide an answer for sub question 2. Lastly, H11 will provide an answer for sub question 3.

5.1. FINDINGS FROM THE FOCUS GROUP

The following part presents the coded findings from the two focus groups, where participants were openly asked for their opinion on several topics regarding influencers and influencer marketing. The participants were also asked specifically about certain influencers and their perception of DW. Through the coding, specific topics were identified as being more prominent than others (appendix 2). These topics were influencer personality, brand personality and the SC dimensions; *attractiveness*, *expertise* and *trustworthiness*. Without interference from the researchers, the participants repeatedly mentioned keywords relating to fit between brand and influencer, or the lack of it.

5.1.1. INFLUENCER PERSONALITY

When coding the influencer personalities, it was found that the five different influencers score very differently on the individual influencer personality dimensions. For some influencers, the key words were positively related and for others they were negatively related. For example, one influencer could score high on one dimension, where another influencer could score low. Take, for example, the coded keyword; professional, where it is said about IF2:

"He doesn't seem hardworking, the pictures he takes are very unprofessional" (Appendix 14).

Whereas the keyword is positively related to IF1, where a participant mentions:

"She accomplishes to promote professionally and at the same time, post relatable everyday pictures". (Appendix 14)

Even though the two focus groups were conducted independently and with different participants, the general thoughts and assumptions were considerably similar. This was thought to be rather representative, which is why it was possible to create general assumptions of the influencer personalities. This is also why the same five influencers were chosen for further research.

5.1.2. ASSUMPTIONS FOR IF1'S PERSONALITY

Participants agreed that IF1 is the stereotypical influencer on Instagram, with a high number of selfies, travel, fashion, lifestyle, beauty and promotion posts. IF1's profile is on one hand considered relatable, but on the other hand also too perfect and polished to relate to.

IF1 is not considered unique, daring or exciting in her posts, and therefore participants argue that the profile is too predictable. This relates to the fact that multiple of the participants know about IF1 but has deliberately chosen not to follow her, due to predictable and stereotypical content.

"I think she's a bit meaningless, because it's not like there is a message she wants to share or inspire with - she just wants to look good. And she does, but there isn't that much more to her." (Appendix 15)

However, IF1 is recognized as a successful and hardworking individual, due to high popularity, own clothing line, a large number of followers and multiple collaborations with brands.

5.1.3. ASSUMPTIONS FOR IF2'S PERSONALITY

IF2 is perceived rather sincere and original, due to limited use of filters and more everyday content. Multiple of the participants in both focus groups mentions that he looks very young and foolish and therefore also not hardworking and unprofessional. He is considered more fitting for his YouTube channel than an influencer on Instagram.

"Yeah, I also just think that he's famous because of his YouTube channel." (Appendix 14)

Furthermore, participants agree that his content is boring and that his high number of followers does not match with his low amount of posts. However, there is a mutual speculation of who IF2's target-group is and whether IF2 and his success is more fitting to the Asian market (appendix 14).

5.1.4. ASSUMPTIONS FOR IF3'S PERSONALITY

Participants in both focus groups find IF3's Instagram profile very unexciting and repeatedly use the word 'boring' to describe IF3's content. This is due to low variation of food pictures and in general very similar content. Additionally, the participants do not understand why people follow IF3's profile, when IF3 solely posts pictures of food, but without recipes or other instructions on how to make the food. Because of this, IF3's profile appears irrelevant and repetitive (appendix 14).

Despite very similar perceptions of IF3, there is a variation in whether participants find the profile confusing or personal due to a mixture of food pictures and selfies. Participants argues differently:

"In comparison to other food-bloggers, I think that it is nice that she posts pictures of herself…" (Appendix 15).

And:

"It's very healthy. Very vegan. But generally, a weird profile, because it's primarily food, but then she's out biking. And I don't understand why she wrote that she's US Army when there aren't any photos indicating that she is." (Appendix 14).

This indicates, that the focus group participants' general perception of IF3 is rather diverse.

5.1.5. ASSUMPTIONS FOR IF4'S PERSONALITY

IF4's Instagram profile was in both focus groups associated with travelling and adventure. Multiple participants associated IF4 with other similar influencers and go-pro promoters. IF4 was described as an influencer with a high use of hashtags, filters, selfies and tags of other profiles on own photos in order to increase his number of followers. Because of this, it is clear that IF4 is a small and young influencer who aims to gain awareness and grow on Instagram.

"I don't think there's anything unique about it. It seems as if he's figured out what he gets likes on, and then that's what he posts." (Appendix 14)

IF4 comes off as untrustworthy, unprofessional and stereotypical with many similarities in the content. Participants discovered, that there was very little diversity in IF4's posts, as many pictures occurred repeatedly. However other participants found IF4 friendly and funny. Additionally, the participants liked that IF4 was very outdoorsy which made IF4 more interesting and exciting.

"..but it's a profile that makes you happy. It's more outdoors." .. "..and when you see his profile compared to the others, then I think this is more interesting." (ibid)

5.1.6. ASSUMPTIONS FOR IF5'S PERSONALITY

Assumptions regarding IF5 were similar in the two focus groups, with mentioned keywords such as celebrity, glamorous and beauty. It was found, that there was a high amount of branding and promotion of IF5's own brands Kylie Cosmetics and Kylie Skin, as well as promotion of the Kardashian/Jenner family in general. Because of this, it was suggested that IF5's profile inspire followers in regard to make-up and skin care routines. IF5's content is considered rather diverse, and along with the fact that IF5 is a billionaire and the most googled person in 2018, automatically makes IF5 more exciting to follow.

"She's the epitome of Instagram. And how to do it right." (Appendix 14).

IF5 is considered a businesswoman and a leader with high success and participants perceive her as the *queen of Instagram*.

"She manages to promote professionally and at the same time post those - it's difficult to call them relatable - but private pictures from her everyday-life." (ibid).

5.1.7. BRAND PERSONALITY

Ten out of eleven participants knew of the brand, DW, prior to the focus groups, however, no one followed the brand's Instagram profile. When coding the focus groups, certain topics were more

present. Examples were, that DW was good at promoting themselves through influencer marketing and promotion codes. This does not always come off as a positive factor. Participants argues differently, in regard to their perceived high amount of influencer marketing:

"But therefore, it also fits to everyone [the price level], *and everyone can be a part of it. Therefore, it is maybe cool that they have a very mixed Instagram profile, so it is shown that it can be used to all different types, even with a high amount of influencer"* (Appendix 15).

And:

"..there's a lot of diversity in the places and situations - but there's very little diversity in the people and the types that use the watch. It's very white, rich, good-looking people that are financially capable of travelling the world - with their DW watch." (Appendix 14)

DW's Instagram profile also aims to be more exclusive than it is, and it is in general perceived very staged, from the participants point of view. Furthermore, the segment seems young and trendy and the profile is in general praised for having a minimalistic and nice look.

5.1.8. FIT BETWEEN INFLUENCER AND BRAND IN A PARTNERSHIP AND SC THEORY

The fit between the five influencers and DW was rated, and the results indicates that both focus groups agree on IF1 being the best fit for DW in a partnership. This is considered due to similarities in their profiles and general content. IF1 is considered to be high on all the SC dimensions. *Attractiveness* is high, as IF1 is perceived *physically attractive* and *expertise* is high as IF1 has a lifestyle and fashion profile and background. Furthermore, *trustworthiness* is high as IF1 posts personal and private content.

"She's the epitome of that brand. She's classic, romantic and she travels." (Appendix 14).

And:

"She's trustworthy in relation to what that brand wants to represent. She's very likable. Pretty girl with a nice life. About to become a mom. No scandals. Fits with the brand." (ibid).

Despite similarities in the opinions in regard to the best influencer fit to DW, the participants had diverse opinions. This was regarding which influencer they perceive as the least fitting in a partnership with DW. However, IF5 was the influencer that was considered to be the least fitting in a partnership with DW, from the focus group participants' point of view. The ratings regarding the SC dimensions were varying; IF5 scored high on *attractiveness* as IF5 is associated with the words, sexy and glamorous. On the dimension *expertise*, participants argue that IF5 is overqualified for a partnership with DW, especially due to the lower price level of the watches. This is in comparison with IF5 being a billionaire and posting very expensive watches on other posts.

"I think she's taken the picture and then thrown out the watch." (Appendix 14).

And:

"[IF5 is not an expert].. because she in reality is 'overqualified' to do a partnership with Daniel Wellington" (Appendix 15).

Furthermore, IF5 is perceived low on the dimension *trustworthiness* in a partnership with DW, due to the participants being aware of IF5's financial status. Therefore, participants see no relation between IF5 and DW. However, it is argued that a younger segment, following IF5, might have a different opinion and might be affected and influenced differently and in general are less critically towards influencer marketing.

Opinions regarding IF2, IF3 and IF4 are more mixed, however none of them were unanimously rated as the best or worst fit with DW.

5.1.9 SUMMARY

Results from the focus groups indicates that not all five influencers are perceived as great fits in partnership with DW. However, IF1 was considered better fitting due to multiple similarities with the brand, whereas IF5 was considered the least fitting due to multiple differences. Both influencers were considered attractive, however IF5 was considered untrustworthy and overqualified, whereas IF1 was considered both trustworthy and qualified. IF2, IF3 and IF4 are considered insignificant and participants had difficulties understanding the link between the brand and the influencers. Furthermore, the focus groups gave the researchers reason to assume that there is a link between the

fit of influencer and brand personality affecting SC. Therefore, this has been the main focus for further research in the quantitative analysis.

5.2 ANALYSIS FOR SUB QUESTION 1

The following chapter seeks to investigate whether influencer personality affects SC on Instagram and if it does, in what capacity. Brand personality has been grouped into five different dimensions, covering *responsibility,* which constitutes down-to-earth, stable and responsible. *Activity* is measured through active, dynamic and innovative; *aggressiveness* through aggressive and bold. *Simplicity* is the fourth dimension, and is measured through simple and ordinary, and the last dimension is *emotionality,* which is measured through romantic and sentimental (Geuens et al., 2007).

The five hypotheses each represent parts of the influencer personality dimensions, and combined they aim to provide an answer for sub-question 1. This is shown in table 5:

Sub question 1: *How does influencer personality affect source credibility, in a partnership with Daniel Wellington, from a consumers' perspective?*
H1: 'Responsibility' as a part of influencer personality affect source credibility.
H2: 'Activity' as a part of influencer personality affect source credibility.
H3: 'Aggressiveness' as a part of influencer personality affect source credibility.
H4: 'Simplicity' as a part of influencer personality affect source credibility.
H5: 'Emotionality' as a part of influencer personality affect source credibility.

Table 5, sub question 1 with related hypotheses - own making.

The presented findings are based on the coded data from the quantitative survey, which has been analysed and the hypotheses have been tested.

5.2.1. RESPONSIBILITY

Responses regarding whether the influencer's level of *responsibility* affects SC has been tested. Table 6 presents the different influencers' significance, and thereby whether the results are valid.

Influencer	Significance	Beta
Influencer 1	.128	.070
Influencer 2	.651	.030
Influencer 3	.001	-.435
Influencer 4	.000	.319
Influencer 5	.580	.041

Table 6, responsibility dimension, appendix 5 - own making.

Results show that *responsibility* for IF3 and IF4 has a valid significance below .05, respectively .001 and .000. This means that the consumers' perception of *responsibility* affects SC for IF3 and IF4. However, *responsibility* for IF1, IF2 and IF5 had an invalid significance above .05, respectively .128, .651 and .580. This means, that the consumers perceive *responsibility* for IF1, IF2 and IF5 as unimportant in regard to SC.

As IF3 and IF4's *responsibility* are the ones affecting SC, it is relevant to investigate *how* their *responsibility* affects SC. This is illustrated in graph 1, below.

Graph 1, responsibility affecting SC for IF3 & IF4, appendix 5- own making.

Graph 1 shows that IF3 has a negative beta of -.435, meaning that every time IF3's *responsibility* increases with 1, the SC decreases with -.435.

Graph 1 also shows that IF4 has a positive beta of .319, meaning that every time IF4's perceived *responsibility* increases with 1, the SC increases with .319.

These results show that both IF3 and IF4's SC are impacted by their perceived level of *responsibility*, however in opposite ways as IF3 is negatively impacted whereas IF4 is positively impacted.

As the findings show that only two of the five influencers' SC is impacted by the perceived level of *responsibility*, the following hypothesis is **rejected**:

H1: 'Responsibility' as a part of influencer personality affect source credibility

5.2.2. ACTIVITY

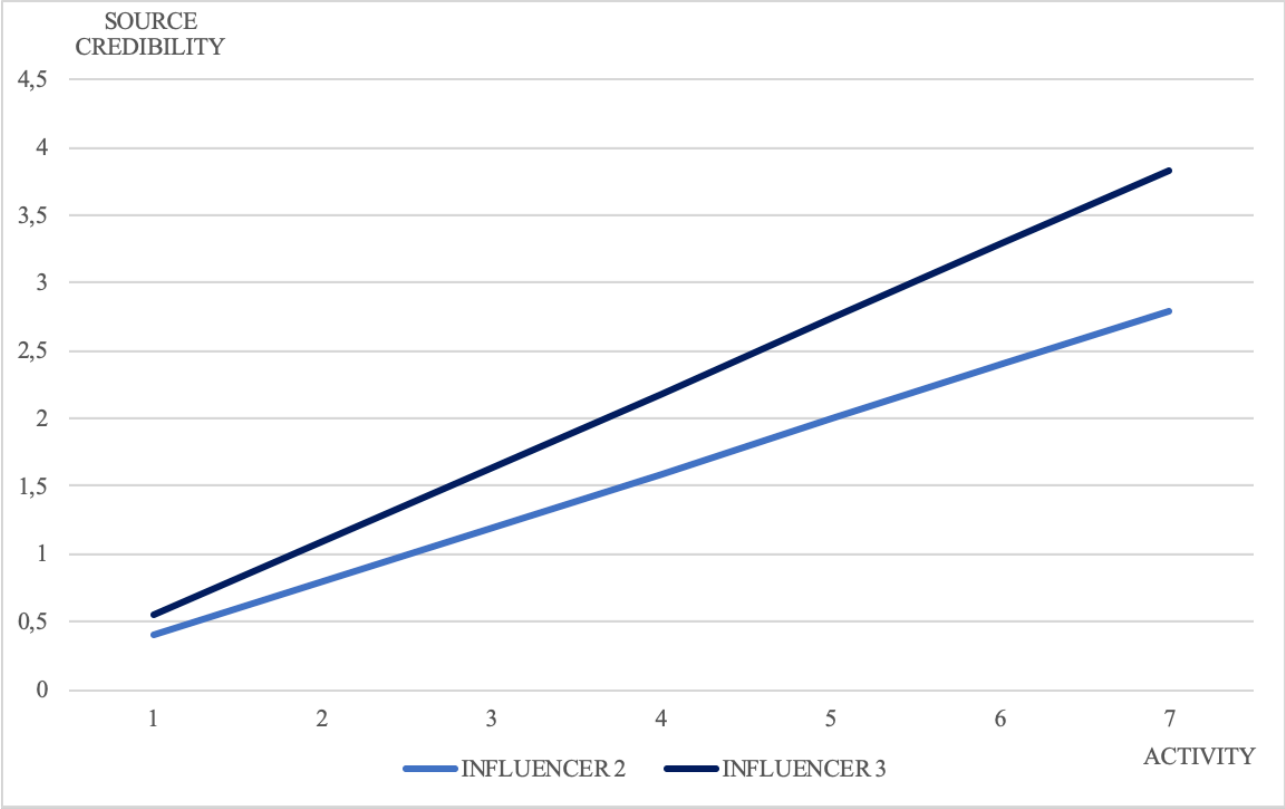
The consumers' perception of the influencers' level of *activity* affecting the SC has been tested. Table 7 shows the significance of the different influencers.

Influencer	Significance	Beta
Influencer 1	.593	.026
Influencer 2	.000	.399
Influencer 3	.000	.547
Influencer 4	.194	.125
Influencer 5	.589	.060

Table 7, activity dimension, appendix 5- own making.

The results indicate that *activity* for IF2 and IF3 are significant, as their significance are both .000, which is below the valid border of .05. Due to this, *activity* has an impact on IF2 and IF3's SC. As IF1, IF4 and IF5's significance regarding *activity* are all above .05, respectively .593, .194 and .589, they are invalid in this dimension. According to this, consumers perceive *activity* for IF1, IF4 and IF5 as unimportant for their level of SC.

It is interesting to investigate how IF2 and IF3's SC is affected by their level of activity. IF2 and IF3 both have a positive beta of respectively, .399 and .547. This indicates that the higher their level of *activity* is, the higher their SC is.



Graph 2, activity affecting IF2 & IF3, appendix 5- own making.

Graph 2 illustrates the correlation between *activity* and SC and that for every time the influencers' perceived level of *activity* increases, their SC increases with .399 for IF2 and .547 for IF3.

The outcome indicates that only two of the five influencers' SC is affected by *activity*. Because of this, the following hypothesis cannot be **accepted**:

H2: 'Activity' as a part of influencer personality affect source credibility.

5.2.3. AGGRESSIVENESS

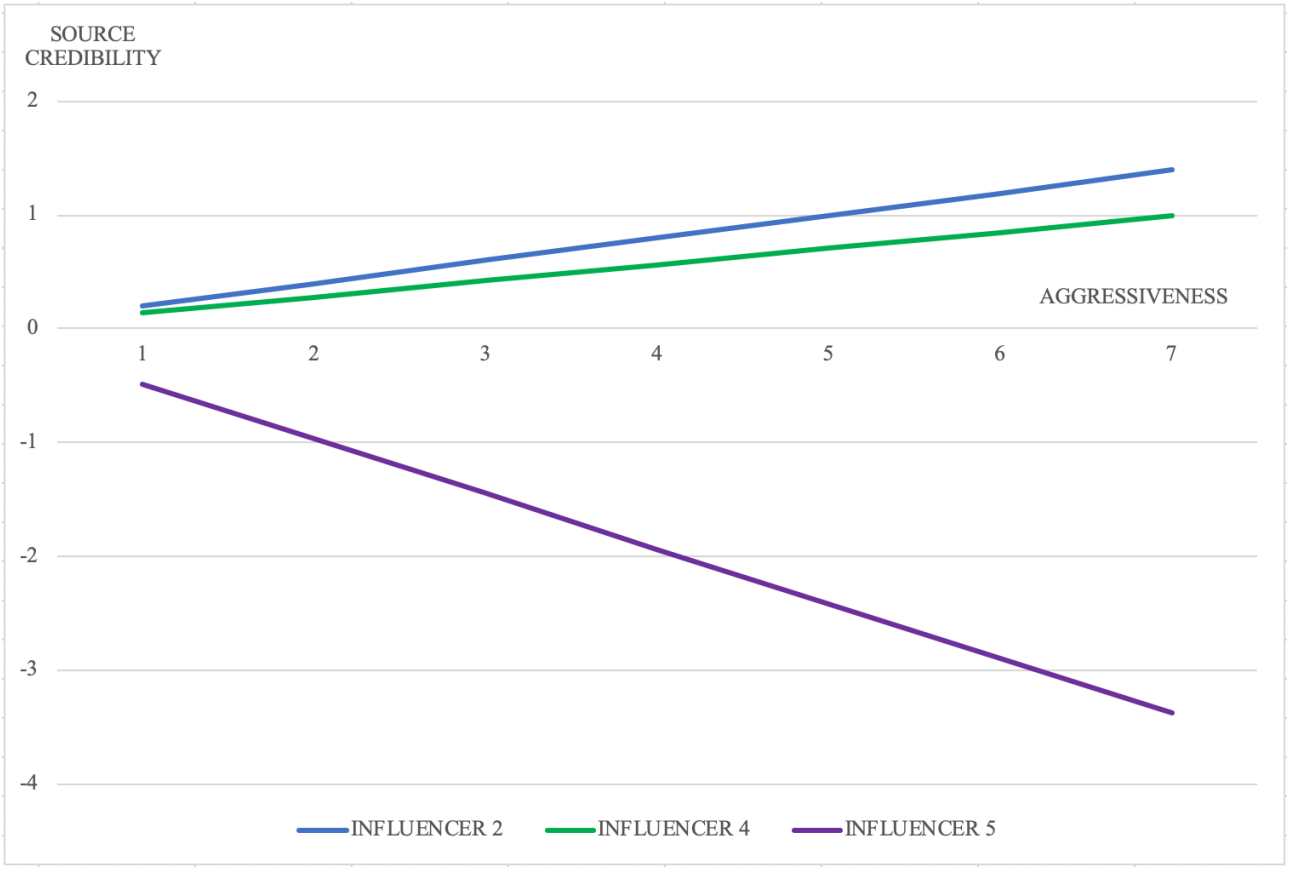
Whether or not the influencer personality dimension *aggressiveness* affects the SC can be deducted from the significances shown in table 8 below.

Influencer	Significance	Beta
Influencer 1	.505	-.033
Influencer 2	.001	.199
Influencer 3	.263	.110
Influencer 4	.008	.141
Influencer 5	.000	-.483

Table 8, aggressiveness dimension, appendix 5- own making.

The results reveal that *aggressiveness* for IF2, IF4 and IF5 has a significance valid to affect SC, as they are .001, .008 and .000. Yet, *aggressiveness* for IF1 and IF4 does not have a valid significance to affect the influencers' SC, as they are above .05, respectively with the significance of .505 and .263.

With the understanding of the dimension *aggressiveness* significantly affecting SC for IF2, IF4 and IF5, it is essential to understand how the dimension impacts the level of SC.



Graph 3, aggressiveness affecting SC for IF2, IF4 & IF5, appendix 5- own making.

Graph 3 shows how IF2 and IF4's SC is positively affected by the perceived level of *aggressiveness* by the consumer, due to a positive beta of respectively .199 and .141. This means that every time the influencer's perceived *aggressiveness* increases, the SC increases with .199 for IF2 and .141 for IF4. However, IF5's SC is negatively affected by the perceived level of *aggressiveness*. Graph 3 illustrates how the level of SC decreases caused by the negative beta of -.483 for every level *aggressiveness* increases.

The analysis highlights how three of the five influencers' SC is proven to be affected by their perceived level of *aggressiveness*, either positively or negatively, and as this amount is supernumerary the following hypothesis can be **accepted**:

H3: 'Aggressiveness' as a part of influencer personality affect source credibility.

5.2.4. SIMPLICITY

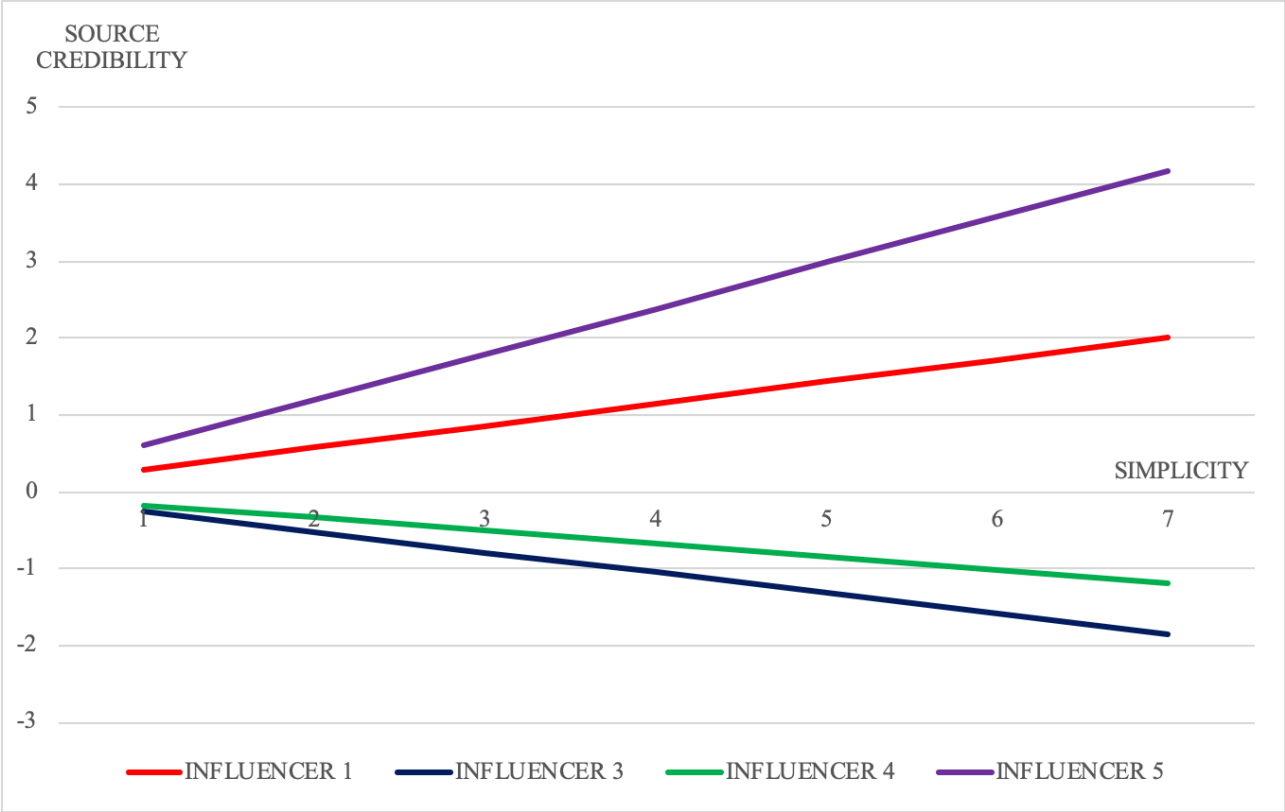
The results regarding the influencer personality dimension *simplicity's* potential effect on the influencers' SC has been tested and their significance is stated below in table 9.

Influencer	Significance	Beta
Influencer 1	.000	.287
Influencer 2	.363	-.037
Influencer 3	.012	-.264
Influencer 4	.000	-.171
Influencer 5	.000	.597

Table 9, simplicity dimension, appendix 5- own making.

Table 9 provides the information that IF1, IF3, IF4 and IF5 all have a valid significance below .05. This means that their perceived level of *simplicity,* from the consumers' point of view, significantly affects their level of SC. IF2 stands alone with a too high significance of .363 and therefore *simplicity* does not have an impact on this influencer's SC.

Further, the beta's presented in table 9 indicates to what extent *simplicity* affects the SC of IF1, IF3, IF4 and IF5.



Graph 4, simplicity affecting SC for IF1, IF3, IF4 & IF5, appendix 5- own making.

In graph 4 it is seen how IF1 and IF5's SC is positively affected by the level of simplicity, due to a beta of respectively .287 and .597. The positive numbers indicate that the higher the perceived level of simplicity is on the X-axis, the more SC is increasing on the Y-axis. Furthermore, graph 4 also shows how IF3 and IF4's SC decreases in correlation with higher perceived *simplicity*. This is caused by the negative beta of respectively -.264 and -.171.

The results show that the majority of the influencers' SC is affected by their level of *simplicity*, and because of this, the following hypothesis is **accepted**:

H4: 'Simplicity' as a part of influencer personality affect source credibility.

5.2.5. EMOTIONALITY

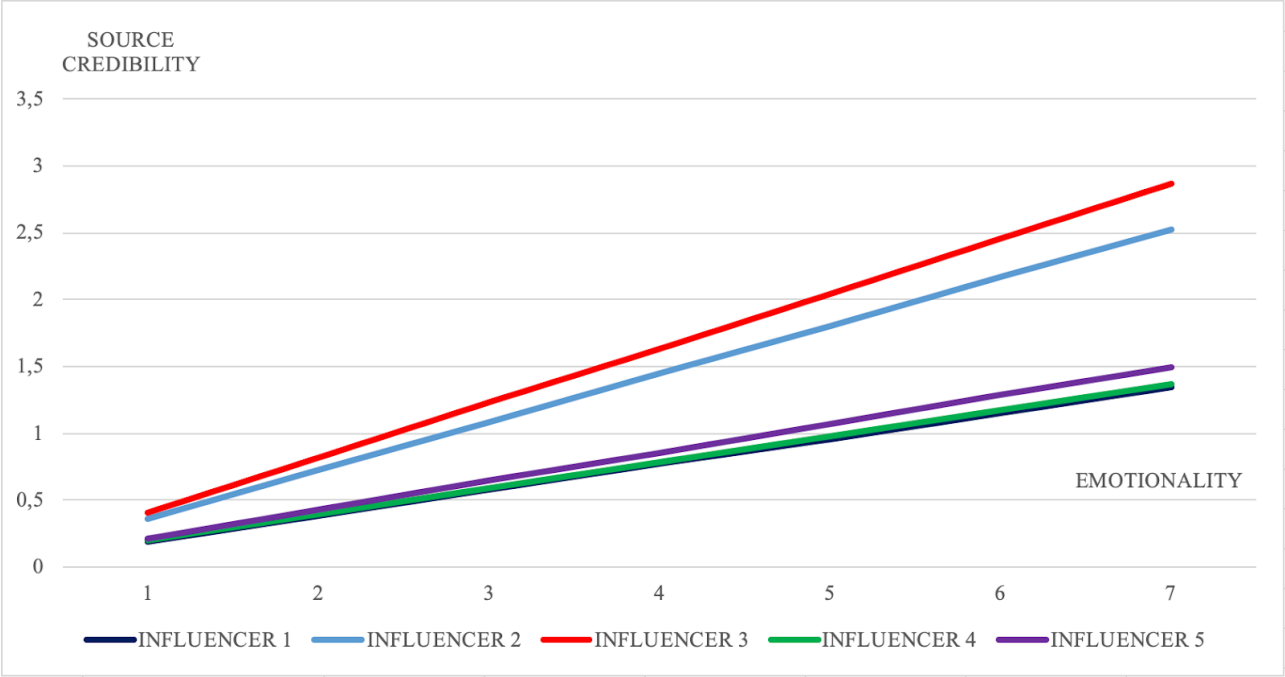
The consumers' perception of the influencer personality dimension *emotionality* affecting the level of the influencers' SC has been tested, and the results are presented below in table 10.

Influencer	Significance	Beta
Influencer 1	.000	.192
Influencer 2	.000	.361
Influencer 3	.000	.409
Influencer 4	.000	.195
Influencer 5	.001	.214

Table 10, emotionality dimension, appendix 5- own making.

The results indicate that all five influencers' SC is affected by *emotionality* due to their valid significance below .05.

Graph 5 below shows the level of all five influencers' affected SC. All five influencers are positively affected by their perceived *emotionality*. IF1's beta is .192, IF2's beta is .361, IF3's beta is .409, IF4's beta is .195 and IF5's beta is .214. Graph 5 shows that IF1 and IF2 are more positively affected by the consumers' perceived *emotionality* compared to the remaining influencers, although their lines are increasing as well.



Graph 5, emotionality affecting SC for IF1, IF2, IF3, IF4 & IF5, appendix 5- own making.

As all the influencers' significance is valid, the following hypothesis can be **accepted**:

H5: 'Emotionality' as a part of influencer personality affect source credibility.

5.2.6. SUB-CONCLUSION 1

Based on the findings that have been tested on the five hypotheses, H1, H2, H3, H4 and H5, it is considered possible to answer sub-question 1. Three out of the five hypotheses have been accepted, as the majority of the influencers' SC were affected by the dimensions tested in H3, H4 and H5; which were *aggressiveness*, *simplicity* and *emotionality*. The remaining hypotheses could not be accepted, as the majority of the influencers' results were invalid in the dimensions *responsibility* and *activity*.

However, in these hypotheses some influencers' SC was proven to be either positively or negatively affected by the influencer personality dimensions. But here they were outnumbered by the influencers with invalid significances; thus, the hypotheses could not be accepted.

However, it is assumed that influencer personality generally has an effect on SC, in the collaboration with DW. The influencers' SC can be affected either positively or negatively, as seen in the accepted hypotheses with the dimensions; *emotionality*, *aggressiveness* and *simplicity*, and in the rejected hypotheses with the dimensions; *activity* and *responsibility*. The correlation between the five hypotheses and their effect on SC is summarised in illustration 11:

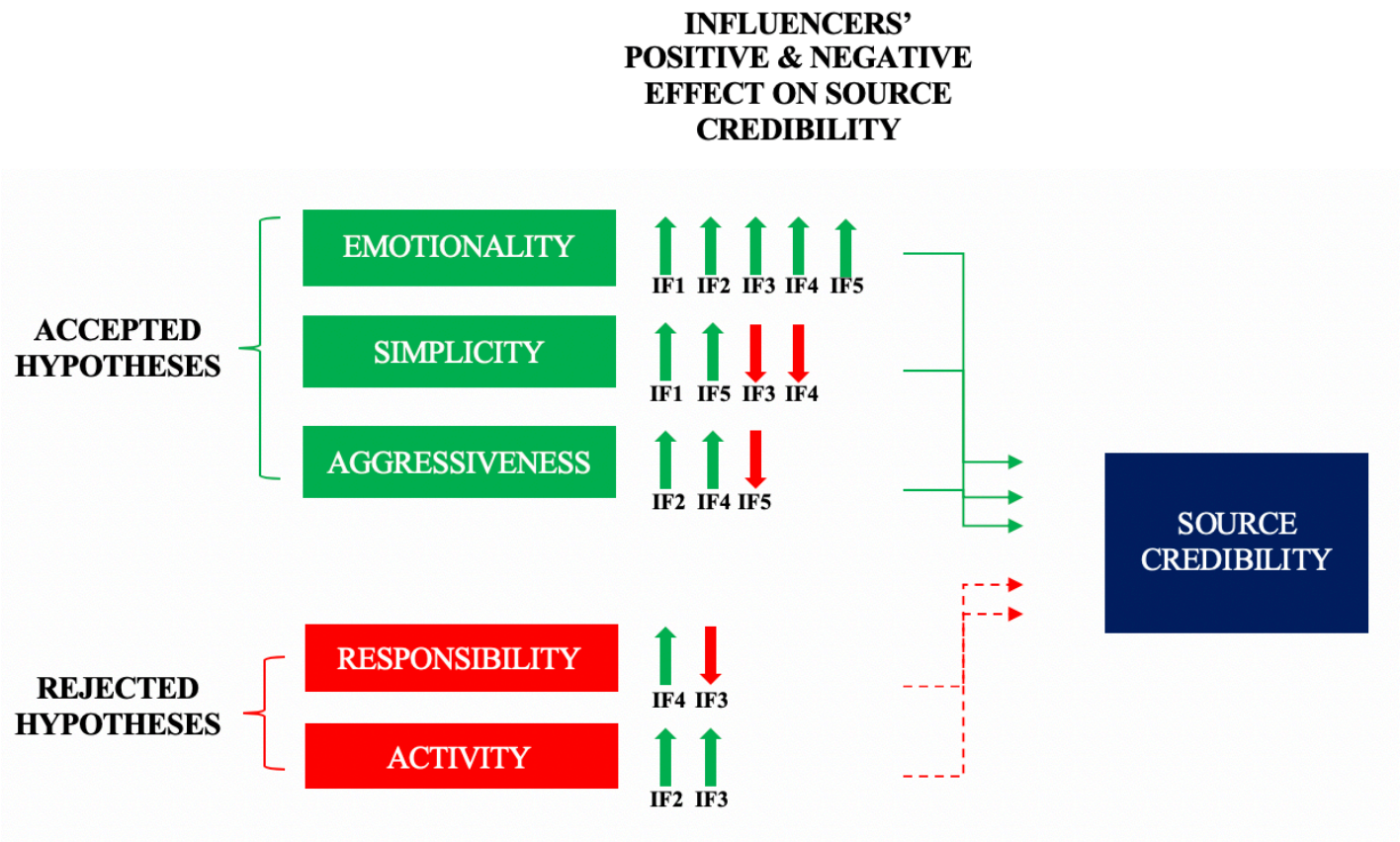


Illustration 11, summary of sub question 1 - own making.

Illustration 11 shows how the individual influencers with a valid significance in the accepted hypotheses affects SC either positively, with the green upgoing arrows, or negatively with the red down going arrows. Additionally, the influencers with a valid significance in the rejected hypotheses are visualised with similar arrows to illustrate their potential impact on SC.

5.3. ANALYSIS FOR SUB QUESTION 2

As the conclusion to sub question 1 proved that the influencer personality dimension in general affects SC, it is interesting to continue the analysis, and identify how *the fit* between the influencer and DW affects the level of SC. Therefore, the analysis continues with sub question 2, which will be answered through hypotheses H6-H10. This is presented in table 11:

Sub question 2: *How does the fit between influencer personality and brand personality affect the level of source credibility?*
H6: A greater fit in 'responsibility' between influencer personality and brand personality is positively related to source credibility.
H7: A greater fit in 'activity' between influencer personality and brand personality is positively related to source credibility.
H8: A greater fit in 'aggressiveness' between influencer personality and brand personality is positively related to source credibility.
H9: A greater fit in 'simplicity' between influencer personality and brand personality is positively related to source credibility.
H10: A greater fit in 'emotionality' between influencer personality and brand personality is positively related to source credibility.

Table 11, sub question 2 with related hypotheses - own making.

The hypotheses H6, H7, H8, H9 and H10 will be tested and analysed in order to provide answers to sub question 2. As the research is conducted on each of the five influencers and hereby can provide various results in each hypothesis, the hypotheses are divided into five sub hypotheses each representing an influencer.

In order to conduct the analysis, the five influencers have been tested individually and their significance and beta has been calculated. A significance below .05 is considered valid and hereby the fit between influencer personality and DW's brand personality dimensions affects SC from a

consumers' point of view. Furthermore, a valid significance with a negative beta indicates a positive impact on SC, whereas a positive beta indicates a negative impact on SC. This means that the higher the negative beta is, the closer the influencer is to the brand.

The first step of this analysis is to identify whether or not the fit between the five dimensions; *responsibility, activity, aggressiveness, simplicity* and *emotionality* for both influencer personality and brand personality impacts the influencers' SC in a partnership with DW. The second step of this analysis is to test whether a greater fit between the influencers and DW's five dimension affects SC positively or negatively.

5.3.1. *RESPONSIBILITY* FIT BETWEEN THE TWO PARTIES

Responses regarding whether the fit of responsibility between DW and the five influencers affects SC has been tested, and the answers are presented in table 12.

Responsibility fit	**Significance**	**Beta**
Fit between IF1 and DW, affecting SC	.001	-.340
Fit between IF2 and DW, affecting SC	.033	.093
Fit between IF3 and DW, affecting SC	.002	-.362
Fit between IF4 and DW, affecting SC	.003	.203
Fit between IF5 and DW, affecting SC	.688	.028

Table 12, responsibility fit between influencers and DW, appendix 6 - own making.

The results show that the fit between IF1, IF2, IF3 and IF4 and DW has a valid significance, all below .05. However, the calculation shows no correlation between IF5 and DW's fit affecting SC.

Table 12 also shows the calculated beta for each influencer, where it is interesting to examine how the fit between the influencers and DW affects their SC. IF2 and IF4 both have positive betas on respectively .093 and .203, indicating that there is a gap between the consumers' perception of the influencers' and DW's level of *responsibility*, affecting SC negatively.

IF1 and IF3 both have a negative beta, respectively -.340 and -.362, indicating that their fit in the *responsibility* dimension is close and that this affects SC positively. This means that the consumers' perceptions of these influencers' *responsibility* align with the consumers' perception of DW.

5.3.2. DOWN-TO-EARTH, STABLE AND RESPONSIBLE

The brand personality and influencer personalities have been rated on a twelve-dimension scale by the consumers in the quantitative survey. Therefore, is interesting to investigate the three dimensions *down-to-earth, table and responsible* representing the *responsibility* dimension and how the fit affects SC.

Table 13 below solely show the betas of the influencers with a valid significance on the three different dimensions. With this, it is possible to identify which dimension that has an impact on most of the influencers.

Influencer	**Significance**	**Beta**
Down-To-Earth		
Influencer 1	.000	-.256
Influencer 3	.037	.100
Influencer 4	.000	-.310
Stable		
Influencer 1	.022	-.168

Influencer 3	.002	.376
Influencer 4	.022	.128
Responsible		
Influencer 3	.000	-.318

Table 13, down-to-earth, stable and responsible for influencers with valid significance on these dimensions, appendix 11 - own making.

Table 13 shows that only three out of the five influencers have a valid significance on the dimensions *down-to-earth* and *stable* whereas only IF3 has a valid significance on the dimension *responsible*. This indicates that the dimensions *down-to-earth* and *stable* are the ones that are most significant in the general *responsibility* dimension consisting of the five grouped dimensions.

Based on the analysis, it can be concluded that four out of the five influencers' fit with DW affects their SC, and the following general hypothesis is **accepted**:

H6: A greater fit in 'responsibility' between influencer personality and brand personality is positively related to source credibility. Specifically:

- *H6a) greater fit for IF1 positively affects SC;* The great fit between IF1 and DW affects the source credibility positively and therefore H6a is accepted.
- *H6b) greater fit for IF2 positively affects SC;* The gap in fit between IF2 and DW affects the source credibility negatively and therefore H6b is accepted.
- *H6c) greater fit for IF3 positively affects SC;* The great fit between IF3 and DW affects the source credibility positively and therefore H6c is accepted.
- *H6d) greater fit for IF4 positively affects SC;* The gap in fit between IF4 and DW affects the source credibility negatively and therefore H6d is accepted.
- *H6e) greater fit for IF5 positively affects SC;* The invalid significance rejects H6e.

5.3.3. *ACTIVITY* FIT BETWEEN THE TWO PARTIES

In relation to the consumers' perception of the brand and the five influencers' *activity* dimension the fit, in correlation to SC, has been tested.

Activity fit	Significance	Beta
Fit between IF1 and DW, affecting SC	.278	-.116
Fit between IF2 and DW, affecting SC	.472	.045
Fit between IF3 and DW, affecting SC	.356	-.122
Fit between IF4 and DW, affecting SC	.000	-.411
Fit between IF5 and DW, affecting SC	.000	-.319

Table 14, activity fit between influencers and DW, appendix 7- own making.

Table 14 shows that the fit between DW and IF4 and IF5 has a valid significance to affect SC, with a similar significance of .000. Differing from this, the fit between IF1, IF2, IF3 and DW score an invalid significance above .05 and is therefore not expected to affect SC.

IF4 and IF5 both have a negative beta on respectively -.411 and -.319, indicating that there is a great fit between these influencers and DW on the dimension *activity*, and that this affects their SC positively.

Furthermore, it is interesting to examine the three dimensions *active, dynamic* and *innovative* representing the general grouped dimension *activity,* and how the fit affects SC.

Table 15 solely shows the beta for the influencers with valid significances on the three dimensions.

Influencer	Significance	Beta
Active		
Influencer 1	.004	-.177
Influencer 2	.020	.117
Influencer 3	.021	-.181
Influencer 4	.000	-.284
Dynamic		
Influencer 3	.010	-.234
Influencer 4	.000	-.260
Influencer 5	.033	-.169
Innovative		
Influencer 2	.000	-.173
Influencer 3	.000	.329
Influencer 5	.000	-.161

Table 15, active, dynamic and innovative for influencers with valid significance on these dimensions, appendix 11- own making.

Table 15 shows that four out of five influencers have a valid significance on the dimension *active*. Three out of five influencers have a valid significance on the dimensions *dynamic* and *innovative*. This indicates that the dimension *active* is most significant in the general dimension *activity*.

From the analysis, it can be concluded that only two out of the five influencers' fit with DW affects SC and therefore the following hypothesis is **rejected**:

H7: A greater fit in 'activity' between influencer personality and brand personality is positively related to source credibility, specifically:

- *H7a) greater fit for I1 positively affects SC;* The invalid significance rejects H7a.
- *H7b) greater fit for I2 positively affects SC;* The invalid significance rejects H7b.
- *H7c) greater fit for I3 positively affects SC;* The invalid significance rejects H7c.
- *H7d) greater fit for I4 positively affects SC;* The great fit between IF4 and DW affects the source credibility positively and therefore H7d is accepted.
- *H7e) greater fit for I5 positively affects SC;* The great fit between IF5 and DW affects the source credibility positively and therefore H7e is accepted.

5.3.4. *AGGRESSIVENESS* FIT BETWEEN THE TWO PARTIES

The dimension *aggressiveness* and its part in the fit between brand and influencer personality affecting SC has been tested, and the results are shown in table 16.

Aggressiveness fit	Significance	Beta
Fit between IF1 and DW, affecting SC	.980	-.002
Fit between IF2 and DW, affecting SC	.000	-.278
Fit between IF3 and DW, affecting SC	.955	-.006
Fit between IF4 and DW, affecting SC	.003	-.154
Fit between IF5 and DW, affecting SC	.000	-.383

Table 16, aggressiveness fit between influencers and DW, appendix 8 - own making.

The results show that the fit between IF2, IF4 and IF5 and DW has an impact on the SC due to their significance of respectively .000 and .003. IF1 and IF3 and their fit with DW in regard to *aggressiveness*, does however not affect their SC.

Furthermore, the results show that the three influencers with a valid significance all have a negative beta on respectively -.278, -.154 and -.383. This means that both IF2, IF4 and IF5 all have a close fit to DW on the dimension *aggressiveness*, and because of this their SC is positively affected.

Additionally, it is interesting to dig deeper into the two dimensions *aggressive* and *bold,* that represents the general dimension *aggressiveness.* The results are presented in table 17 below, and only includes the influencers with valid significances.

Influencer	**Significance**	**Beta**
Aggressive		
Influencer 2	.000	-.173
Influencer 3	.001	.233
Influencer 4	.005	-.133
Influencer 5	.000	-.260
Bold		
Influencer 1	.002	-.181
Influencer 4	.017	.112
Influencer 5	.000	-.418

Table 17, aggressive and bold for influencers with valid significance on these dimensions, appendix 11 - own making.

Table 17 shows that four out of five influencers have a valid significance on the dimension *aggressive,* and three out of five have a valid significance on the dimension *bold*. This indicates that the *aggressive* dimension is the most significant in the general dimension *aggressiveness*.

Based on the analysis that shows that three out of five influencers' fit with DW affects their SC, the following hypothesis can be **accepted**:

H8: A greater fit in 'aggressiveness' between influencer personality and brand personality is positively related to source credibility, specifically:

- *H8a) greater fit for I1 positively affects SC;* The invalid significance rejects H8a.
- *H8b) greater fit for I2 positively affects SC;* The great fit between IF2 and DW affects the source credibility positively and therefore H8b is accepted.
- *H8c) greater fit for I3 positively affects SC;* The invalid significance rejects H8c.
- *H8d) greater fit for I4 positively affects SC;* The great fit between IF4 and DW affects the source credibility positively and therefore H8d is accepted.
- *H8e) greater fit for I5 positively affects SC;* The great fit between IF5 and DW affects the source credibility positively and therefore H8e is accepted.

5.3.5. *SIMPLICITY* FIT BETWEEN THE TWO PARTIES

Whether the fit in the dimension *simplicity* between DW and the five influencers affects SC has been tested, and the answers are presented in table 18.

Simplicity fit	Significance	Beta
Fit between IF1 and DW, affecting SC	.000	-.308
Fit between IF2 and DW, affecting SC	.003	-.159
Fit between IF3 and DW, affecting SC	.011	-.291
Fit between IF4 and DW, affecting SC	.000	.174
Fit between IF5 and DW, affecting SC	.499	-.035

Table 18, simplicity fit between influencers and DW, appendix 9- own making.

Table 18 proves that the fit between IF1, IF2, IF3 and IF4's *simplicity* and DW's *simplicity* affects SC from the consumers' point of view, with the valid significances below .50. IF5's significance has oppositely an invalid significance above .50, meaning that its fit with DW in regard to the dimension *simplicity* is not proven to affect SC.

Furthermore, the results show that IF1, IF2 and IF3 all have a negative beta on respectively -.308, -.159 and -.291, meaning that there is a great fit between these influencers and DW. Because of this, their SC is affected positively. However, IF4 has a positive beta, meaning that there is a gap between the consumers' perception of this influencer and DW on the dimension *simplicity*, which affects the SC negatively.

Also, it is interesting to investigate the two dimensions *ordinary* and *simple*, as they represent the general dimension *simplicity*. The results presented below in table 19 for these two dimensions are the influencers with a valid significance alone.

Influencer	**Significance**	**Beta**
Ordinary		
Influencer 1	.000	-.240
Influencer 2	.001	-.173
Influencer 4	.004	.108
Influencer 5	.000	-.374
Simple		
Influencer 1	.000	-.214
Influencer 4	.000	.194
Influencer 5	.000	-.431

Table 19, ordinary and simple for influencers with valid significance on these dimensions, appendix 11 - own making.

Table 19 shows how four out of five influencers have a valid significance on the dimension *ordinary*, where three out of five have a valid significance on the dimension *simple*. This indicates that the dimension *ordinary* is the most significant one in the general grouped dimension *simplicity*.

The analysis shows that four out of five influencers' fit with DW in the dimension *simplicity* affects the level of SC, and therefore the following hypothesis is **accepted**:

H9: A greater fit in 'simplicity' between influencer personality and brand personality is positively related to source credibility, specifically:

- *H9a) greater fit for IF1 positively affects SC;* The great fit between IF1 and DW affects the source credibility positively and therefore H9a is accepted.
- *H9b) greater fit for IF2 positively affects SC;* The great fit between IF2 and DW affects the source credibility positively and therefore H9b is accepted.
- *H9c) greater fit for IF3 positively affects SC;* The great fit between IF3 and DW affects the source credibility positively and therefore H9c is accepted.
- *H9d) greater fit for IF4 positively affects SC;* The gap in fit between IF4 and DW affects the source credibility negatively and therefore H9d is accepted.
- *H9e) greater fit for IF5 positively affects SC;* The invalid significance rejects H9e.

5.3.6. EMOTIONALITY FIT BETWEEN THE TWO PARTIES

The fit between the influencer and brand personality dimension *emotionality* and its potential effect on SC has been tested, and the results are presented in table 20, below.

Emotionality fit	Significance	Beta
Fit between IF1 and DW, affecting SC	.012	-.191
Fit between IF2 and DW, affecting SC	.000	-.308
Fit between IF3 and DW, affecting SC	.000	-.432
Fit between IF4 and DW, affecting SC	.000	-.260
Fit between IF5 and DW, affecting SC	.070	-.137

Table 20, emotionality fit between influencers and DW, appendix 10 - own making.

Table 20 shows that the fit in regard to *emotionality* between IF1, IF2, IF3 and IF4 and DW is affecting SC, as they all have a valid significance below .05. On the contrary, the fit between IF5's *emotionality* and DW's *emotionality*, does not affect SC.

All four influencers with a valid significance also have a negative beta, meaning that the great fit between them and DW positively affects their SC.

Furthermore, the two dimensions *romantic* and *sentimental*, representing the general dimension *emotionality*, have been analysed. Table 21 below solely shows the influencers with valid significance for the two dimensions.

Influencer	Significance	Beta
Romantic		
Influencer 2	.000	-.318
Influencer 3	.000	-.524
Influencer 4	.000	-.279
Influencer 5	.027	-.135

Sentimental		
Influencer 1	.004	.091
Influencer 2	.000	-.216
Influencer 3	.022	-.168
Influencer 4	.021	-.122

Table 21, romantic and sentimental for influencers with valid significance on these dimensions, appendix 11 - own making.

Table 21 shows, that in both dimensions, it can be seen that four out of five influencers have a valid significance. Therefore, both *romantic* and *sentimental* are considered equally important in the general dimension *emotionality.*

Based on the analysis, it can be concluded that the majority of the influencers' fit with DW in the dimension *emotionality*, affects SC, and therefore the following hypothesis can be **accepted**:

H10: A greater fit in 'emotionality' between influencer personality and brand personality is positively related to source credibility, specifically:

- *H10a) fit for IF1 positively affects SC;* The great fit between IF1 and DW affects the source credibility positively and therefore H10a is accepted.
- *H10b) fit for IF2 positively affects SC;* The great fit between IF2 and DW affects the source credibility positively and therefore H10b is accepted.
- *H10c) fit for IF3 positively affects SC;* The great fit between IF3 and DW affects the source credibility positively and therefore H10c is accepted.
- *H10d) fit for IF4 positively affects SC;* The great fit between IF4 and DW affects the source credibility positively and therefore H10d is accepted.
- *H10e) fit for IF5 positively affects SC;* The invalid significance rejects H10e.

5.3.7. SUB-CONCLUSION FOR QUESTION 2

Illustration 12 has been created, in order to visualise the findings of the prior analysis and answer sub question 2.

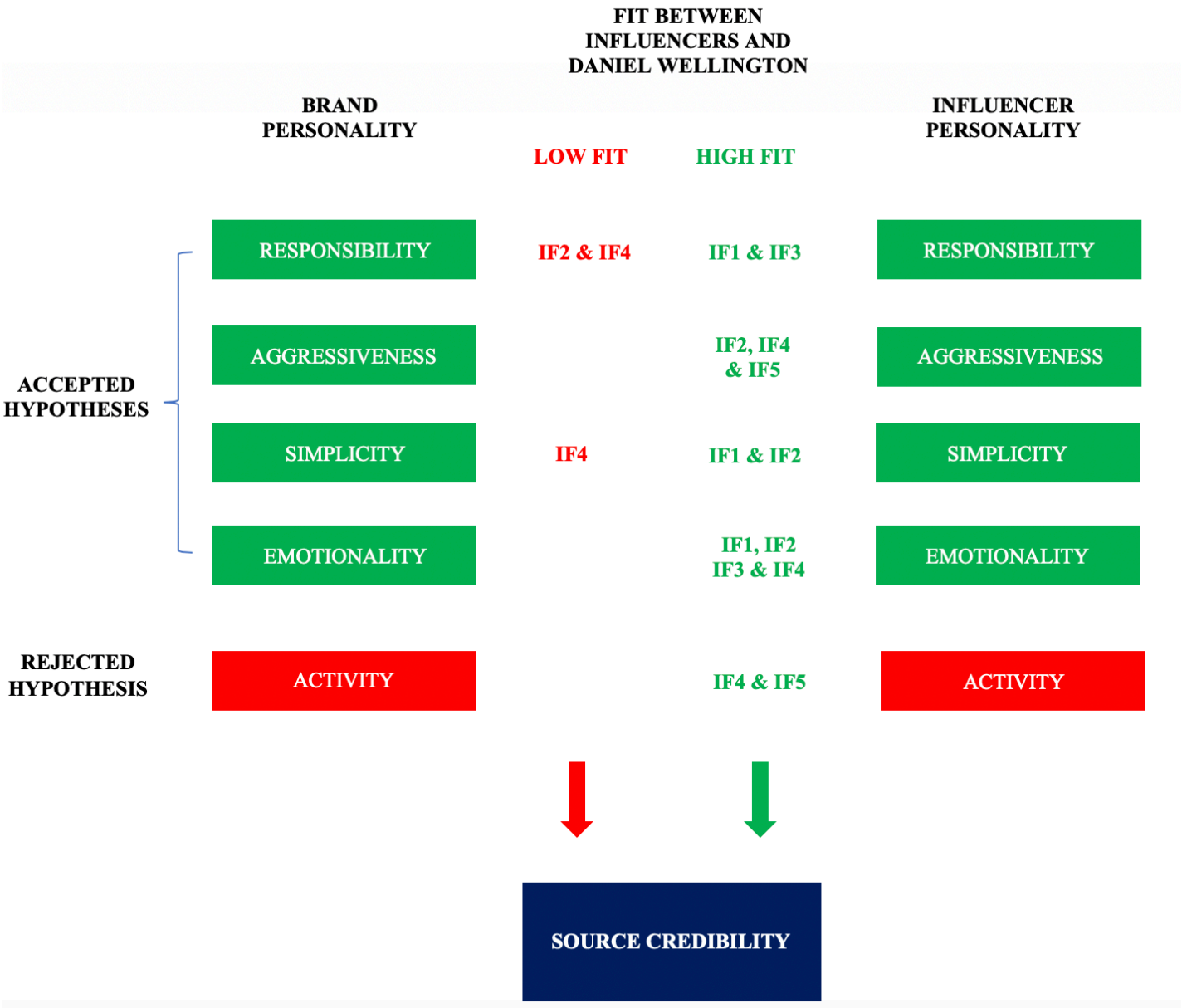


Illustration 12, summary of sub question 2 - own making.

The left side of illustration 12 shows the four accepted hypotheses and the fit between the brand personality and the influencer personality on the right side. The middle part shows how the

influencers fit, and if their fit with DW affects the level of SC positively or negatively. The model indicates that a low fit between brand personality and influencer personality on the dimensions *responsibility* and *simplicity* for IF2 and IF4 affects SC. On the contrary, the high fit between the influencers written in green and DW on the dimensions; res*ponsibility, aggressiveness, simplicity* and *emotionality* affects SC positively.

The lower part illustration 12 with the *activity* dimension visualises the rejected hypothesis H7. However, H7d and H7e affects SC positively, but because of the majority of influencers not affecting SC this hypothesis was rejected.

Illustration 12 also indicates that there is a majority of influencers with a high fit with DW on the five dimensions, but none of the influencers are a clear fit on all five dimensions.

As four out of the five hypotheses; H6, H8, H9 & H10, have been accepted it can be concluded that a greater fit on the brand personality and influencer personality dimensions between an influencer and DW have a positive impact on the SC in the partnership.

5.4. ANALYSIS FOR SUB QUESTION 3

The following chapter aims to investigate if some of the five influencers are a better fit for DW from the consumers' perspective, and if so, how they fit better. This is accomplished through a comparison of the individual dimensions between influencer personality and brand personality. In order to do so, the means and modes of each influencer in the various dimensions have been tested and compared to DW's means and modes.

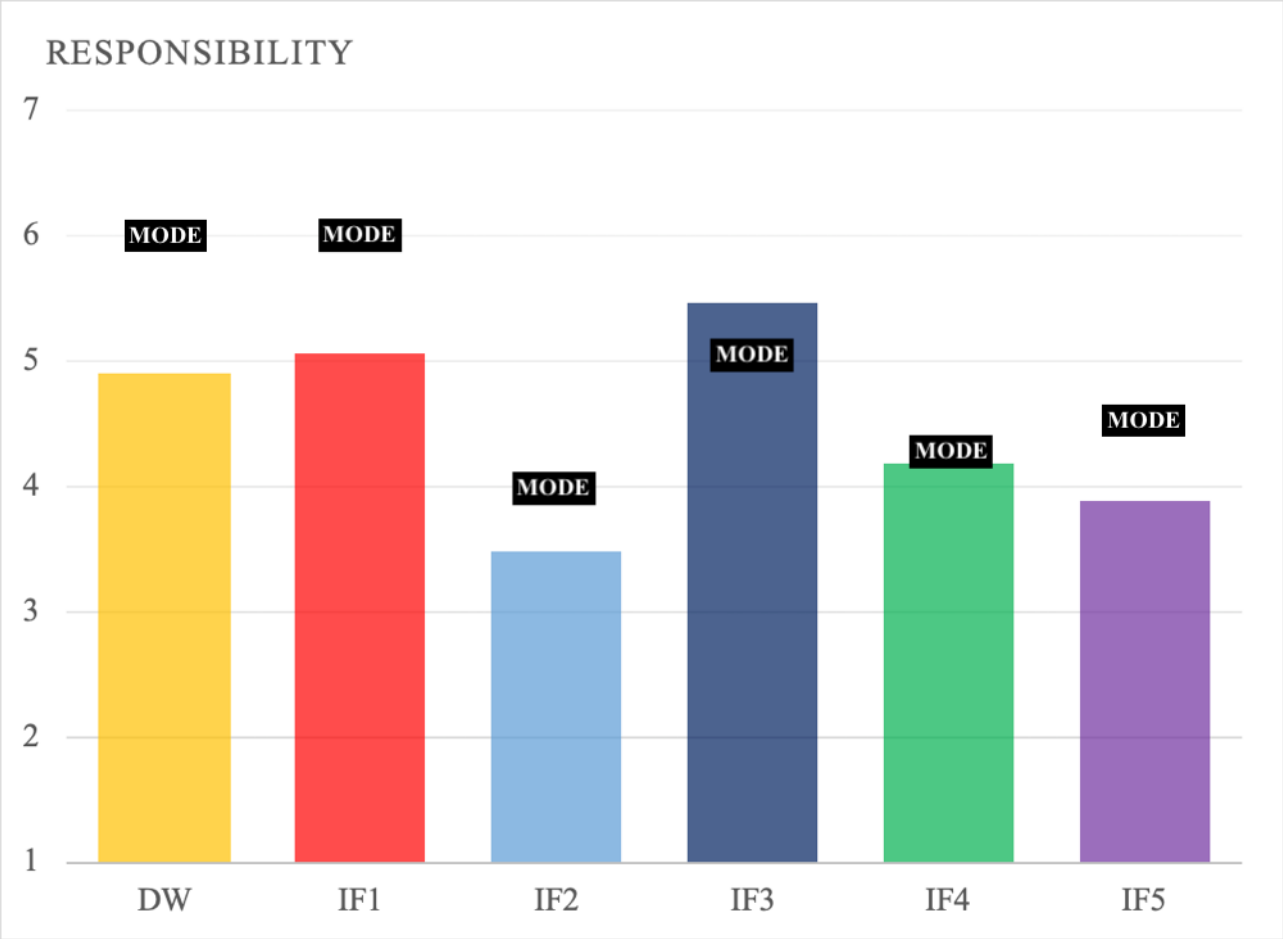
Furthermore, the influencers' rated SC in a partnership with DW has been calculated in order to identify the means and compare them to the results of the dimension. Through this, the analysis seeks to identify and understand whether or not there are influencers that are a better fit for the brand than others, from the consumers' perspective. The hypothesis H11 will be tested and analysed in order to provide an answer for sub question 3. This is seen in table 22, below.

Sub question 3: *Which type of influencer is the best fit for Daniel Wellington?*
H11: The greater the fit between the influencer and the brand, the higher rated source credibility in the collaboration.

Table 22, sub question 3 with related hypotheses - own making.

5.4.1. RESPONSIBILITY

The influencers' and DW's *responsibility* rating has been analysed and the mean and modes has been calculated and visualised in graph 6.



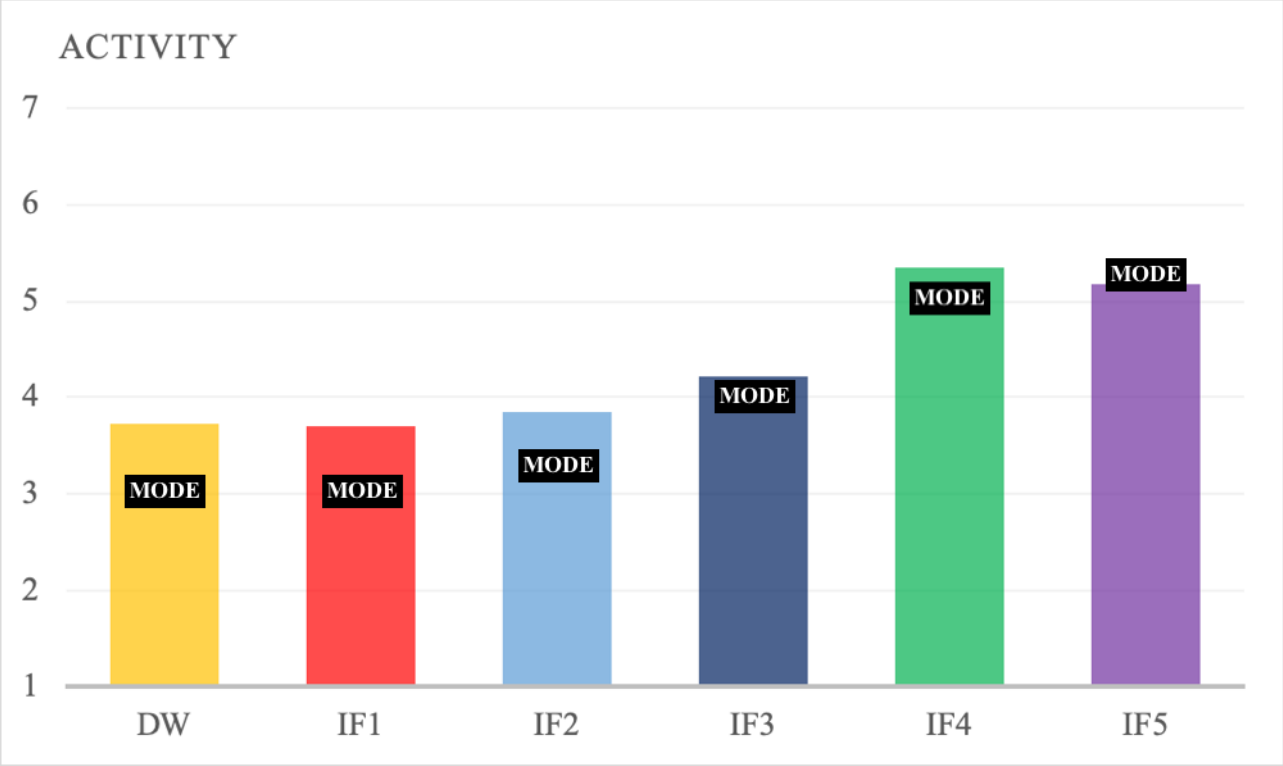
Graph 6, DW's and influencers' means and modes for the responsibility dimension, appendix 12 - own making.

The mean represents the average of all responses, and graph 6 has been made to illustrate DW's rated average on *responsibility* compared to the five influencers. DW's mean is 4.907 and the influencer with the mean closest to this, is IF1 with the mean of 5.059. On the contrary, IF2's mean is the furthest from DW's, at 3.477. This means that IF1, from the consumers' perception, has the best fit with DW's level of *responsibility*, and that IF2 is the worst fit on this dimension. IF3, IF4 and IF5's results are less significant as they are not the best fit, but also not the worst.

Additionally, the influencers' modes have been calculated, and these correlate with graph 6, as IF 1 and DW has the same mode of 6.00, and IF3's mode is the furthest away of 4.00.

5.4.2 ACTIVITY

The influencers' and DW's rating on the dimension *activity* has been analysed and calculated, and graph 7 shows their means and modes.



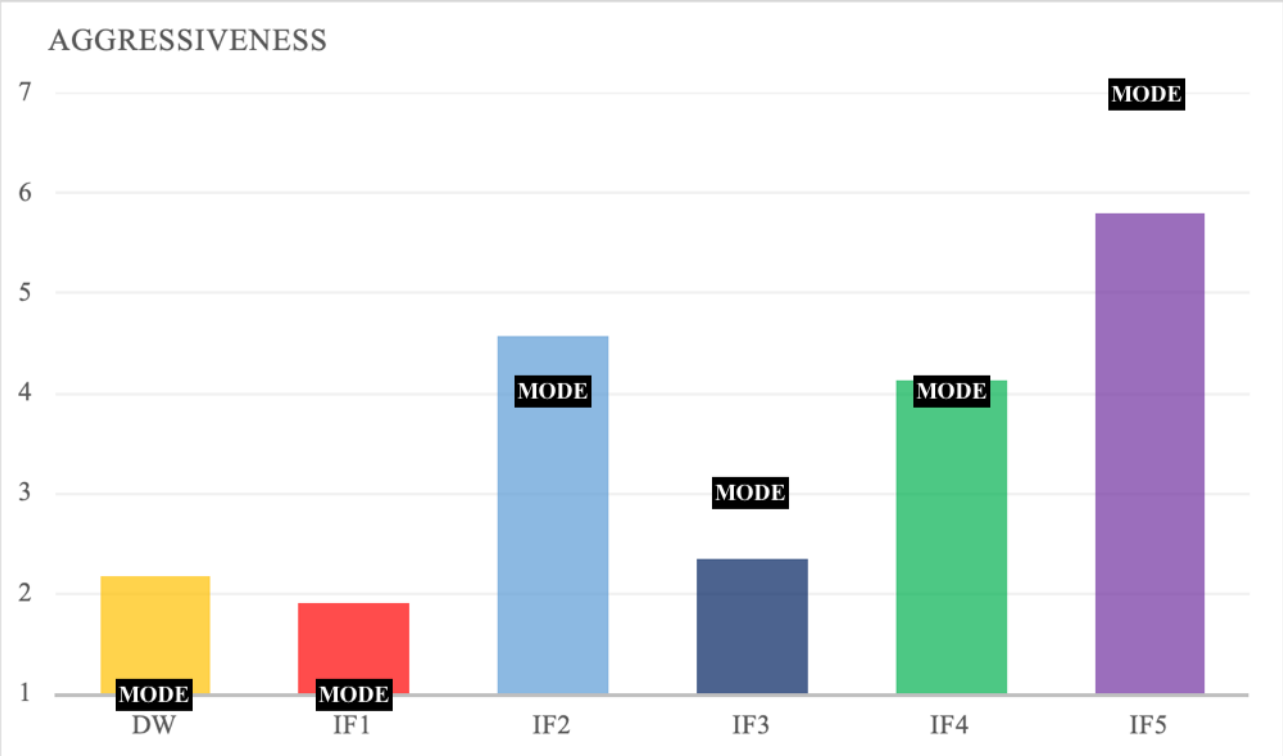
Graph 7, DW's and influencers' means and modes for the activity dimension appendix 12 - own making.

Graph 7 shows that DW's mean is 3.740, and that IF1 has the mean closest to DW's, at 3.695. The mean second closest to the brand's is IF2 with a mean of 3.853. This correlates with their modes, as they are identical for IF1 and DW of 3.00, which means that the consumers have rated IF1 and DW identically the most times.

The influencer with the mean furthest from DW's is IF4 with a mean of 5.356. This is supported by the mode of 5.0, making IF4 most unfit with the brand on this dimension. However, the influencer with the least similar mode is IF5 with a mode of 5.33.

5.4.3. AGGRESSIVENESS

The influencers' and DW's means and modes on the dimension *aggressiveness* are visualized in graph 8.



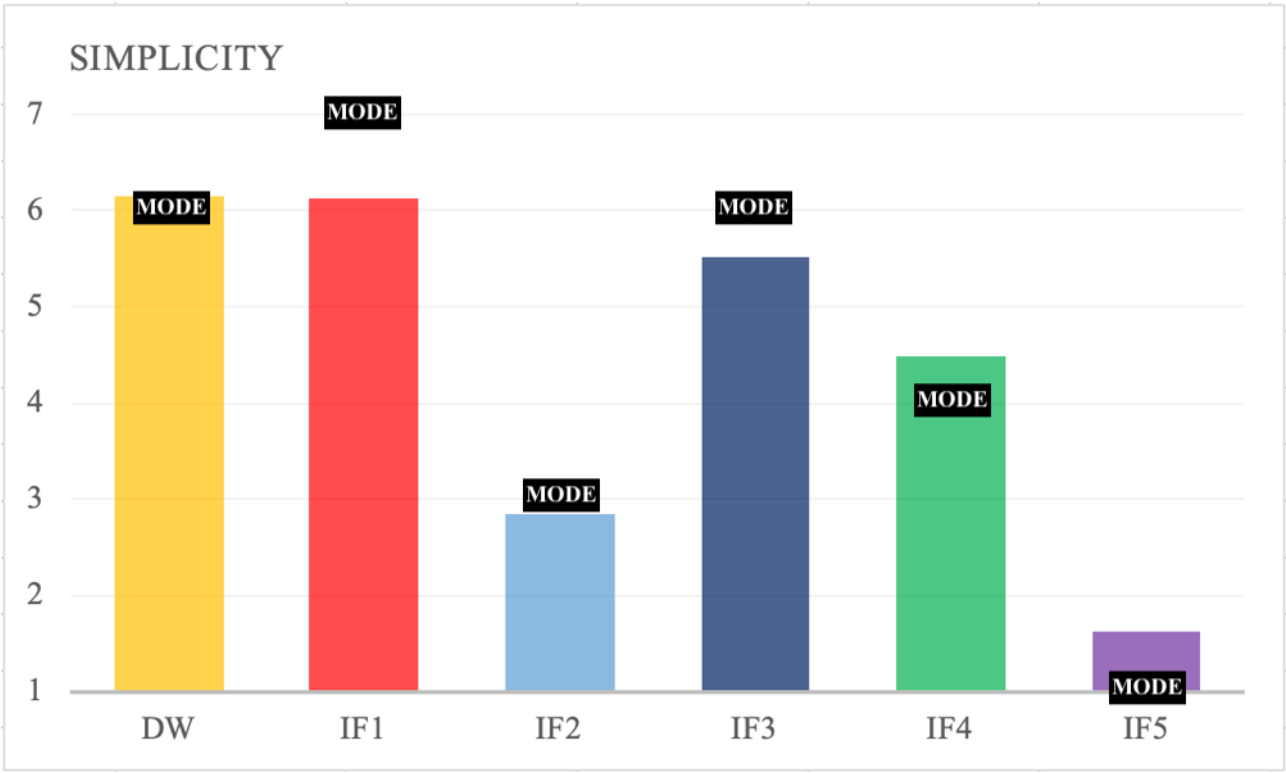
Graph 8, DW's and influencers' means and modes for the aggressiveness dimension, appendix 12 - own making.

Graph 8 shows DW's *aggressiveness* mean on 2.179. The influencers that are significant to highlight in graph 8, in comparison to DW is IF1 and IF3 with means on respectively 1.920 and 2.352. This hereby indicates, that IF1 and IF3 are closest to DW on the *aggressiveness* dimension. Thus, IF3's mean is closer to the brand's mean, their modes vary more than the modes of IF1 and DW, as they are similar with the mode on 1.00. Therefore, it is arguable that IF1 is the best fit for DW on this dimension.

Furthermore, graph 8 indicates that IF5 and DW has the least similar fit for *aggressiveness*, with IF5's mean on 5.802. Additionally, this is supported by their completely opposite modes on 1.00 and 7.00. Therefore, it can be argued that they are unfit on the *aggressiveness* dimension.

5.4.4. SIMPLICITY

The calculated data of the influencer's and DW's means and modes for the dimension *simplicity* has been calculated and is visualized in graph 9.



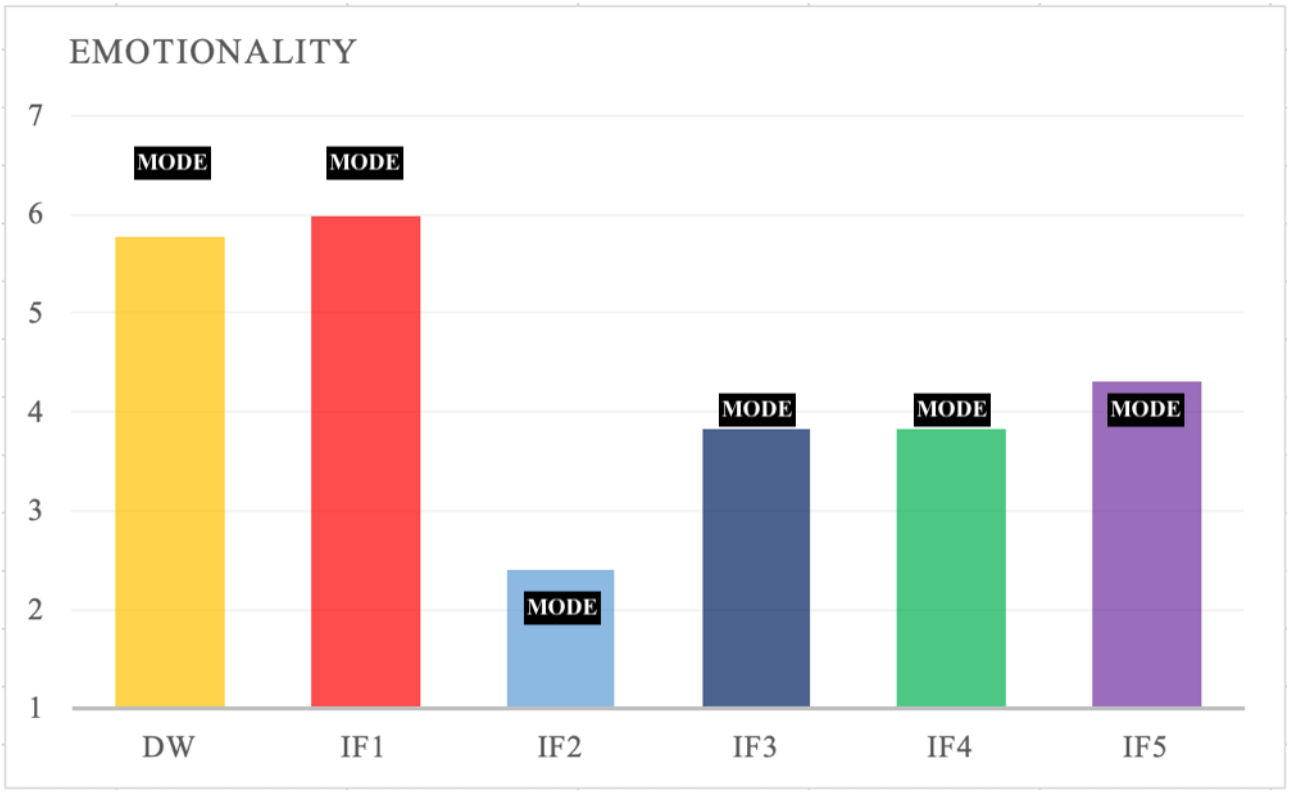
Graph 9, DW's and influencers' means and modes for the simplicity dimension, appendix 12 - own making.

Graph 9 illustrates how DW's mean is on 6.154, which is nearly identical to IF1's mean of 6.131. This also correlates with their similar modes on respectively 6.00 and 7.00. Furthermore, IF3 has a mode identical to DW's and a similar mean on 5.511. Therefore, it can be argued, that both IF1 and IF3 are suitable fits for DW in regard to the *simplicity* dimension.

IF5 is the furthest from DW on both statistics with a mean of 1.625 and a mode of 1.00, which shows that DW and IF5 are perceived very differently on *simplicity* by the consumers in the quantitative survey. Because of this, it can be argued that DW and IF5 are the most unfit on the *simplicity* dimension.

5.4.5. EMOTIONALITY

Graph 10 indicates DW's *emotionality* mean and mode in comparison to the five influencers' means and modes for this dimension.



Graph 10, DW's and influencers' means and modes for the emotionality dimension, appendix 12 - own making.

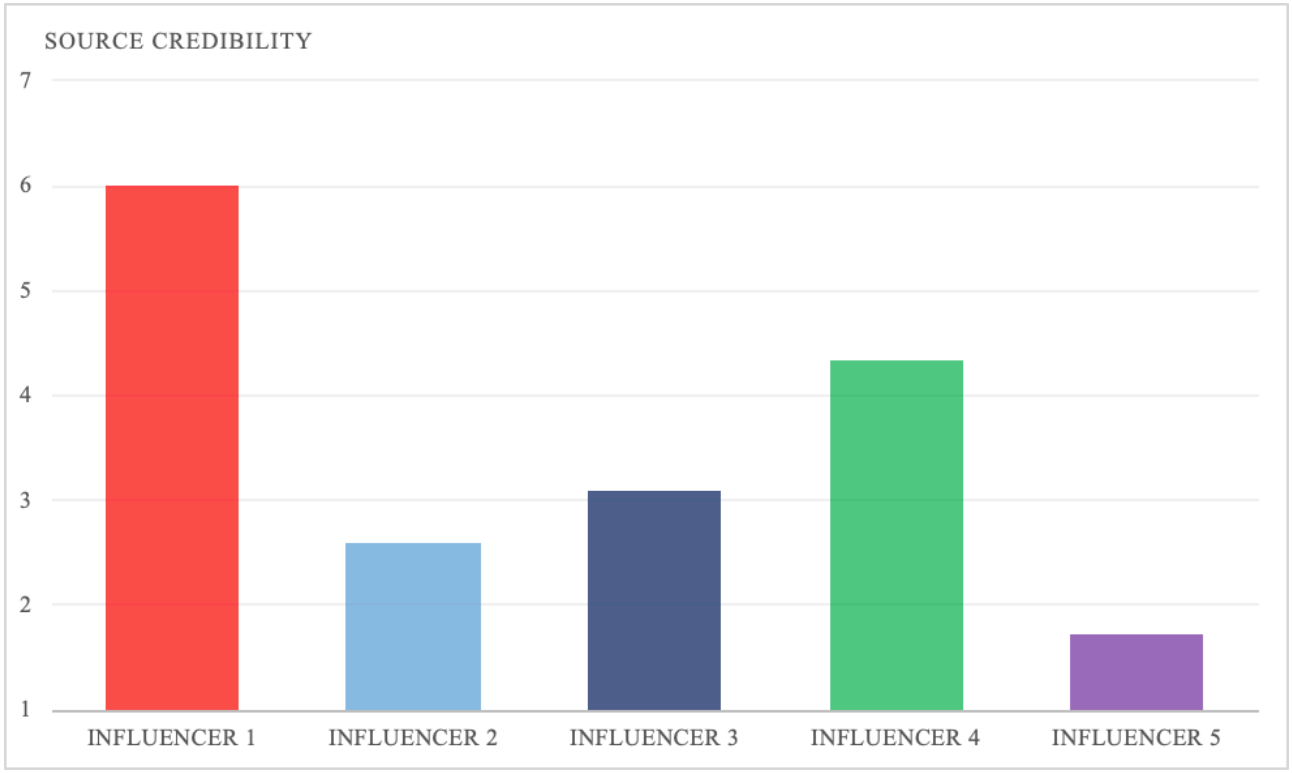
Graph 10 illustrates that DW's *emotionality* mean is 5.772, whereas IF1's mean is 5.990, making them the most similar rated on this dimension. Additionally, IF1 and DW's modes are identical both on 6.50, and it is only IF1 that is rated close to DW. Therefore, it can be argued that IF1 is the best fit in a collaboration with DW on the dimension *emotionality*.

IF3, IF4 and IF5 are similarly rated around 4.00 indicating that they are perceived rather neutral in the *emotionality* dimension from the consumers' point of view and are therefore not considered very significant when identifying fits.

Contrarily, IF2's result is the furthest from DW's with a mean on 2.402 and a mode on 2.00, making them the most unfit on this dimension.

5.4.6. SOURCE CREDIBILITY

The influencers' rated SC in a partnership with DW has been calculated and graph 11 has been made in order to visualise and compare the SC means.



Graph 11, DW's and influencers' SC mean, appendix 13 - own making.

Graph 11 shows how IF1 scores the highest SC mean on 6.0, which is significantly higher than IF4 who has the second highest rating with a mean of 4.3. They are followed by IF3 with a mean on 3.1 and IF2 with a mean on 2.6. The influencer with the lowest SC is IF5 with a mean on 1.7.

From this it can be conducted, that IF1 is the most credible influencer in the partnership with DW, whereas IF5 is the least credible from the consumers' point of view in the quantitative survey.

In order to summarize and identify the order of best to worst fit of the five influencer and their partnership with DW, illustration 13 has been created.

	RESPONSIBILITY	ACTIVITY	AGGRESSIVENESS	SIMPLICITY	EMOTIONALITY
1.	IF1	IF1	IF3	IF1	IF1
2.	IF3	IF2	IF1	IF3	IF5
3.	IF4	IF3	IF4	IF4	IF4
4.	IF5	IF4	IF2	IF2	IF3
5.	IF2	IF5	IF5	IF5	IF2

BRAND PERSONALITY AND INFLUENCER FIT	SOURCE CREDIBILITY
IF1	IF1
IF3	IF4
IF4	IF3
IF2	IF2
IF5	IF5

Illustration 13, summary and identification of the best and worst fit between influencers and their partnership with DW, based on appendix 12 and 13 - own making.

The first part of illustration 13 shows the five influencers' rating on the five different dimensions of the fit between brand and influencer personality. IF1 has the highest rating on four out of five dimensions, whereas IF5 has the lowest rating on three out of five dimensions.

The results have been combined and ranked from highest to lowest in the brand personality and influencer fit. This has been compared with the influencers' SC ranking from highest to lowest, seen in the second part of illustration 13.

Illustration 13 shows that IF1 has the highest rated fit along with the highest rated SC. Supporting this, IF5 has the lowest rated fit along with the lowest rated SC. Based on the analysis it can be concluded that the following hypothesis is **accepted**:

H11: The greater the fit between the influencer and the brand, the higher rated source credibility in the collaboration.

5.4.7. CONCLUSION FOR SUB-QUESTION 3

Based on the findings that has been tested on the accepted hypothesis 11, it is possible to answer sub-question 3. The research indicates that some of the five influencers and the influencer-types they represent, are better fits than others in a partnership with DW.

Based on the fit between brand and influencer personality, it can be seen that IF1 is a significantly better fit than the other influencers, as the majority of the five dimensions were rated equally or very similar to DW.

READERS GUIDE

FINAL CHAPTER

DISCUSSION

FURTHER RESEARCH

CONCLUSION

SOLUTION

6. FINAL CHAPTER

The final chapter includes the discussion of significant findings of the research. Furthermore, it suggests topics and theories relevant for further research. Lastly the conclusion answers the research question and a solutional framework is presented.

6.1. DISCUSSION

The following section will discuss relevant findings of the analysis as well as chosen theories and methods.

6.1.1. INFLUENCER PERSONALITY

It was considered interesting and relevant to investigate influencers as a brand, and therefore the brand personality model was applied to influencers resulting in the influencer personality model. This made it possible to compare DW using the brand personality model to the five influencers using the influencer personality model, as they were rated on identical dimensions.

IF1 and IF5 were both known by the majority of the focus group participants. Therefore, it can be argued, that there is a potential majority of the respondents in the quantitative survey, who also could have had prior knowledge to these influencers and possibly some of the other three influencers. IF2, IF3 and IF4 were not recognised by any of the focus group participants, but due to the extensiveness of the quantitative survey, respondents could have had prior knowledge of these influencers without the researchers' knowledge. The thesis suggests that the perception of influencer personality is affected by consumers' prior knowledge and attitude towards an influencer. Therefore, it could have been interesting to investigate further how the survey's respondents' knowledge affected their opinions of the five influencers.

The brand personality model used in the qualitative focus groups was Aakers (1997) *Five Dimensions of Brand Personality*, whereas the model used in the quantitative survey was *A New Brand Personality Measure* (Geuens et al., 2007). The use of different models could have interfered with the results and complicated the process of the analysis. Had the same theory been applied in both data

collections, a direct comparison could have been possible. Now, the qualitative focus groups have been utilized as part of the preliminary research. However, the new theory is an improvement of Aaker's original brand personality model (ibid). Therefore, the results of both data collections were considered relevant to the analysis.

A relevant observation occurred in the focus groups, when participants were asked to identify IF1's influencer personality and the fit between IF1 and DW. The photo that was presented to the participants showed a very pregnant IF1, which immediately shifted focus from DW and the collaboration, to her as an individual. Especially in the first focus group, where one of the participants recently became a mom. Here, the conversation surrounded the pregnancy of IF1, where in comparison to the other influencers, the conversation regarded more general topics. Due to this, it was considered necessary to replace the picture of the collaboration between DW and IF1 for the quantitative survey. The photo was replaced to another photo, where the pregnancy was not a central part of the post. Because of this, it is argued that the participants of the focus groups were easily distracted and affected by the visual content. This gives reason to believe, that other photographs of the influencers, both in the qualitative focus groups and quantitative survey, could have resulted in different opinions and perceptions of the influencers.

Furthermore, the use of different influencers in the data collection, who also collaborates with DW, could potentially have provided the research with different results.

6.1.2 BRAND PERSONALITY

When analysing the brand personality of DW, the respondents in the quantitative survey all knew of the brand as this was part of the screening. This meant that every respondent already had a prior opinion towards the brand and its products and/or its marketing. This helped with the identification of the dimensions in the brand personality, as the respondents knew of the brand. But with the identification of the dimensions in the influencer personality it was not considered important that respondents knew of the influencers prior to the quantitative survey. This was due to the fact that Instagram allows for quick perceptions of individuals and influencers. The intention was, that the respondents did not have a perception of the individual influencers, but instead a perception of the brand in order to identify the fit.

6.1.3. SOURCE CREDIBILITY

An essential point to comment on, is the use of SC theory and its three dimensions; *attractiveness, expertise* and *trustworthiness*. When coding the responses of the quantitative survey, not all SC dimensions for the influencers in regard to a partnership with DW had a valid Cronbach's Alpha. This caused the necessity to remove certain SC dimensions for some of the influencers, when testing the influencer and brand personalities' effect on the SC of the collaboration.

Interestingly, the dimension *attractiveness* was the only dimension were the removal would have resulted in a higher Cronbach's Alpha for all five influencers. This can have correlated with the fact that the dimension was rated on the measurement scale *physical attractiveness vs. physical unattractiveness*. This scale inquires very individual opinions, which distinguishes this dimension from the two other dimensions. For an example, it was found that IF5 was rated high on *physical attractiveness*, as 94% of respondents rated IF5 *somewhat attractive* or higher. However, IF5 was rated low on *expertise* as 70% of respondents rated IF5 *somewhat unqualified* or lower. 85% of the respondents rated IF5 *untrustworthy* or *very untrustworthy* in a partnership with DW.

This complicates the process of grouping the three dimensions as one variable to measure SC.

Furthermore, this aligns with the fact that the dimension *attractiveness* was later added to the SC theory than *expertise* and *trustworthiness,* and that some researchers still do not find the *attractiveness* dimension relevant when measuring SC (Hovland et al., 1953).

6.1.4. FIT BETWEEN INFLUENCER AND BRAND

It was considered relevant to discuss multiple findings in the research, in regard to the fit between five influencers and DW.

6.1.4.1 SHIFT IN PARTICIPANTS' OPINION

An interesting discovery was found in the two focus groups, and significantly proved in the first focus group. Here, participants were very positive towards IF5 when rating IF5's influencer personality and less excited about IF1. However, when the fit between these influencers and DW was presented,

participants shifted in opinion and was positive about IF1 in a collaboration with DW, whereas the collaboration between IF5 and DW was negatively received (Appendix 14).

6.1.4.2. BIAS IN QUANTITATIVE SURVEY

As the criteria for participating in the quantitative survey, was to use Instagram and have knowledge of DW, the respondents must have had previous assumptions, thoughts or opinions of DW. Because of this, it can be argued that the respondents also have assumptions, thoughts or opinions based on prior knowledge of DW's use of influencer marketing and the types of influencers they have previously used. This causes participants to quickly identify which influencers are good fits, but as a consequence, it is based on the respondents' previous perceptions. Therefore, it can be concluded that all responses are biased by the individual's previous perception of DW. This supports the aim of the quantitative survey.

Another interesting factor in the data collection was, that in the qualitative focus groups the influencers were presented individually to the participants. Furthermore, the participants were only presented to the collaboration between the influencers and DW in the last part of the focus groups. The participants were then asked to evaluate the collaborations, having knowledge of all influencers. Because of this the participants were biased when rating the collaborations, as they already knew all the influencers and had the opportunity to compare them. Whereas, the quantitative survey's respondents were immediately asked to rate the SC in the partnerships between DW and the individual influencers. This was done without the survey respondents' prior knowledge of the identity of all five influencers. Therefore, they were unable to compare e.g. IF1 to e.g. IF4. This results in less biased responses in the quantitative survey, which supports the purpose of the research.

In the focus groups, the attitude towards influencer marketing was generally negative, despite participants' acknowledgement of DW's ability to brand themselves through influencer marketing. This is in alignment with society's general perception of influencer marketing, and recent criticism towards the use of influencer marketing (Raedts, 2019). Despite DW's success and the company's impressive growth because of influencer marketing, this factor is still what DW is criticised for; their extensive use of influencer marketing (Tyagi, 2017). This is considerably paradoxical.

As the quantitative survey does not focus on the general perception of influencer marketing, but instead on the fit, it does not provide the researchers with knowledge regarding respondents' attitudes towards influencer marketing. If further research was to be conducted, it could be interesting to investigate peoples' general attitude towards influencer marketing in order to gain a broader understanding.

6.1.4.3. MISSING ALIGNMENT IN QUANTITATIVE RESULTS

An interesting discovery was found in the results between the analysis of sub question 2, consisting of H6-H10 and sub question 3 consisting of H11. In the analysis of sub question 2, the fit between influencer personality and brand personality was tested in regard to the level of SC in a partnership. Here, the results for all influencers were diverse and indicated that some fits in the dimension of brand and influencer personalities were more or less affecting the level of SC in a partnership. Because of this, the results of the analysis for sub question 2, does not provide a clear understanding of which of the five influencers are the best or worst fit for DW. However, in the analysis of sub question 3, where the influencers' and brand's means and modes were analysed and compared, the results provided a clearer indication of the influencer with the closest fit.

Results of sub question 3 showed that IF1 had significantly more similar means and modes in the influencer personality dimensions to DW in the brand personality dimensions, than the four other influencers. Whereas, the results of sub question 2 indicated no significant fit with DW. This could be caused by a low diversity in the ratings of IF1's dimensions, meaning that too many respondents have rated IF1 too similar and 'too good' for the statistical analysis program SPSS to consider the results valid. Looking at the means and modes of DW and IF1, there is a definite fit.

6.2. FURTHER RESEARCH

The following chapter will aim to present potential topics and theories for further research.

6.2.1. PROPOSITIONS

In the introduction chapter, the thesis suggested two propositions; willingness to buy and brand loyalty. These were considered relevant to investigate with this thesis as a foundation. After conducting this research, the two propositions are still considered interesting to study. Doing so, would have provided this thesis with information regarding the next potential steps in the buying behaviour process from the consumers' point of view. This would have provided the researchers with an understanding of how the consumers' attitude towards influencer marketing affects their purchase intention. General buying behaviour, in regard to the promoted products or services, could also have been clarified.

6.2.2. MATCH-UP HYPOTHESIS

When conducting this thesis, other topics were considered interesting to investigate further. Essentially, the use of other theories and methods, in addition to brand personality and SC, could provide the research with elaborated and emphasized results. Using the *Match-up Hypothesis* theory by Kamins (1990), would be an obvious inclusion to this research. This theory suggests that a fit between an endorser and the endorsed product increases the effectiveness of the endorser, and in this case the influencers on Instagram. The theory could have supported the SC theory used in this thesis. This could have been particularly relevant, as the dimension *attractiveness* was deleted from multiple influencers. Furthermore, *attractiveness* was the least influential dimension for all five influencers, resulting in diverse measures on the influencers' dependent variables.

6.2.3. PARASOCIAL INTERACTION - PSI

Horton & Wohl's (1956) *parasocial interaction theory* could have been interesting to apply to this research. This was considered, as it is a psychological theory focusing on the one-sided consumer perception of a relationship with an endorser. Originally, this theory was created in relation to television personalities. However, along with the technological developments it can also be applied to other types of mass media endorsers; in this case Instagram influencers. Consumers have a one-sided relationship to the influencers they follow. This automatically affects the consumers' perception

of the products and services promoted by the influencers, because of the consumers' perception of their relationship with the influencer. Based on this, the consumer will be positively or negatively engaged in the branded content.

Using this theory in the quantitative and qualitative data collection would have provided insight into the respondents' relationship with the individual influencers, if prior perceptions were present. This could have been linked with the conducted analysis of this thesis, e.g. when a majority of respondents in the qualitative data collection knew of IF5. Because of their prior opinion of IF5, the collaboration between IF5 and DW was immediately considered untrustworthy as it was known that IF5 would not use DW's products.

6.2.4. CHOICE OF INFLUENCERS

In this thesis it was chosen to use the same five influencers throughout both the qualitative and quantitative data collection. These influencers were chosen due to great diversity and representations of various stereotypical influencer types. For further research, it could have been interesting to use other types of influencers. This would have provided results that could have been compared to this thesis' existing results. This could hereby have provided a greater foundation for generalising assumptions, in regard to consumer perception of influencer marketing.

6.2.5. CHOICE OF BRANDS

The brand DW was chosen as a case example in this thesis, due to their reputation for utilizing influencer marketing successfully. Applying other brands with diverse use of influencer marketing in the further research would provide a greater general understanding of how this specific type of marketing affects consumer perception. Using other brands with extensive use of influencers, equal to DW, could potentially have emphasized the findings in this thesis. Whereas, using brands with low usage of influencers, unlike DW, could possibly have provided knowledge in regard to the effectiveness of various use of influencer marketing.

6.2.6. UNFIT?

This thesis has tested hypotheses with the intention to uncover influencer personality's effect on SC in partnerships, and how the fit between influencer- and brand personality affects SC. The thesis has been logically built upon the SC theory and generally suggest that a fit affects SC positively, whereas a lacking fit affects SC negatively in partnerships. But as mentioned earlier, some fits are perceived differently by consumers. And an unfit 'fit' is not always a bad fit. Due to the increase of social media, individuals working in other industries, are also affected by their influential social media.

Take for an example, famous football-players, that are bought and sold between clubs. Allegedly, Danish football-player Christian Eriksen, was recently deselected by a Spanish football club because he was considered *too boring* on social media and not because of his football-skills (Howard, 2019). Another football-player with 43 million followers on Instagram, compared to Christian Eriksen's 1,5 million followers, was therefore chosen. The decision was based on the players' brand value and their ability to sell merchandise and in general create awareness for the football club. Comparing this to Christiano Ronaldo, who was bought by the football club, Juventus in 2018, and within the first 24 hours the club had sold Ronaldo merchandise worth $60 million (Hess, 2018). This emphasises the importance and effect of brand value.

This aligns with another Danish football-player's switch in clubs, when Nicklas Bendtner recently returned to FCK. Despite being convicted of violence, vandalism, undergone football quarantine, driving under the influence of alcohol, being arrested and having gone to prison, he still manages to create positive awareness (Gernigon, 2019 and Lilmoës, 2018). This is e.g. seen in the increase in sales of FCK merchandise, after the football-player's return. Generally, Bendtner's return has received a positive receival on different social media platforms, despite his questionable reputation.

These are all examples where fit is considerably less significant and could indicate that the fit between endorser personality and brand personality does not always correlate with SC.

This raises the question; has Instagram created social media celebrities that regardless of reputation always will be good for the brand despite a seemingly bad fit? And, does these celebrities break the link between brand personality and influencer personality, affecting the SC?

This could be researched further in connection to this thesis, where e.g. IF5 was perceived as the worst fit with DW. Further research could potentially emphasize the link between IF5's social media celebrity status, and the impact this has on the collaboration with DW.

6.3 CONCLUSION

The following section will finalise the thesis and conclude on the results discovered throughout the research and analysis. The conclusion will answer the research question: *How does the use of influencer marketing affect the source credibility in a partnership with Daniel Wellington, from a consumers' perspective?*

The objective of this thesis was to research consumers' perception of the credibility in partnerships between a brand and an influencer. This was considered relevant as brands increasingly promote through influencer marketing. Furthermore, some brands are considered to use an extensive use of influencers, which ultimately can affect consumers perception of the partnership.

The research of this thesis primarily relies on the quantitative data gathered through the survey. Eleven hypotheses have been created prior to the analysis. The hypotheses are divided onto three sub questions, that collectively aims at answering the research question. The hypotheses are tested in the analysis chapter and are either accepted or rejected. This makes it possible to create general assumptions regarding consumers' perception of credibility in the chosen partnerships.

Based on the first part of the analysis and the testing of H1-H5, it can be concluded, that the individual influencer's *influencer* personality, affects the level of source credibility in their partnership with Daniel Wellington. This emphasises the importance of influencer personality, both for the influencer and the brand.

Furthermore, it was essential to understand *how* the fit between influencer and brand affected the perceived level of source credibility in the partnership. Based on the second part of the analysis, and the testing of H6-H10, it can therefore be concluded, that there is a significant link between brand personality and influencer personality fit, affecting the level of source credibility. The results suggest, that a greater fit between brand personality and influencer personality, on the twelve dimensions of *A New Brand Personality Measure*, positively affects the level of source credibility in the partnership.

However, the second part of the analysis does not indicate whether some influencers are better fitting in a partnership with Daniel Wellington, than others.

Therefore, the third part of the analysis and H11 aimed to clarify this. Based on the results of this analysis, it can be concluded, that some of the five influencers that have been studied, are better fits than others in a partnership with Daniel Wellington. Specifically, the quantitative research shows, that IF1 is perceived similar to Daniel Wellington on all five general brand personality and influencer personality dimensions. Furthermore, the source credibility in this specific partnership was rated the highest, by the respondents in the quantitative survey.

Therefore, it can be concluded, that the alignment of fit in the partnership between IF1 and Daniel Wellington is positively affecting the consumers' perception of the partnerships' source credibility.

The four other influencers that were investigated in this thesis, did not align in fit on all five dimensions of the individual influencer personality and Daniel Wellington's brand personality. Therefore, the consumers' perceived level of source credibility in these four individual partnerships with the brand, were significantly lower than the perceived level of source credibility in the partnership between IF1 and Daniel Wellington.

The results of the thesis rely on the quantitative survey. However, the quantitative survey is based on the findings gathered in the preliminary, qualitative focus groups. The findings of the qualitative focus groups support the results of the quantitative survey. The qualitative analysis also suggests, that an alignment between influencer personality and brand personality on several dimensions results in a perceived greater fit. Here, IF1 is also perceived as the influencer aligning best with Daniel Wellington in a partnership.

To answer the research question, the results of this thesis conclude that; in the use of influencer marketing, an aligning fit between the influencer personality and Daniel Wellington's brand personality, on all five dimensions; *responsibility, activity, aggressiveness, simplicity* and *emotionality*, positively affects the consumers' perceived level of the partnerships' source credibility.

6.4 SOLUTION

Based on the findings of the research in this thesis, a solutional framework has been created. The framework consists of three steps and will clarify a potential process for the identification of appropriate influencers. Even though the brand DW was the focus of this paper, the idea is, that the solutional framework can be applied across different industries.

The framework shown in illustration 14, can help brands identify fitting influencers for the product or service that needs to be promoted and define the best utilisation of influencer marketing for the individual brand. Furthermore, it can be used by influencers to assess their influencer personality.

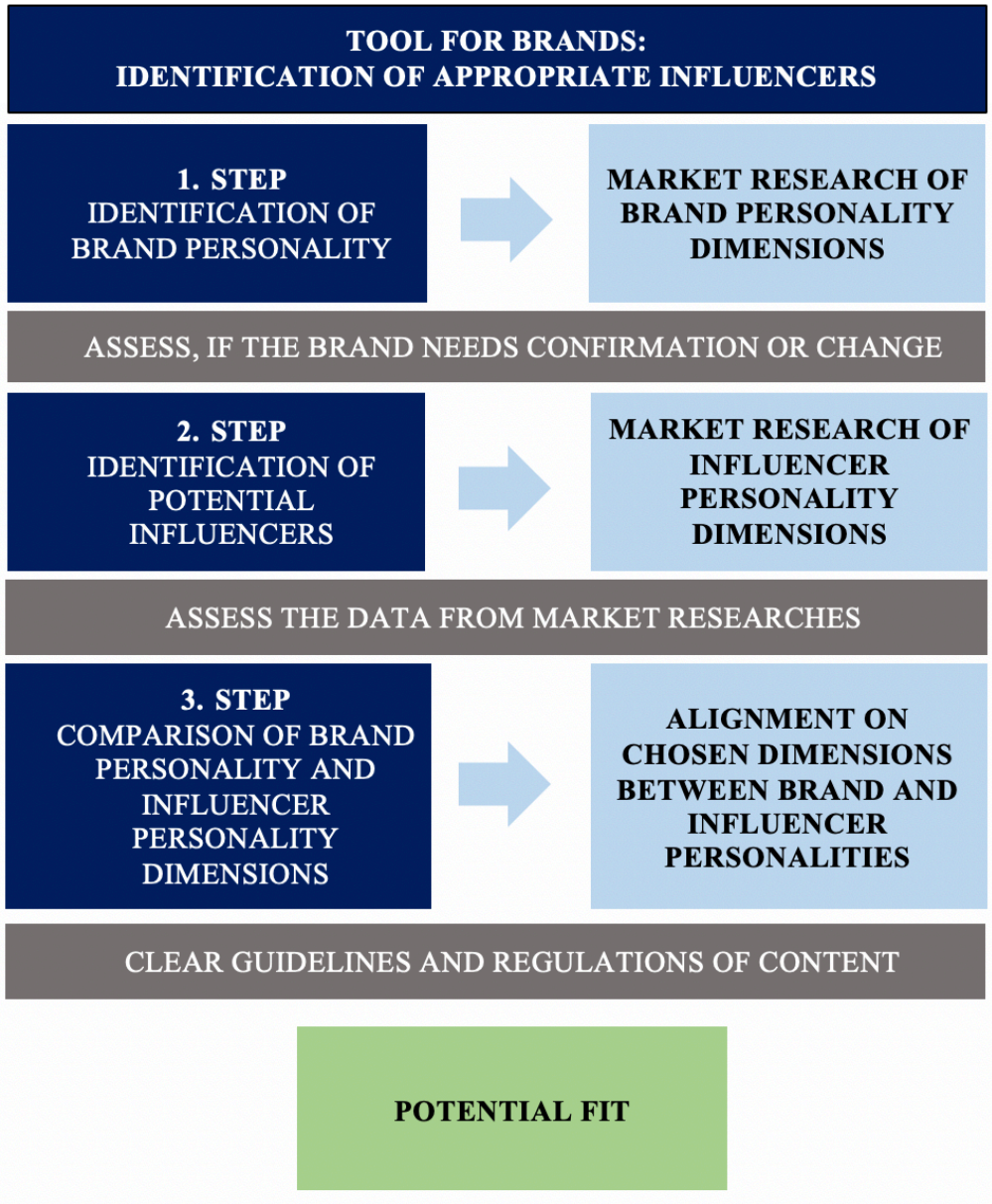


Illustration 14, solutional framework - own making.

The first step of the solutional framework is that the company identifies their brand personality. This step can be used in several potential partnerships, as it is essential, that brands know themselves in order to know what to search for in a partnership. The company's brand personality will be identified through the five general dimensions and the twelve sub dimensions in *A New Brand Measurement* (Geuens et al., 2007).

Firstly, the brand needs to identify their own perception of their brand personality. This is done internally in the company, using a schedule as seen in table 23. Hereafter, the consumers' perception of brand personality should be gathered. This should be done through a market research, using a similar schedule as the one shown in table 23, in order to gather external opinions. Hereafter, the information will be assessed and compared. The company will assess, whether the external and internal perceptions of the brand aligns.

YOUR PERCEPTION OF YOUR BRAND *On a scale from 1-7, where 1 is not at all characteristic for your brand, and 7 is very characteristic for your brand*					
DOWN-TO-EARTH	STABLE	RESPONSIBLE	ACTIVE	DYNAMIC	INNOVATIVE
AGGRESSIVE	BOLD	ORDINARY	SIMPLE	ROMANTIC	SENTIMENTAL

Table 23, schedule for rating perception of brand on the 12 brand personality dimensions - own making.

Based on the results, the company should decide how the use of influencer marketing should be utilised. If the company aims to emphasise their perceived brand identity, they should identify influencers with influencer personality dimensions fitting to the perceived brand personality dimensions. However, the company also has the opportunity to utilise influencer marketing in a strategic reposition of their brand identity. This can be done by identifying influencers that are seemingly similar on the chosen personality dimensions. However, the chosen influencer should be perceived significantly higher than the brand on the dimension, the company wish to improve.

The second step of the solutional framework is for the company to identify potential influencers, that could be relevant for the specific product or service in need of branding. Hereafter, the selected potential influencers will be measured in a market research, using a schedule similar to the one shown in table 23. However, here the influencers' personality will be the focus. The data from the second market research will be assessed in comparison to the purpose of the influencer marketing.

The third step of the solutional framework is to compare the influencers' rated dimensions with the brands rated dimensions. As the two market researches are based on the same model, the comparison of brand personality and influencer personality, is possible. The influencers aligning with the brand on the chosen dimensions, will be identified and selected.

This research suggests, that the ultimate fit occurs when brand and influencer align on all five general dimensions. According to this research, this leads to positive SC in a partnership. However, the solutional framework is created in order for companies to also utilise influencer marketing for strategical repositions. Here, the influencers should align on all, or the strategically selected dimensions, in order to ensure positive SC.

Furthermore, the influencer should accept the clear guidelines for the promotion, and the brand should understand the influencers' brand image.

7. REFERENCES

Aaker, J. L. (1997). *Dimensions of Brand Personality*, *Journal of Marketing Research, 34(3),* 347-356

Applbaum, R.F. & Anatol, K.W.E. (1972) *The factor structure of source credibility as a function of the speaking situation*. Routledge, 39(3), pp. 216-222

Aslam, S. (2019) *Instagram by the Numbers: Stats & Demographics.* Available at: https://www.omnicoreagency.com/instagram-statistics/ [Accessed 21. June 2019]

Audrezet, A., & Charry, K., (2019) *Do Influencers Need to Tell Audiences They're Getting Paid?* Availablie at: https://hbr.org/2019/08/do-influencers-need-to-tell-audiences-theyre-getting-paid%20%20%5bAccessed%2026.%20June%202019%5d [Accessed 26. June 2019]

Audrezet A. & de Kerviler, G. (2019) *How Brands can Build Successful Relationships with Influencers*. Availabe at: https://hbr.org/2019/04/how-brands-can-build-successful-relationships-with-influencers [Accessed 6. Aug 2019]

Audrezet, A., & Kerviler, G. & Moulard, J. (2018). *Authenticity under threat: When social media influencers need to go beyond self-presentation*. Journal of Business Research.

Austin, J. R., Siguaw, J. A., & Mattila, A. S. (2003). *A re-examination of the generalizability of the Aaker brand personality measurement framework*. Journal of Strategic Marketing, 11, 77–92.

Azoulay A. & Kapferer, J.N. (2003) *Do Brand Personality Scales Really Measure Brand Personality?* Journal of Brand Management*,* 11(2), 143-155

Baker, M. J., & Churchill, G. A. Jr. (1977) *The Impact of Physically Attractive Models on Advertising Evaluations,* Journal of Marketing Research, pp. 538-555.

Becker, H. S. (1982). *Culture: A Sociological View*, Yale Review, 71: 513–27.

Belk, R. W. (1988) *Possessions and the Extended Self*, Journal of Consumer Research, 139-168.

Berlo, D. K., Lemert, J. B., & Mertz, R. J., (1969), *Dimensions for Evaluating the Acceptability of Message Sources,* Public Opinion Quarterly, 33 (Winter), 563-576.

Binlot, A. (2018) *Roger Federer On Why He Ditched Nike For A $300 Million Uniqlo Deal.* Available at: https://www.forbes.com/sites/abinlot/2018/08/28/roger-federer-on-why-he-ditched-nike-for-a-300-million-uniqlo-deal/#7a22515b64db [Accessed 7. June 2019]

Brucculieri, J. (2018) *Instagram Influencers Are All Starting To Look The Same. Here's Why.* Available at: https://www.huffpost.com/entry/instagram-influencers-beauty_n_5aa13616e4b002df2c6163bc?fbclid=IwAR0cv9kTq9h_zytUJ01q0W_foWuOh37F21V5Tae4rFGMpsgoVcPbklObR1g [Accessed 26. June 2019]

Bryman, Alan (2012). *Social Research Methods*, 4th edition, Oxford University Press

Bryman, Alan (2016). *Social Research Methods*, 5th edition, Oxford University Press

Caballero, M., Lumpkin, J. R., & Madden, C. S., (1989), *Using Physical Attractiveness as an Advertising Tool: An Empirical Test of the Attraction Phenomenon*, Journal of Advertising Research, 16-22.

Caballero, M. & Solomon, P. (1984), *Effects of Model Attractiveness on Sales Response,* Journal of Advertising 13 (1), 17-23, 33.

Clement, J. (2019) *Most popular social networks worldwide as of July 2019, ranked by number of active users (in millions)* Available at: https://www.statista.com/statistics/272014/global-social-networks-ranked-by-number-of-users/ [Accessed 5. Aug 2019]

Caro, T. M. (2013) *Yes, Marketers, You Should Pay Your Influencers.* Available at: https://hbr.org/2013/08/yes-marketers-you-should-pay [Accessed 4. June 2019]

Carr, C. T. & Hayes, R. A. (2014) *The Effect of Disclosure of Third-Party Influence on an Opinion Leader's Credibility and Electronic Word of Mouth in Two-Step Flow*. Journal of Interactive Advertising 14(1).

Chaiken, S. (1979) *Communicator Physical Attractiveness and Persuasion,* Journal of Personality and Social Psychology, pp. 1387-1397

Chung, K. & Derdenger, T. & Srinivasan, K. (2013) *Economic Value of Celebrity Endorsement: Tiger Woods' Impact on Sales of Nike Golf Balls*. Marketing Science, 32, 271 – 293.

Dada, G. A. (2017) *What Is Influencer Marketing and How Can Marketers Use It Effectively?* Available at: https://www.forbes.com/sites/forbescommunicationscouncil/2017/11/14/what-is-influencer-marketing-and-how-can-marketers-use-it-effectively/#7463472123d1

Dholakia, R. R., & Sterntha1 B., (1977) *Highly Credible Sources: Persuasive Facilitator or Persuasive Liabilities?* Journal of Consumer Research, 223-232.

Dion, K. K., Berscheid, E., Walster, E., & Walster, G. W. (1971) *Physical Attractiveness and Dating Choice: A Test of the Matching Hypothesis,* Journal of Experimental Social Psychology, 173-189.

Droesch, B. (2019) *Is Everyone on Instagram an Influencer?* Available at: https://www.emarketer.com/content/is-everyone-on-instagram-an-influencer [Accessed 5. Aug 2019]

Elberse, A. & Verleun, J. (2012*) The economic value of celebrity endorsements.* Journal of Advertising Research, 52(2), 149–165.

Ellett, J. (2018) *New Research Shows Growing Impact of Online Research On In-Store Purchases.* Available at: https://www.forbes.com/sites/johnellett/2018/02/08/new-research-shows-growing-impact-of-online-research-on-in-store-purchases/#1208152f16a0 [Accessed 26. June 2019]

Enberg, J. (2018) *Instagram Leads as a Global Platform for Influencer Marketing.* Availabe at: https://www.emarketer.com/content/instagram-is-the-leading-platform-for-influencer-marketing [Accessed 5. Aug 2019]

Escobedo, J. (2017) *Influencer or Imposter? A Quick Guide to Influencer Marketing.* Available at:

https://www.forbes.com/sites/joeescobedo/2017/11/11/influencer-or-imposter-a-quick-guide-to-influencer-marketing/#3e74dec167f1 [Accessed 26. June 2019]

Flick, U. (2002) *An Introduction to Qualitative Research*. London: Sage

Foroudia, P. , Jina, Z., Guptab, S., Foroudic, M. M., Kitchend, P. J., (2018) *Perceptional components of brand equity: Configuring the Symmetrical and Asymmetrical Paths to brand loyalty and brand purchase intention,* Journal of Business Research, Volume 89, 462-474

Friedman, H. & Friedman L. (1976), *Whom Do Students Trust?* Journal of Communication, 26 (I), 48-49.

Friedman, H., Santeramo, M. J., & Traina, A., (1979), *Correlates of Trustworthiness for Celebrities,* Journal of the Academy of Marketing Science, 6 (4) 291- 299

Gernigon, F. (2019) *FCK om Bendtner-skifte: Det er voldsomt!* Available at: https://www.bt.dk/superligaen/fck-om-bendtner-skifte-det-er-voldsomt [Accessed 8. Sept 2019]

Geuens, M., Weijters, B., & De Wulf, K. (2007) *A new measure of brand personality*, International Journal of Research in Marketing, 97-107.

Gilchrist K. (2018) *Kylie Jenner helped two 20-something best friends turn a few thousand bucks into a $40 million brand.* Available at: https://www.cnbc.com/2018/04/10/hismile-australian-entrepreneurs-tap-social-media-kylie-jenner.html?fbclid=IwAR3JuIbds5Qd_0oAWvAWJcwQ3Dl9GY8MnYBRLqnhRtvUWCn0Z6YWwibEbXM [Accessed 7. Aug 2019]

Gilliland, N. (2019) *Why influencer marketing is still a winning strategy for Daniel Wellington.* Available at: https://econsultancy.com/why-influencer-marketing-is-still-a-winning-strategy-for-daniel-wellington/ [Accessed 7. Aug 2019]

Griffin, K., (1967) *The contribution of studies of source credibility to a theory of interpersonal trust in the communication process,* Psychological Bulletin, Vol. 68, No. 2, 104-120

Gritters, J. (2019) *How Instagram takes a toll on influencers' brains.* Available at: *https://www.theguardian.com/us-news/2019/jan/08/instagram-influencers-psychology-social-media-anxiety* [Accessed 26. June 2019]

Halkier, B. (2010) *Fokusgrupper.* In: Brinkmann, S. & Tanggaard, L. (red), 2010, *Kvalitative Metoder. En Grundbog*. Hans Reitzels Forlag

Hanbury, M. (2018) *Fashion Nova is becoming the internet's favorite fashion label. Here's how this affordable brand won over Kylie Jenner and Cardi B on its way to 14 million Instagram followers.* Available at: https://www.businessinsider.com/fashion-nova-favorite-brand-of-the-internet-teens-2018-10?r=US&IR=T&fbclid=IwAR3eAYp_Ah5hDfsleVdAHJ3nIh6pn5anFPK6w92iw64DsZT6FiEHmT_g6bA [Accessed 7. Aug 2019]

Harmon, R. R. & Coney, K. A., (1982), *'The Persuasive Effects of Source Credibility in Buy and Lease Situations,* Journal of Marketing Research, 19 (May), 255-260.

Harzing, A.W. (2019) *Journal Quality List*, 64th edition, https://harzing.com/

[Accessed 4. Mar 2019]

Hellenkemper, M. (2019) *State of the Industry – Influencer Marketing in 2019.* Available at: https://blog.influencerdb.com/state-of-the-industry-influencer-marketing-2019/ [Accessed 5. Aug 2019]

Hess, A. (2018) *As Cristiano Ronaldo joins Juventus the team sells $60 million worth of his jerseys in 24 hours.* Available at: https://www.cnbc.com/2018/07/18/juventus-sold-over-60-million-of-ronaldo-jerseys-in-just-one-day.html [Accessed 8. Sept 2019]

Holt, D. (2016) *Branding in the Age of Social Media*

Available at: https://hbr.org/2016/03/branding-in-the-age-of-social-media [Accessed 5. Aug 2019]

Hoos, B. (2019) *The Psychology Of Influencer Marketing. Available at:* https://www.forbes.com/sites/forbesagencycouncil/2019/08/22/the-psychology-of-influencer-marketing/#4e00f520e1be [Accessed 15. June 2019]

Horton, D. & Wohl R. R. (1956) *Mass Communication and Para-Social Interaction,* Psychiatry, 19:3, 215-229

Hovland, C., Janis, I., & Kelley, H. (1953). *Communication and Persuasion*. New Haven, GT: Yale University Press.

Howard, B. (2019) *Tottenham star Christian Eriksen's route to Spain looks blocked as Real Madrid and Atletico have other plans.* Available at: https://www.standard.co.uk/sport/football/tottenham/tottenham-star-christian-eriksen-route-spain-looks-blocked-real-madrid-atletico-have-other-plans-a4209756.html [Accessed 8. Sept 2019]

Hunt, E. (2017) *What is Instagram actually for these days? Is it any good?* Available at: https://www.theguardian.com/culture/2017/may/12/what-is-instagram-actually-for-these-days-is-it-any-good [Accessed 16. June 2019]

Instagram, @danielwellington, https://www.instagram.com/danielwellington/ [Accessed 13. May 2019]

Instagram, @foodwithcarmen, https://www.instagram.com/foodwithcarmen/, [Accessed 13. May 2019]

Instagram, @kenzas, https://www.instagram.com/kenzas/, [Accessed 13. May 2019]

Instagram, @kyliejenner, https://www.instagram.com/kyliejenner/, [Accessed 13. May 2019]

Instagram, @nick_meyerrr, https://www.instagram.com/nick_meyerrr/, [Accessed 13. May 2019]

Instagram, @vishnuisles27, https://www.instagram.com/vishnuisles27/, [Accessed 13. May 2019]

Ismail, K. (2018) *Social Media Influencers: Mega, Macro, Micro or Nano.* Available at: https://www.cmswire.com/digital-marketing/social-media-influencers-mega-macro-micro-or-nano/ [Accessed 2. June 2019]

Johnson, P., & Clark, M., (2006) *Business and Management Research Methodologies*, 1st edition, Sage Publications

Joseph, W. B. (1982), *The Credibility of Physically Attractive Communicators: A Review*: Journal of Advertising, 11 (3), 15- 24.

Kahle, L. R., & Homer, P. M. (1985). *Physical attractiveness of the celebrity endorser: A social adaptation perspective*, Journal of Consumer Research, 11(4), 954–96

Kamins, M. (1990). *An Investigation into the "Match-up" Hypothesis in Celebrity Advertising: When Beauty May Be Only Skin Deep.* Journal of Advertising*, 19*(1), 4-13.

Kinashi, R. (2017) *Daniel Wellington Keeps it Petite for Global Expansion.* Available at: https://ecommerceiq.asia/eiq-brand-series-daniel-wellington/ [Accessed 15. June 2019]

Klein, J. G., Ettenson, R., and Morris, M. D., (1998) *The Animosity Model of Foreign Product Purchase*, Journal of Marketing, Vol. 62, No. 1, 89-100

Kleine, R. E., Kleine, S. S. & Kernan, J. B. (1993), *Mundane Consumption and the Self: A Social-Identity Perspective*, Journal of Consumer Psychology, 2 (3), 209-35.

Kozlowska, H. (2019) *Can influencers and authenticity ever be compatible?* Available at: https://qz.com/1632589/can-influencers-ever-be-authentic/ [Accessed 26. June 2019]

Lilmoës, J. L. (2018) *Bendtner i retten for vold: Her er hans mange møgsager.* Available at: https://www.bt.dk/superligaen/fck-om-bendtner-skifte-det-er-voldsomt [Accessed 8. Sept 2019]

Maddux, J. E. & Rogers, R. W. (1980), *Effects of Source Expertness, Physical Attractiveness and Supporting Arguments on Persuasion: A Case of Brains Over Beauty,* Journal of Personality and Social Psychology, 39 (2), 235-244.

Mathew, J. (2018) *Understanding Influencer Marketing And Why It Is So Effective.* Available at: https://www.forbes.com/sites/theyec/2018/07/30/understanding-influencer-marketing-and-why-it-is-so-effective/#6ab2185b71a9 [Accessed 5. Aug 2019]

McCroskey, J.C. (1966) *Scales for the measurement of Ethos.* Speech Monographs, pp. 65-72

McGinnies, E. & Ward, C. D., (1980) *Better Liked Than Right: Trustworthiness and Expertise as Factors in Credibility:* Personality and Social Psychology Bulletin, 6 (3), 467-472

McGuinness, C. (2015) *Statistical Significance, p-Values and Confidence Intervals.* Available at: http://bbm.colmmcguinness.org/live/Advanced/Statistical%20Significance.pdf [Accessed 15. Aug 2019]

McGuire, W. J. (1958), *Attitudes and Attitude Change,* in Handbook of Social Psychology, Vol. 2, Gardner Lindzey and Elliot Aronson, eds., New York: Random House, 233-346.

Mills, J., & Aronson, E., (1965), *Opinion Change as a Function of the Communicator's Attractiveness and Desire to Influence,* Journal of Personality and Social Psychology, , pp. 173-177.

Mills, J. & Harvey, J. (1972) *Opinion Change as a Function of When Information About the Communicator is Received and Whether He is Attractive or Expert,* Journal of Personality and Social Psychology, 21 (1), 52-55.

Moorman, C. (2018) *Social Media Spending, Use and Distraction?* Available at: https://www.forbes.com/sites/christinemoorman/2018/03/21/social-media-spending-use-and-distraction/#52278c3a79cd [Accessed 7. Aug 2019]

Moore, D. L., Hausknecht, D., & Thamodaran, K., (1988), *Time Compression, Response Opportunity, and Per- suasion,* Journal of Consumer Research, 13 (June), 12-24.

Morgan, D. L. (1998). Planning Focus Groups. Thousand Oaks, CA: Sage.

Mottola, I. (2016) *Daniel Wellington perfect Instagram marketing strategy.* Available at:

https://medium.com/@ignaziomottola/daniel-wellington-perfect-instagram-marketing-strategy-ce637c19c68c [Accessed 7. Aug 2019]

Nygaard, C. (2005) *Samfundsvidenskabelige analysemetoder.* Frederiksberg: Samfundslitteratur.

O'Brien, C. (2019) *The 7 Big Benefits of a Digital Marketing Career*

Available at: https://digitalmarketinginstitute.com/blog/4-big-benefits-digital-marketing-career [Accessed 5. Aug 2019]

O'Reilly, T. (2005) *Design Patterns and Business Models for the Next Generation of Software.* Available at: https://www.oreilly.com/pub/a/web2/archive/what-is-web-20.html [Accessed 5. Aug 2019]

Ohanian, R. (1990) *Construction and Validation of a Scale to Measure Celebrity Endorsers' Perceived Expertise, Trustworthiness, and Attractiveness,* Journal of Advertising, 39-52

Ohanian, R. (1991), *The Impact of Celebrity Spokespersons' Perceived Image on Consumers' Intention to Purchase,* Journal of Advertising Research, February/March, 46-54.

Park, B. (1986), *A Method for Studying the Development of Impressions of Real People*, Journal of Personality and Social Psychology, 51, 907-917.

Patzer, Gordon L. (1983), *Source Credibility as a Function of Communicator Physical Attractiveness*, Journal of Business Research, 11 (2), 229-241.

Plummer, J. T. (1985) *How Personality Makes a Difference*, Journal of Advertising Research, 27-31

Pulvirent S. (2015) *How Daniel Wellington Made a $200 Million Business Out of Cheap Watches.* Available at: https://www.bloomberg.com/news/articles/2015-07-14/how-daniel-wellington-made-a-200-million-business-out-of-cheap-watches [Accessed 7. Aug 2019]

Quesenberry, K. A. (2018) The Basic Social Media Mistakes Companies Still Make

Available at: https://hbr.org/2018/01/the-basic-social-media-mistakes-companies-still-make [Accessed 5. Aug 2019]

Raedts, M. (2019) *Taking A Stand on Authenticity in Influencer Marketing.* Available at:

https://www.forbes.com/sites/forbesagencycouncil/2019/03/29/taking-a-stand-on-authenticity-in-influencer-marketing/#d7c767972702 [Accessed 8. Aug 2019]

Rook, Dennis W. (1985), *The Ritual Dimension*

of Consumer Behavior, Journal of Consumer Research, 251-264.

Rueb, E. S. (2019) *Your Instagram Feed Is About to Have More Ads From Influencers.* Available at: https://www.nytimes.com/2019/06/04/technology/instagram-ads-influencers.html [Accessed 6. Aug 2019]

Saunders, M. Lewis, P. and Thornhill, A. (2016*). Research Methods for Business Students*, 7th edition, Pearson

Sexton Jr., D. E., & Haberman, P., (1974) *Women in Magazine Advertisements,* Journal of Advertising Research, pp. 41-46.

Simon, H. W., Berkowitz, N. N., & Moyer, R. J., (1970) *Similarity, Credibility, and Attitude Change: A Review and a Theory,* Psychological Bulletin, 73 (1), 1-16.

Stegner, B. (2019) *What Is Instagram and How Does It Work?* Available at: https://www.makeuseof.com/tag/what-is-instagram-how-does-instagram-work/ [Accessed 15. June 2019]

Sternthal, B., Phillips, L. W., and Dholakia, R., (1978), *The Persuasive Effect of Source Credibility: A Situational Analysis,* Public Opinion Quarterly, 42 (Fall), 285-314.

Stewart, R. (2019) *Only 4% of people trust what influencers say online.* Available at: https://www.thedrum.com/news/2019/05/09/only-4-people-trust-what-influencers-say-online [Accessed 7. Aug 2019]

Stokel-Walker, C. (2019) *Instagram: Beware of bad influencers…*

Available at: https://www.theguardian.com/technology/2019/feb/03/instagram-beware-bad-influencers-product-twitter-snapchat-fyre-kendall-jenner-bella-hadid [Accessed 7. June 2019]

Subramanian, K. (2019) *Five Influencer Marketing Trends For 2019.* Available at:

https://www.forbes.com/sites/forbestechcouncil/2019/04/03/five-influencer-marketing-trends-for-2019/#37f426712a1e [Accessed 8. Aug 2019]

Sweney, M. (2012) *Snickers Twitter campaign cleared by ad watchdog.* Available at: https://www.theguardian.com/media/2012/mar/07/snickers-twitter-campaign-watchdog

Thomson, M. (2006). *Human brands: Investigating antecedents to consumers' strong attachment to brands.* Journal of Marketing, 70(3), 104–119.

Till, B. D., & Busler, M. (1998). *Matching products with endorsers: Attractiveness versus expertise*. Journal of Consumer Marketing, 15(6), 576-586.

Till, B. D., & Busler, M., (2000) *The Match-Up Hypothesis: Physical Attractiveness, Expertise, and the Role of Fit on Brand Attitude, Purchase Intent and Brand Beliefs,* Journal of Advertising, 29 (3), 1–13

Tyagi, P. (2017) *Why Daniel Wellington wins on Instagram.* Available at: https://www.linkedin.com/pulse/why-daniel-wellington-wins-instagram-prachi-tyagi [Accessed 8. Aug 2019]

Wang, A. (2006). *The Effects of Expert and Consumer Endorsements on Audience Response*. Journal of Advertising Research

Ward, T. (2017) *How to Become an Influencer: 10 Tips For Success*. Available at: https://www.forbes.com/sites/tomward/2017/12/12/how-to-become-an-influencer-10-tips-for-success/#14201a5572a8 [Accessed 4. June 2019]

Weinswig, D. (2016) *Influencers Are The New Brands.* Available at: https://www.forbes.com/sites/deborahweinswig/2016/10/05/influencers-are-the-new-brands/#48ba95167919 [Accessed 4. June 2019]

West, C. (2018) *Social media demographics to drive your brand's online presence.* Available at: https://sproutsocial.com/insights/new-social-media-demographics/ [Accessed 4. May 2019]

Whitehead, J. L. (1968), *Factors of Source Credibility:* Quarterly Journal of Speech, 54

(1), 59-63.

Wissman, B. (2018) *Micro-Influencers: The Marketing Force Of The Future?* Available at: https://www.forbes.com/sites/barrettwissman/2018/03/02/micro-influencers-the-marketing-force-of-the-future/#3c212fbd6707 [Accessed 2. June 2019]

Wu, C., & Shaffer, D., (1987), *Susceptibility to Persuasive Appeals as a Function of Source Credibility and Prior Experience with the Attitude Object,* Journal of Personality and Social Psychology, 52 (April), 677-688

Zamudio, C. (2015) *Matching with the stars: How brand personality determines celebrity endorsement contract formation.* International Journal of Research in Marketing, 409-427

Zhang, S., van Doorn, J., & Leeflang, P. (2014) *Does the importance of value, brand and relationship equity for customer loyalty differ between Eastern and Western cultures?* International Business Review. 23. 284–292.

8. APPENDICES

8.1. APPENDIX 1 – QUALITATIVE FOCUS GROUP INTERVIEW GUIDE

Fokusgruppens formål: Vi kommer til at gennemgå nogle brands og influencers på Instagram, så I skal bruge jeres telefon og have Instagram.

Kommenter gerne på hinandens svar, uden at afbryde – vi tager et emne ad gangen, hvor alle har mulighed for at sige noget. Stil endelig spørgsmål undervejs hvis der er nogle modeller eller udtryk I ikke kender.

Vi kommer til at vise jer nogle forskellige billeder som I så skal rate på forskellige parametre.

1. **INDLEDNING:**
    a. Hvad er jeres generelle opfattelse af influencers på Instagram? I skal skrive 3-5 ord der beskriver dette på papir –
2. **INFLUENCER PERSONALITY:**
    a. Vi har 5 forskellige influencers som i skal rate på forskellige parametre ud fra deres Instagram profil (tjek deres Instagram) – **EN AD GANGEN!**

        → KENZA – VISH – CARMEN – NICK – KYLIE

    b. Skriv 3-5 ord der beskriver influenceren (post-it) –
    c. Hvordan vil i knytte følgende parametre til denne influencer og hvorfor? Rate på en skal fra 0-5 hvor 0 er lavest og 5 er højest. Gennemgå resultaterne punkt for punkt – Hvorfor har I ratet influenceren som I har? Er det antallet af følgere, hvem hun har samarbejdet med, typen af posts osv. (diskussion)
        i. Sincerity – Rate → hvorfor?
        ii. Excitement – Rate → hvorfor?
        iii. Competence – Rate → hvorfor?
        iv. Sophistication – Rate → hvorfor?
        v. Ruggedness – Rate → hvorfor?
3. **BRAND PERSONALITY:** Det brand vi har valgt at kigge på i forbindelse med influencer marketing er ur mærket Daniel Wellington.
    a. Hvad er jeres generelle opfattelse af Daniel Wellington? I skal skrive 3-5 ord der beskriver dette på papir –

b. Kig på Instagram (@danielwellington)
c. Hvordan vil I knytte følgende parametre til Daniel Wellington og hvorfor? Rate på en skal fra 0-5 hvor 0 er lavest og 5 er højest. Gennemgå resultaterne punkt for punkt – Hvorfor har I ratet brandet som I har? (diskussion)
    i. Sincerity – Rate → hvorfor?
    ii. Excitement – Rate → hvorfor?
    iii. Competence – Rate → hvorfor?
    iv. Sophistication – Rate → hvorfor?
    v. Ruggedness – Rate → hvorfor?
d. De influencere vi har bedt jer om at kigge på har alle sammen et samarbejde med Daniel Wellington.

4. SOURCE CREDIBILITY:

a. Nu skal I gå ind på de forskellige influencers' profiler og med den nye viden om Daniel Wellington samarbejdet skal I vurdere de forskellige samarbejder. Lav en rækkefølge over hvilket samarbejde der virker bedst eller giver mest mening for dig?
b. Rate de relevante posts ud fra source credibility modellen og forklar jeres valg.
    i. Attractiveness
    ii. Expertise
    iii. Trustworthiness

5. GENERELT:

a. Hvad betyder et godt samarbejde eller mangel derpå for jer?
    i. Baseret på de samarbejder I har set i dag, får I så mere lyst til at købe produktet? Hvorfor?
    ii. Har I nogle eksempler på, at I har ændret mening omkring et brand gennem influencers? Enten positivt eller negativt.

INFLUENCERS:

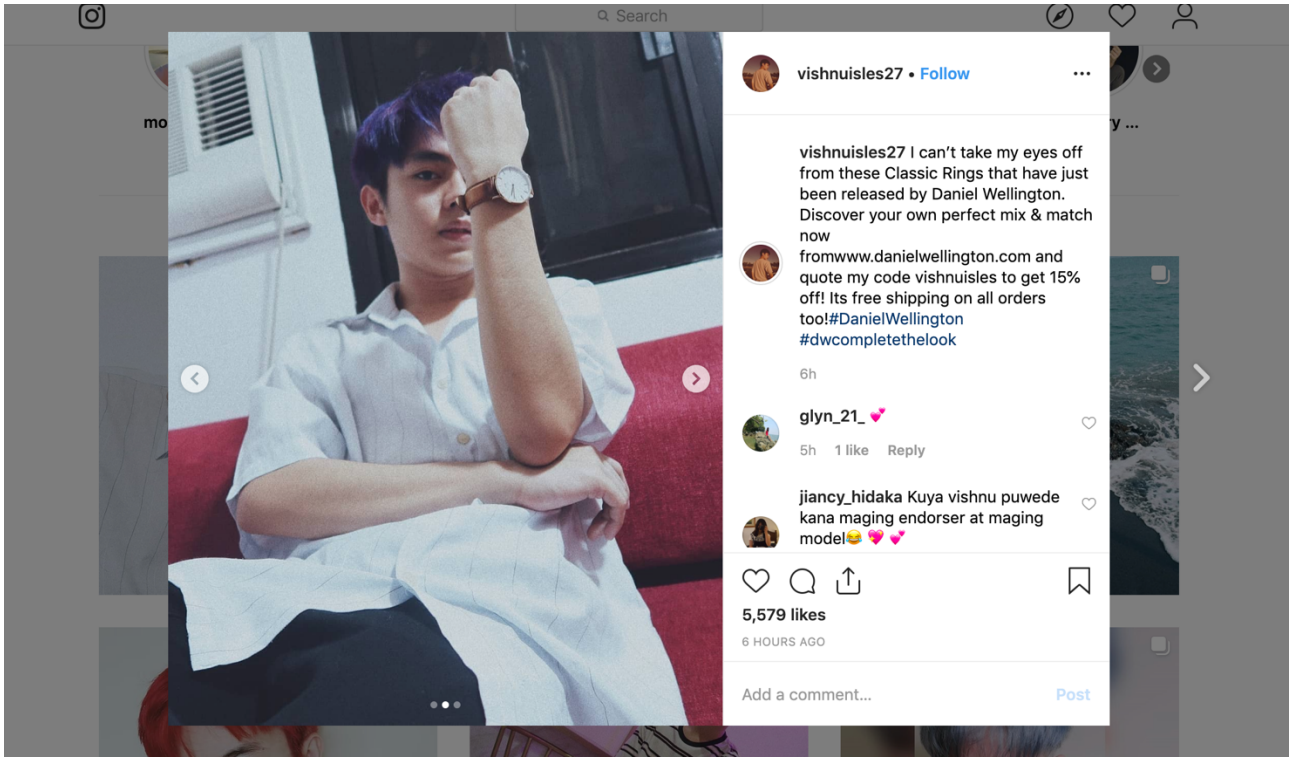
KYLIE JENNER @kyliejenner
KENZA SUBOSIC @kenzas

VISH @vishnuisles27
CARMEN @foodwithcarmen
NICK MEYER @nick_meyerrr

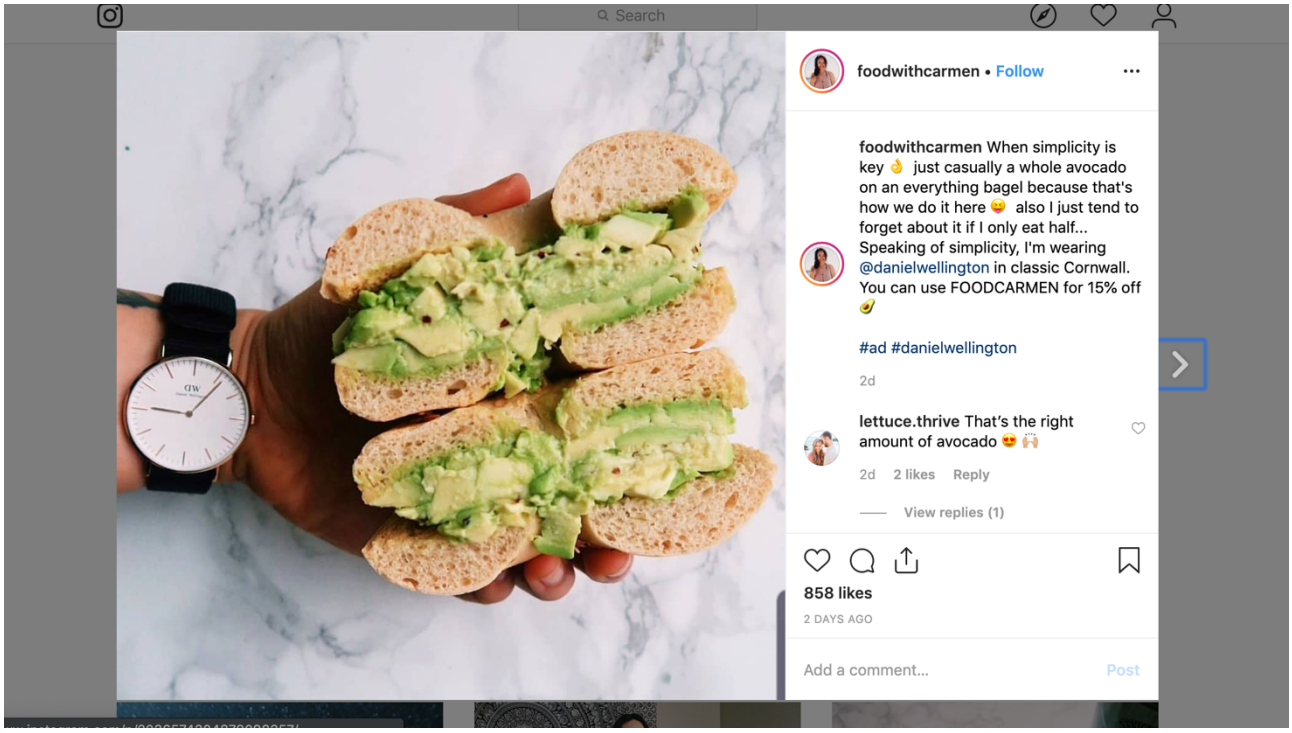
Photos shown in the focus groups

IF1

IF2


Search
vishnuisles27 • Follow
vishnuisles27 I can't take my eyes off from these Classic Rings that have just been released by Daniel Wellington. Discover your own perfect mix & match now fromwww.danielwellington.com and quote my code vishnuisles to get 15% off! Its free shipping on all orders too!#DanielWellington #dwcompletethelook
6h
glyn_21_ 💞
5h 1 like Reply
jiancy_hidaka Kuya vishnu puwede kana maging endorser at maging model😂💖💞
5,579 likes
6 HOURS AGO
Add a comment...
Post

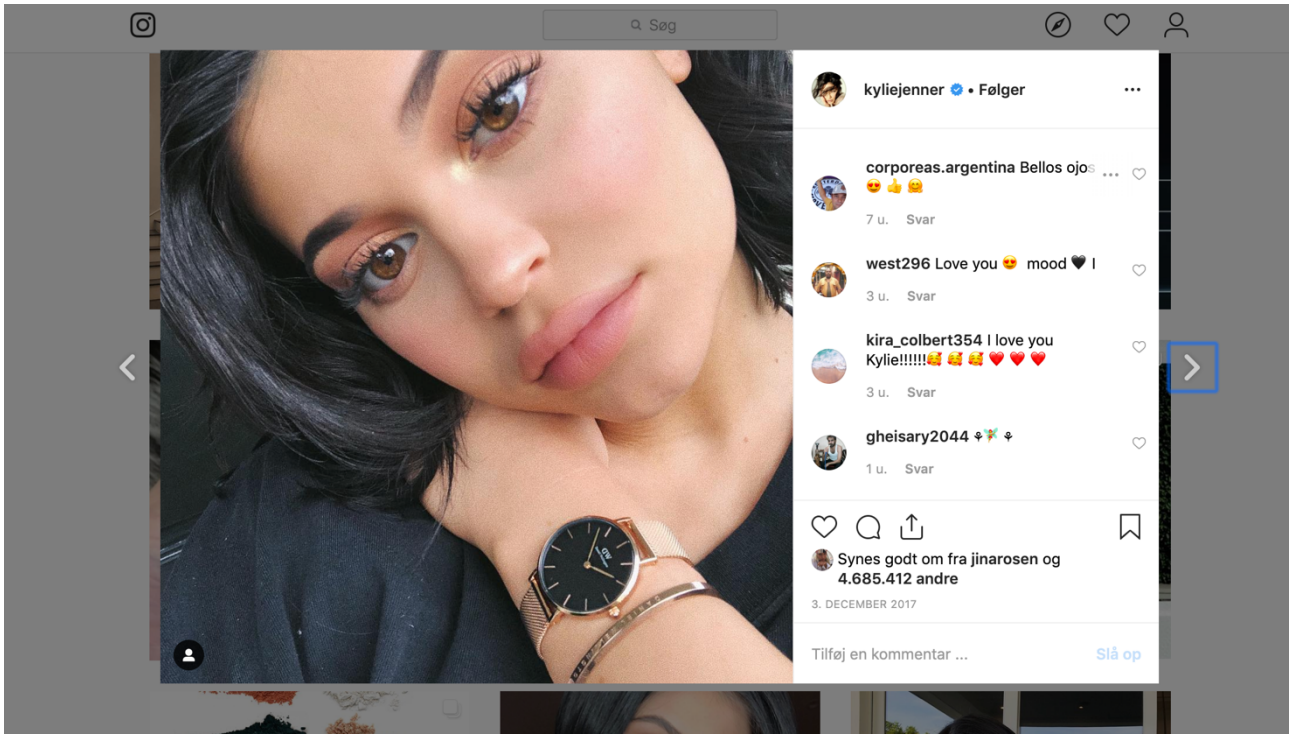
IF3


Search
foodwithcarmen • Follow
foodwithcarmen When simplicity is key 👌 just casually a whole avocado on an everything bagel because that's how we do it here 😛 also I just tend to forget about it if I only eat half... Speaking of simplicity, I'm wearing @danielwellington in classic Cornwall. You can use FOODCARMEN for 15% off 🥑
#ad #danielwellington
2d
lettuce.thrive That's the right amount of avocado 😍🙌
2d 2 likes Reply
View replies (1)
858 likes
2 DAYS AGO
Add a comment...
Post

IF4


nick_meyerrr • Follow
Knysna Elephant Park
nick_meyerrr Sally was just asking how long till it's feeding time
.
.
.
.
You can grab 15% off your next purchase with @danielwellington using my code 'meyerrr'. #gopro #goproza #thisismadliving #livinbrave #goprohero6 #goprohero6black #sandmarc #gopropic #capturedifferent #goproeveryday
457 likes
FEBRUARY 25
Add a comment...
Post

IF5


Søg
kyliejenner • Følger
corporeas.argentina Bellos ojos
7 u. Svar
west296 Love you mood I
3 u. Svar
kira_colbert354 I love you Kylie!!!!!
3 u. Svar
gheisary2044
1 u. Svar
Synes godt om fra jinarosen og 4.685.412 andre
3. DECEMBER 2017
Tilføj en kommentar ...
Slå op

8.2. APPENDIX 2 – CODING OF QUALITATIVE FOCUS GROUPS

Influencer Personality

	Theme	Code	Number of occurrences	Example of quotation
INFLUENCER PERSONALITY	Sincerity	Down-to-earth	6	*".. he (IF2) seems very sincere and down-to-earth"*
		Honest	2	*".. but also honest even though it's only good things that are portrayed.." (IF1)*
		Cheerful	2	*"She seems very cheerful." (IF1)*
	Excitement	Excitement	9	*"..she (IF5) is super exciting!"*
		Daring	1	*"..she (IF1) is not so daring in her content.."*
		Trendy	1	
		Cool	5	*"He's cool, young and trendy" (IF4)*
		Young	10	
	Competence	Competence	6	*"..generally I think she seems incompetent (IF1).."*
		Intelligent	3	*"..she's obviously intelligent in her area of expertise.." (IF1)*
		Successful	11	*"..businesswoman, famous and success." (IF5)*
			3	*".. she's the leader in the influencer world!" (IF5)*

	Leader Professional	8	*".. but it's very professional pictures" (IF4)*
Sophistication	Upper class Charming Glamorous	10 8 9	*"She's very upper-class" (IF1)* *"..a bit too much drama for her to be charming.." (IF5)* *"..she seems very good-looking and glamourous"*
Ruggedness	Outdoorsy	7	*"..but he's very outdoorsy." (IF4)*

Brand Personality

BRAND P	Theme	Code	Number of occurrences	Example of quotation
	Sincerity	Staged Polished Cheerful Sincere	3 5 1 2	*".. the profile is very polished and staged."* *"..I think the content is cheerful and original."* *"..but I think it's sincere, because they could have raised the price as the brand became more popular.."*

PERSONALITY	Excitement	Young	3	*"..the segment is very young.."*
	Competence	Competence	1	*"..they seem competent based on their branding and promotion.."*
	Sophistication	Upper class	2	*"It seems more upper class than it is"*

Source credibility

	Theme	Code	Number of occurrences	Example of quotation
SC	Source credibility	Attractiveness	8	*"She (IF1) is very likable, beautiful girl with a nice life"*
		Expertise	12	*"She (IF) fits best because she has something to do with fashion.."*
		Trustworthiness	17	*"She (IF1) is trustworthy in regard to what the brand would like to represent"*

Fit Between Brand and Influencer in a partnership

	Theme	Code	Number of occurrences	Example of quotation
F I T	Fit	Sponsor(ship)	21	"*They (influencers) are all sponsored by Daniel Wellington, but they also sponsor everyone"*
		Advertisement	35	*"I think she (IF1) is advertising for so much, that it is difficult to know what she genuinely likes"*
		Promotion	19	*"I think it is a joke that he (IF2) promotes a watch like this…"*

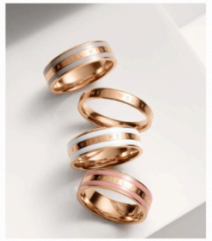
Do you use Instagram?

Yes → continue survey

No → end survey

Daniel Wellington is a Swedish watch company founded in 2011.

They manufacture watches and other jewelry.



Do you know the brand Daniel Wellington?

Yes → continue survey

No → end survey

Cut

Age

Write age

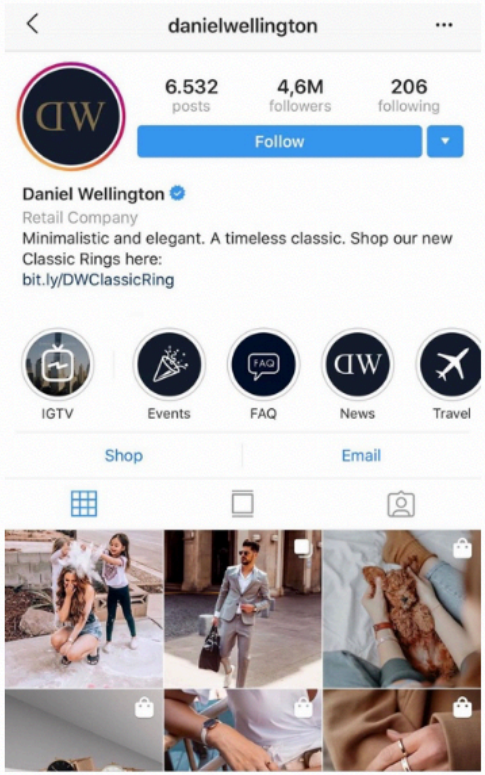
Gender

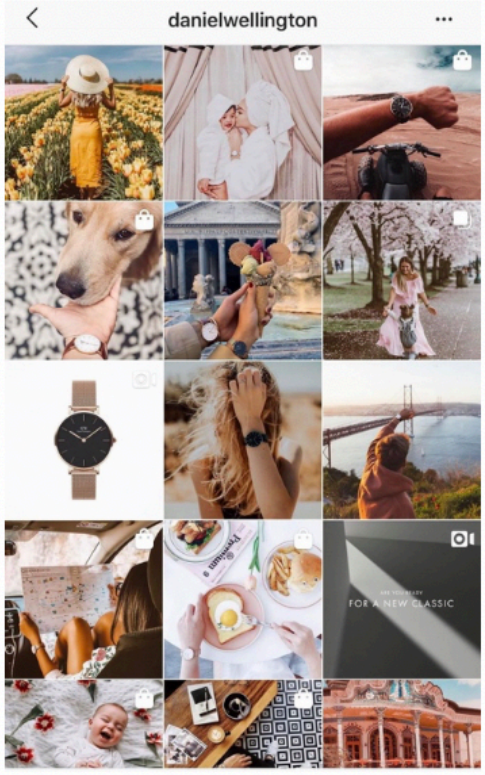
Female

Male

Other

Daniel Wellington's Instagram profile





Daniel Wellington Brand Personality

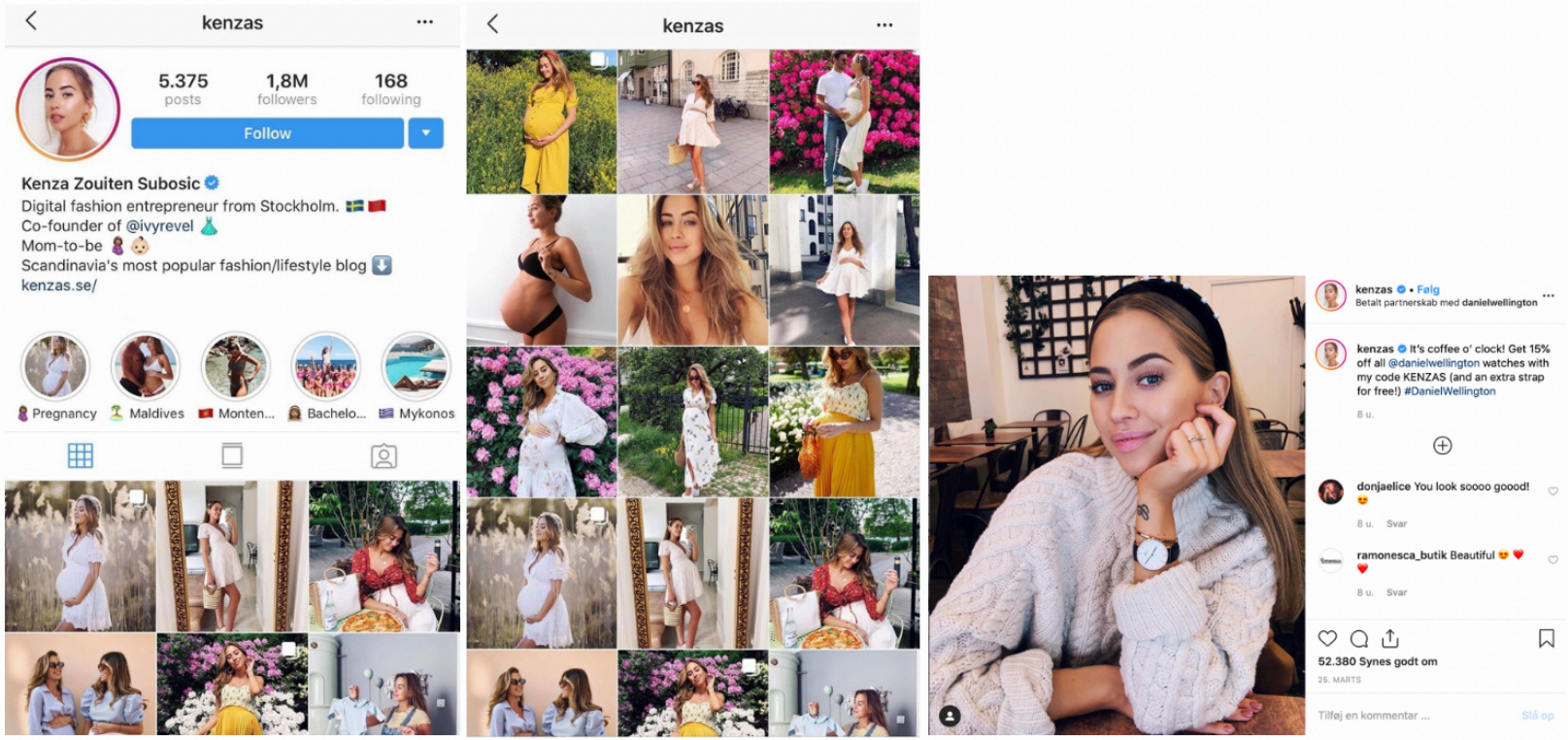
How characteristic do you consider the following factors in regard to the brand, Daniel Wellington?

	Not at all characteristic for Daniel Wellington	Not characteristic for Daniel Wellington	Somewhat uncharacteristic for Daniel Wellington	Neutral	Somewhat characteristic for Daniel Wellington	Characteristic for Daniel Wellington	Very characteristic for Daniel Wellington
Down-to-earth							
Stable							
Responsible							
Active							
Dynamic							
Innovative							
Aggressive							
Bold							
Ordinary							
Simple							
Romantic							
Sentimental							

M. Geuens et al. / International Journal of Research Marketing 26 (2009) 97-107

The new brand personality measure → 7-point Likert scale

Kenza's Instagram profile: Swedish lifestyle influencer



Influencer Personality Kenza

Based on the Instagram profile above, how characteristic do you consider the following factors perceiving Kenza?

	Not at all characteristic for Kenza	Not characteristic for Kenza	Somewhat uncharacteristic for Kenza	Neutral	Somewhat characteristic for Kenza	Characteristic for Kenza	Very characteristic for Kenza
Down-to-earth							
Stable							
Responsible							
Active							
Dynamic							
Innovative							
Aggressive							
Bold							
Ordinary							
Simple							
Romantic							
Sentimental							

M. Geuens et al. / International Journal of Research Marketing 26 (2009) 97-107

The new brand personality measure → 7-point Likert scale

Attractiveness

On the following scale, how physically attractive do you consider Kenza?

Very unattractive	Unattractive	Somewhat unattractive	Neutral	Somewhat attractive	Attractive	Very attractive

Attractive – unattractive (Baker & Churchill 1977; Kahle & Homer 1985) → *7-point Likert scale*

Expertise

On the following scale, how qualified do you consider Kenza for a partnership on Instagram promoting Daniel Wellington?

Very unqualified	Unqualified	Somewhat unqualified	Neutral	Somewhat qualified	Qualified	Very qualified

Qualified – unqualified (Berlo, Lemert & Mertz 1969) → *7-point Likert scale*

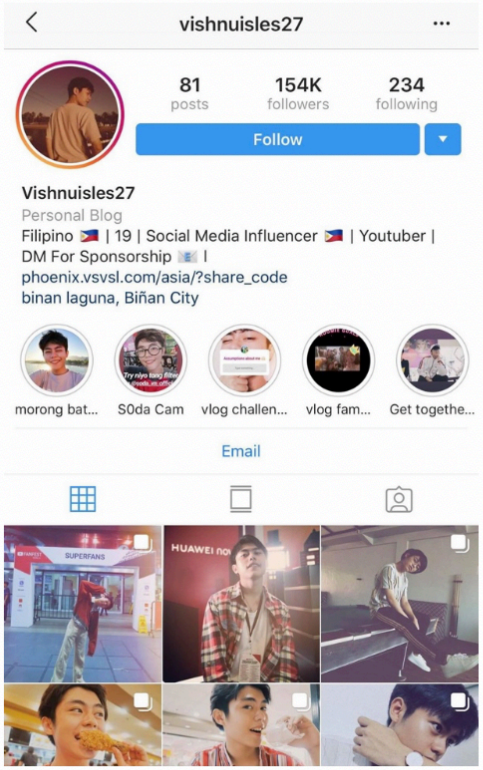
Trustworthiness

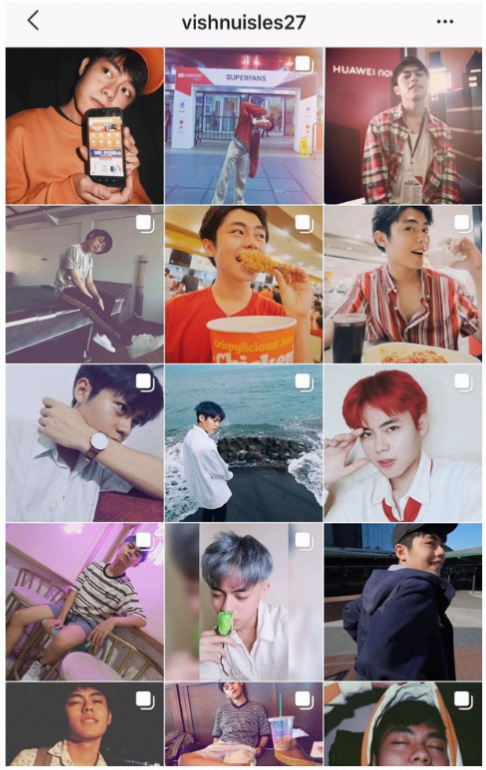
On the following scale, how trustworthy do you consider Kenza for a partnership on Instagram promoting Daniel Wellington?

Very untrustworthy	Untrustworthy	Somewhat untrustworthy	Neutral	Somewhat trustworthy	Trustworthy	Very trustworthy

Trustworthy – untrustworthy (Hovland, Janis & Kelley 1953) → *7-point Likert scale*

Vishnu's Instagram profile: Asian youtuber





Influencer Personality Vishnu

Based on the Instagram profile above, how characteristic do you consider the following factors perceiving Vishnu?

	Not at all characteristic for Vishnu	Not characteristic for Vishnu	Somewhat uncharacteristic for Vishnu	Neutral	Somewhat characteristic for Vishnu	Characteristic for Vishnu	Very characteristic for Vishnu
Down-to-earth							
Stable							
Responsible							
Active							
Dynamic							
Innovative							
Aggressive							
Bold							
Ordinary							
Simple							
Romantic							
Sentimental							

M. Geuens et al. / International Journal of Research Marketing 26 (2009) 97-107

The new brand personality measure → 7-point Likert scale

Attractiveness

On the following scale, how physically attractive do you consider Vishnu?

Very unattractive	Unattractive	Somewhat unattractive	Neutral	Somewhat attractive	Attractive	Very attractive

Attractive – unattractive (Baker and Churchill 1977; Kahle and Homer 1985) → *7-point Likert scale*

Expertise

On the following scale, how qualified do you consider Vishnu for a partnership on Instagram promoting Daniel Wellington?

Very unqualified	Unqualified	Somewhat unqualified	Neutral	Somewhat qualified	Qualified	Very qualified

Qualified – unqualified (Berlo, Lemert, and Mertz 1969) → *7-point Likert scale*

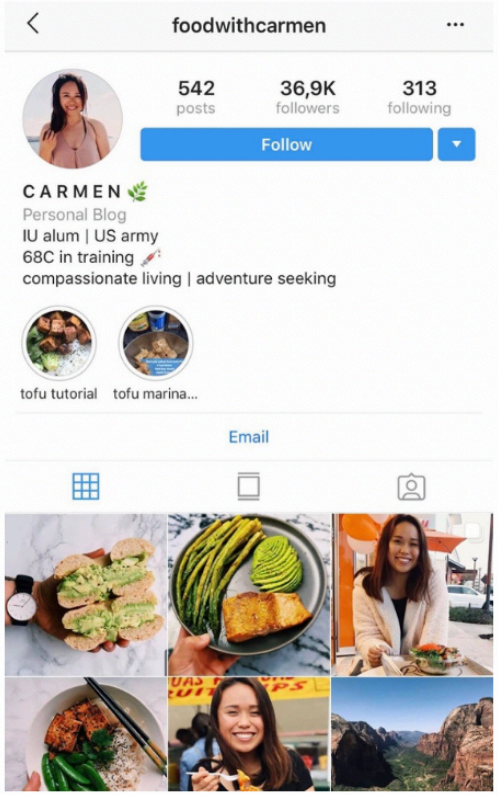
Trustworthiness

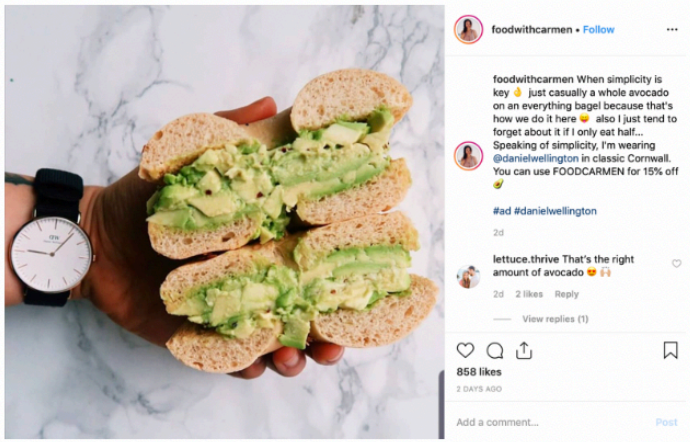
On the following scale, how trustworthy do you consider Vishnu for a partnership on Instagram promoting Daniel Wellington?

Very untrustworthy	Untrustworthy	Somewhat untrustworthy	Neutral	Somewhat trustworthy	Trustworthy	Very trustworthy

Trustworthy – untrustworthy (Hovland, Janis & Kelley 1953) → *7-point Likert scale*

Carmen's Instagram profile: American vegan food blogger





Influencer Personality

Based on the Instagram profile above, how characteristic do you consider the following factors perceiving Carmen?

	Not at all characteristic for Carmen	Not characteristic for Carmen	Somewhat uncharacteristic for Carmen	Neutral	Somewhat characteristic for Carmen	Characteristic for Carmen	Very characteristic for Carmen
Down-to-earth							
Stable							
Responsible							
Active							
Dynamic							
Innovative							
Aggressive							
Bold							
Ordinary							
Simple							
Romantic							
Sentimental							

M. Geuens et al. / International Journal of Research Marketing 26 (2009) 97-107

The new brand personality measure → 7-point Likert scale

Attractiveness

On the following scale, how physically attractive do you consider Carmen?

Very unattractive	Unattractive	Somewhat unattractive	Neutral	Somewhat attractive	Attractive	Very attractive

Attractive – unattractive (Baker and Churchill 1977; Kahle and Homer 1985) → *7-point Likert scale*

Expertise

On the following scale, how qualified do you consider Carmen for a partnership on Instagram promoting Daniel Wellington?

Very unqualified	Unqualified	Somewhat unqualified	Neutral	Somewhat qualified	Qualified	Very qualified

Qualified – unqualified (Berlo, Lemert, and Mertz 1969) → *7-point Likert scale*

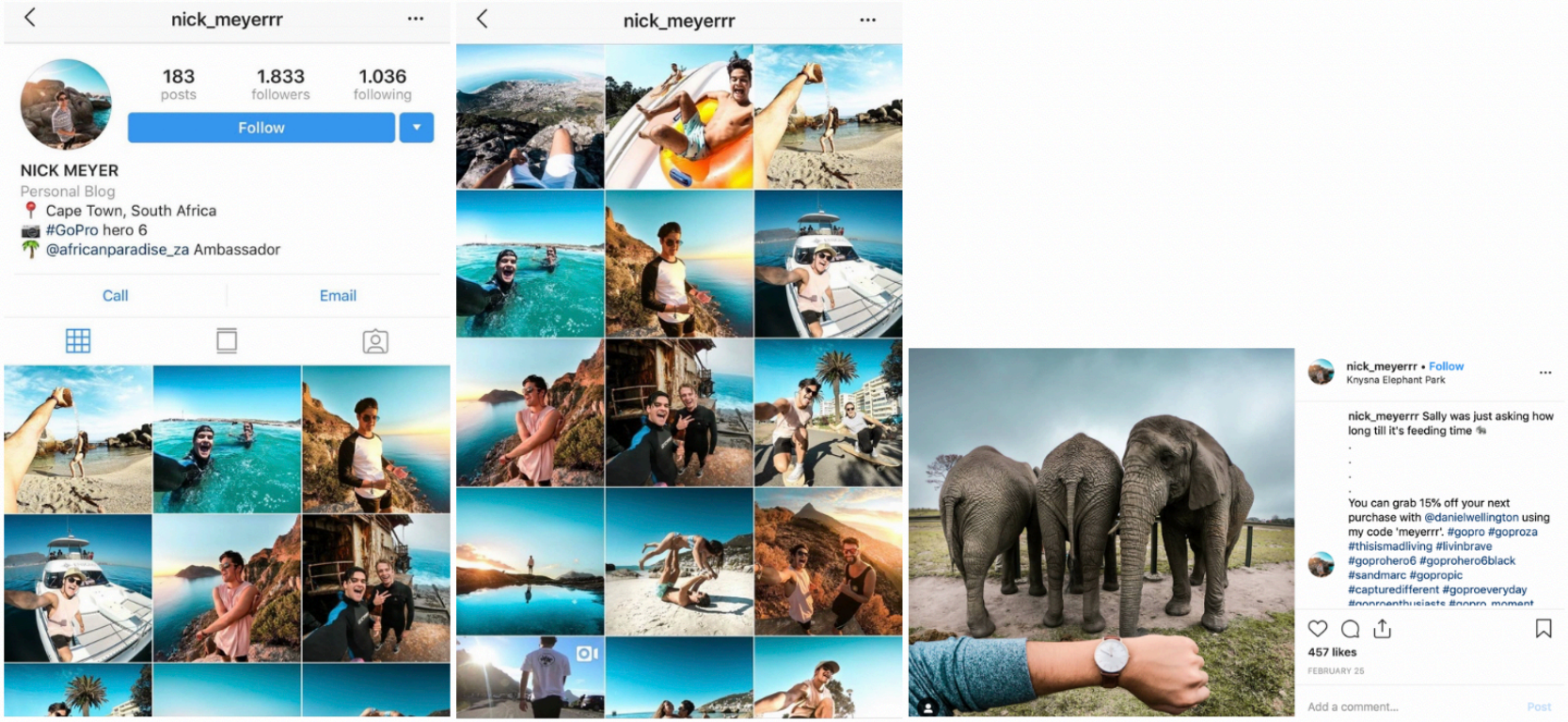
Trustworthiness

On the following scale, how trustworthy do you consider Carmen for a partnership on Instagram promoting Daniel Wellington?

Very untrustworthy	Untrustworthy	Somewhat untrustworthy	Neutral	Somewhat trustworthy	Trustworthy	Very trustworthy

Trustworthy – untrustworthy (Hovland, Janis & Kelley 1953) → *7-point Likert scale*

Nick's Instagram profile: South African travel and nature influencer



Influencer Personality

Based on the Instagram profile above, how characteristic do you consider the following factors perceiving Nick?

	Not at all characteristic for Nick	Not characteristic for Nick	Somewhat uncharacteristic for Nick	Neutral	Somewhat characteristic for Nick	Characteristic for Nick	Very characteristic for Nick
Down-to-earth							
Stable							
Responsible							
Active							
Dynamic							
Innovative							
Aggressive							
Bold							
Ordinary							
Simple							
Romantic							
Sentimental							

M. Geuens et al. / International Journal of Research Marketing 26 (2009) 97-107

The new brand personality measure → 7-point Likert scale

Attractiveness

On the following scale, how physically attractive do you consider Nick?

Very unattractive	Unattractive	Somewhat unattractive	Neutral	Somewhat attractive	Attractive	Very attractive

Attractive – unattractive (Baker and Churchill 1977; Kahle and Homer 1985) → *7-point Likert scale*

Expertise

On the following scale, how qualified do you consider Nick for a partnership on Instagram promoting Daniel Wellington?

Very unqualified	Unqualified	Somewhat unqualified	Neutral	Somewhat qualified	Qualified	Very qualified

Qualified – unqualified (Berlo, Lemert, and Mertz 1969) → *7-point Likert scale*

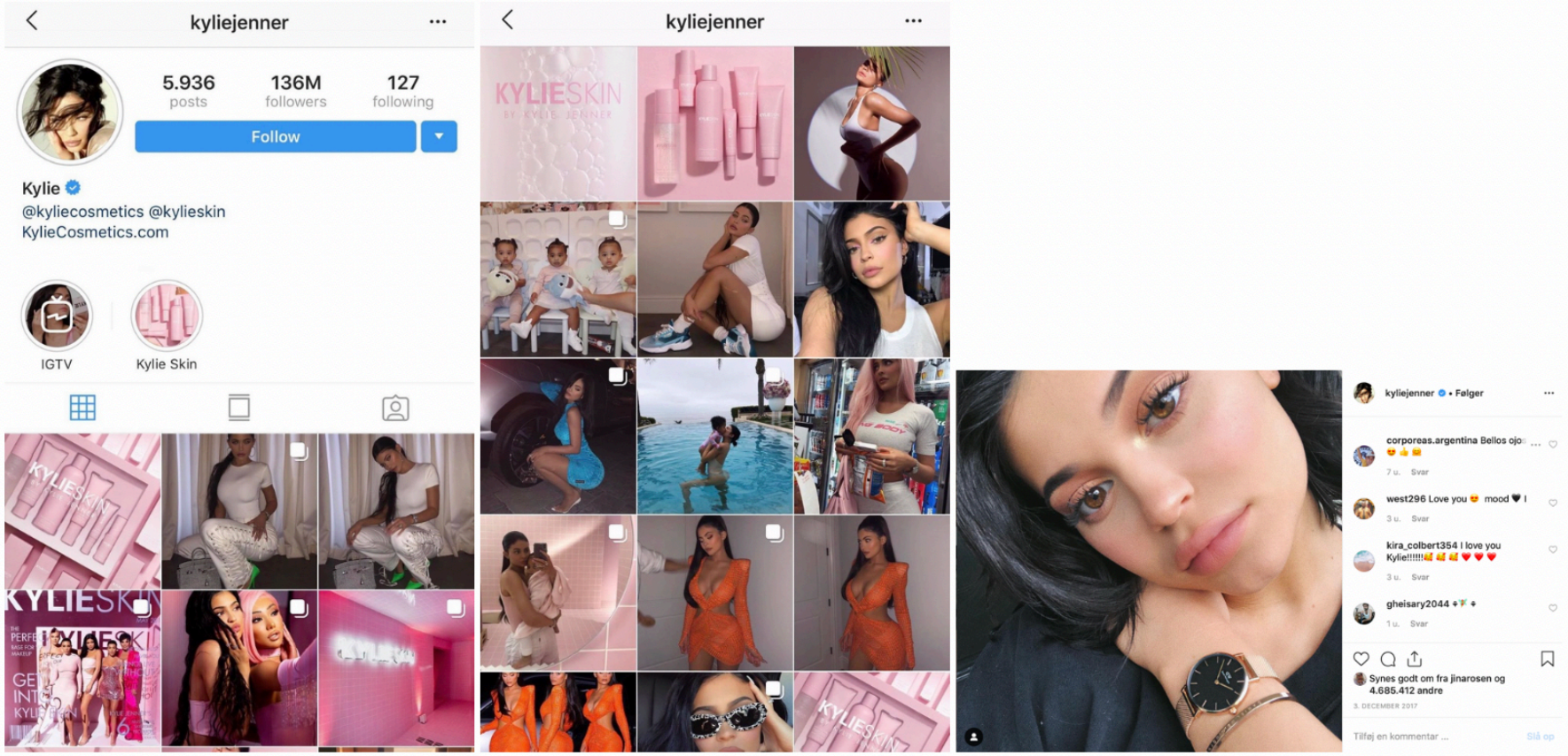
Trustworthiness

On the following scale, how trustworthy do you consider Nick for a partnership on Instagram promoting Daniel Wellington?

Very untrustworthy	Untrustworthy	Somewhat untrustworthy	Neutral	Somewhat trustworthy	Trustworthy	Very trustworthy

Trustworthy – untrustworthy (Hovland, Janis & Kelley 1953) → *7-point Likert scale*

Kylie's Instagram profile: American celebrity



Influencer Personality

Based on the Instagram profile above, how characteristic do you consider the following factors perceiving Kylie?

	Not at all characteristic for Kylie	Not characteristic for Kylie	Somewhat uncharacteristic for Kylie	Neutral	Somewhat characteristic for Kylie	Characteristic for Kylie	Very characteristic for Kylie
Down-to-earth							
Stable							
Responsible							
Active							
Dynamic							
Innovative							
Aggressive							
Bold							
Ordinary							
Simple							
Romantic							
Sentimental							

M. Geuens et al. / International Journal of Research Marketing 26 (2009) 97-107

The new brand personality measure → 7-point Likert scale

Attractiveness

On the following scale, how physically attractive do you consider Kylie?

Very unattractive	Unattractive	Somewhat unattractive	Neutral	Somewhat attractive	Attractive	Very attractive

Attractive – unattractive (Baker and Churchill 1977; Kahle and Homer 1985) → *7-point Likert scale*

Expertise

On the following scale, how qualified do you consider Kylie for a partnership on Instagram promoting Daniel Wellington?

Very unqualified	Unqualified	Somewhat unqualified	Neutral	Somewhat qualified	Qualified	Very qualified

Qualified – unqualified (Berlo, Lemert, and Mertz 1969) → *7-point Likert scale*

Trustworthiness

On the following scale, how trustworthy do you consider Kylie for a partnership on Instagram promoting Daniel Wellington?

Very untrustworthy	Untrustworthy	Somewhat untrustworthy	Neutral	Somewhat trustworthy	Trustworthy	Very trustworthy

Trustworthy – untrustworthy (Hovland, Janis & Kelley 1953) → *7-point Likert scale*

8.4. APPENDIX 4 – CALCULATIONS OF CRONBACH'S ALPHA (SC)

IF1

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
AttractivenessOn the following scale, how physically attractive do you consider Kenza?	12.11	2.284	.439	.745
ExpertiseOn the following scale, how qualified do you consider Kenza for a partnership on Instagram promoting Daniel Wellington?	11.90	2.315	.573	.572
TrustworthinessOn the following scale, how trustworthy do you consider Kenza for a partnership on Instagram promoting Daniel Wellington?	12.09	2.238	.592	.546

Reliability Statistics

Cronbach's Alpha	N of Items
.711	3

IF2

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
AttractivenessOn the following scale, how physically attractive do you consider Vishnu?	4.55	7.025	.080	.956
ExpertiseOn the following scale, how qualified do you consider Vishnu for a partnership on Instagram promoting Daniel Wellington?	5.54	2.679	.798	.122
TrustworthinessOn the following scale, how trustworthy do you consider Vishnu for a partnership on Instagram promoting Daniel Wellington?	5.52	2.735	.789	.140

Reliability Statistics

Cronbach's Alpha	N of Items
.690	3

IF3

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
AttractivenessOn the following scale, how physically attractive do you consider Carmen?	6.20	5.981	-.103	.886
ExpertiseOn the following scale, how qualified do you consider Carmen for a partnership on Instagram promoting Daniel Wellington?	7.52	2.251	.609	-.122[a]
TrustworthinessOn the following scale, how trustworthy do you consider Carmen for a partnership on Instagram promoting Daniel Wellington?	7.21	2.102	.672	-.277[a]

Reliability Statistics

Cronbach's Alpha	N of Items
.531	3

IF4

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
AttractivenessOn the following scale, how physically attractive do you consider Nick?	7.90	4.927	.259	.829
ExpertiseOn the following scale, how qualified do you consider Nick for a partnership on Instagram promoting Daniel Wellington?	9.25	3.177	.546	.492
TrustworthinessOn the following scale, how trustworthy do you consider Nick for a partnership on Instagram promoting Daniel Wellington?	8.87	3.257	.703	.279

Reliability Statistics

Cronbach's Alpha	N of Items
.672	3

IF5

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
AttractivenessOn the following scale, how physically attractive do you consider Kylie?	4.67	7.454	-.130	.225
ExpertiseOn the following scale, how qualified do you consider Kylie for a partnership on Instagram promoting Daniel Wellington?	7.72	2.028	.140	-.894[a]
TrustworthinessOn the following scale, how trustworthy do you consider Kylie for a partnership on Instagram promoting Daniel Wellington?	8.94	6.549	-.011	.019

Reliability Statistics

Cronbach's Alpha[a]	N of Items
-.001	3

8.5. APPENDIX 5 – THE FIVE INFLUENCER DIMENSIONS SIGNIFICANCE ON SC

IF1

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	2.717	.385		7.049	.000
	KZres	.070	.046	.117	1.530	.128
	KZact	.026	.049	.045	.536	.593
	KZagg	-.033	.049	-.048	-.668	.505
	KZsimp	.287	.044	.442	6.522	.000
	KZemo	.192	.054	.214	3.540	.000

a. Dependent Variable: SCk

IF2

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	-.707	.466		-1.518	.130
	VIres	.030	.066	.033	.453	.651
	VIact	.399	.070	.339	5.713	.000
	VIagg	.199	.056	.218	3.523	.001
	VIsimp	-.037	.079	-.031	-.474	.636
	VIemo	.361	.047	.436	7.689	.000

a. Dependent Variable: SCv

IF3

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	1.976	1.054		1.874	.062
	CAres	-.435	.130	-.194	-3.338	.001
	CAact	.547	.110	.316	4.978	.000
	CAagg	.110	.098	.074	1.121	.263
	CAsimp	-.264	.104	-.166	-2.542	.012
	CAemo	.409	.094	.272	4.334	.000

a. Dependent Variable: SCcET

IF4

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	1.769	.628		2.818	.005
	NIres	.319	.076	.254	4.182	.000
	NIact	.125	.096	.099	1.304	.194
	NIagg	.141	.053	.194	2.685	.008
	NIsimp	-.171	.044	-.256	-3.873	.000
	NIemo	.195	.054	.211	3.620	.000

a. Dependent Variable: SCn

IF5

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	2.172	.514		4.228	.000
	KYres	.041	.075	.031	.554	.580
	KYact	.060	.110	.040	.542	.589
	KYagg	-.483	.074	-.478	-6.518	.000
	KYsimp	.597	.091	.363	6.548	.000
	KYemo	.214	.066	.187	3.230	.001

a. Dependent Variable: SCkyT

8.6. APPENDIX 6 – CALCULATIONS: FIT IN RESPONSIBILITY BETWEEN BRAND PERSONALITY AND INFLUENCER PERSONALITY ON SC

Variables Entered/Removed[a]

Model	Variables Entered	Variables Removed	Method
1	RBI1F[b]	.	Enter

a. Dependent Variable: SCk

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.219[a]	.048	.044	.69000

a. Predictors: (Constant), RBI1F

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	5.249	1	5.249	11.024	.001[b]
	Residual	103.790	218	.476		
	Total	109.038	219			

a. Dependent Variable: SCk

b. Predictors: (Constant), RBI1F

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	6.151	.061		100.267	.000
	RBI1F	-.340	.102	-.219	-3.320	.001

a. Dependent Variable: SCk

Variables Entered/Removed[a]

Model	Variables Entered	Variables Removed	Method
1	RBI2F[b]	.	Enter

a. Dependent Variable: SCv

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.144[a]	.021	.016	.93958

a. Predictors: (Constant), RBI2F

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	4.056	1	4.056	4.595	.033[b]
	Residual	192.454	218	.883		
	Total	196.511	219			

a. Dependent Variable: SCv

b. Predictors: (Constant), RBI2F

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	2.430	.102		23.780	.000
	RBI2F	.093	.043	.144	2.144	.033

a. Dependent Variable: SCv

Variables Entered/Removed[a]

Model	Variables Entered	Variables Removed	Method
1	RBI3F[b]	.	Enter

a. Dependent Variable: SCcET

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.210[a]	.044	.040	1.29880

a. Predictors: (Constant), RBI3F

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	16.898	1	16.898	10.017	.002[b]
	Residual	367.738	218	1.687		
	Total	384.636	219			

a. Dependent Variable: SCcET

b. Predictors: (Constant), RBI3F

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	2.668	.153		17.489	.000
	RBI3F	-.362	.115	-.210	-3.165	.002

a. Dependent Variable: SCcET

Variables Entered/Removed[a]

Model	Variables Entered	Variables Removed	Method
1	RBI4F[b]	.	Enter

a. Dependent Variable: SCn

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.199[a]	.040	.035	.88576

a. Predictors: (Constant), RBI4F

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	7.071	1	7.071	9.012	.003[b]
	Residual	171.036	218	.785		
	Total	178.107	219			

a. Dependent Variable: SCn

b. Predictors: (Constant), RBI4F

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	4.111	.096		42.668	.000
	RBI4F	.203	.068	.199	3.002	.003

a. Dependent Variable: SCn

Variables Entered/Removed[a]

Model	Variables Entered	Variables Removed	Method
1	RBI5F[b]	.	Enter

a. Dependent Variable: SCkyT

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.027[a]	.001	-.004	1.24035

a. Predictors: (Constant), RBI5F

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	.249	1	.249	.162	.688[b]
	Residual	335.388	218	1.538		
	Total	335.636	219			

a. Dependent Variable: SCkyT

b. Predictors: (Constant), RBI5F

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	1.689	.127		13.255	.000
	RBI5F	.028	.069	.027	.402	.688

a. Dependent Variable: SCkyT

8.7. APPENDIX 7 – CALCULATIONS: FIT IN ACTIVITY BETWEEN BRAND PERSONALITY AND INFLUENCER PERSONALITY ON SC

Variables Entered/Removed[a]

Model	Variables Entered	Variables Removed	Method
1	ABI1F[b]	.	Enter

a. Dependent Variable: SCk

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.073[a]	.005	.001	.70532

a. Predictors: (Constant), ABI1F

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	.589	1	.589	1.183	.278[b]
	Residual	108.450	218	.497		
	Total	109.038	219			

a. Dependent Variable: SCk

b. Predictors: (Constant), ABI1F

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	6.066	.064		94.043	.000
	ABI1F	-.116	.107	-.073	-1.088	.278

a. Dependent Variable: SCk

Variables Entered/Removed[a]

Model	Variables Entered	Variables Removed	Method
1	ABI2F[b]	.	Enter

a. Dependent Variable: SCv

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.049[a]	.002	-.002	.94830

a. Predictors: (Constant), ABI2F

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	.467	1	.467	.520	.472[b]
	Residual	196.043	218	.899		
	Total	196.511	219			

a. Dependent Variable: SCv

b. Predictors: (Constant), ABI2F

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	2.551	.095		26.774	.000
	ABI2F	.045	.062	.049	.721	.472

a. Dependent Variable: SCv

Variables Entered/Removed[a]

Model	Variables Entered	Variables Removed	Method
1	ABI3F[b]	.	Enter

a. Dependent Variable: SCcET

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.063[a]	.004	-.001	1.32570

a. Predictors: (Constant), ABI3F

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	1.507	1	1.507	.857	.356[b]
	Residual	383.130	218	1.757		
	Total	384.636	219			

a. Dependent Variable: SCcET

b. Predictors: (Constant), ABI3F

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	2.387	.153		15.629	.000
	ABI3F	-.122	.131	-.063	-.926	.356

a. Dependent Variable: SCcET

Variables Entered/Removed[a]

Model	Variables Entered	Variables Removed	Method
1	ABI4F[b]	.	Enter

a. Dependent Variable: SCn

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.429[a]	.184	.180	.81645

a. Predictors: (Constant), ABI4F

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	32.791	1	32.791	49.192	.000[b]
	Residual	145.316	218	.667		
	Total	178.107	219			

a. Dependent Variable: SCn

b. Predictors: (Constant), ABI4F

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	5.035	.114		44.311	.000
	ABI4F	-.411	.059	-.429	-7.014	.000

a. Dependent Variable: SCn

Variables Entered/Removed[a]

Model	Variables Entered	Variables Removed	Method
1	ABI5F[b]	.	Enter

a. Dependent Variable: SCkyT

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.246[a]	.061	.056	1.20255

a. Predictors: (Constant), ABI5F

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	20.381	1	20.381	14.093	.000[b]
	Residual	315.256	218	1.446		
	Total	335.636	219			

a. Dependent Variable: SCkyT

b. Predictors: (Constant), ABI5F

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	2.268	.165		13.726	.000
	ABI5F	-.319	.085	-.246	-3.754	.000

a. Dependent Variable: SCkyT

8.8 APPENDIX 8 – CALCULATIONS: FIT IN *AGGRESSIVENESS* BETWEEN BRAND PERSONALITY AND INFLUENCER PERSONALITY ON SC

Variables Entered/Removed[a]

Model	Variables Entered	Variables Removed	Method
1	AgBI1F[b]	.	Enter

a. Dependent Variable: SCk

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.002[a]	.000	-.005	.70723

a. Predictors: (Constant), AgBI1F

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	.000	1	.000	.001	.980[b]
	Residual	109.038	218	.500		
	Total	109.038	219			

a. Dependent Variable: SCk

b. Predictors: (Constant), AgBI1F

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	6.019	.059		102.454	.000
	AgBI1F	-.002	.062	-.002	-.025	.980

a. Dependent Variable: SCk

Variables Entered/Removed[a]

Model	Variables Entered	Variables Removed	Method
1	AgBI2F[b]	.	Enter

a. Dependent Variable: SCv

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.361[a]	.130	.126	.88537

a. Predictors: (Constant), AgBI2F

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	25.623	1	25.623	32.687	.000[b]
	Residual	170.888	218	.784		
	Total	196.511	219			

a. Dependent Variable: SCv

b. Predictors: (Constant), AgBI2F

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	3.295	.135		24.378	.000
	AgBI2F	-.278	.049	-.361	-5.717	.000

a. Dependent Variable: SCv

Variables Entered/Removed[a]

Model	Variables Entered	Variables Removed	Method
1	AgBI3F[b]	.	Enter

a. Dependent Variable: SCcET

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.004[a]	.000	-.005	1.32829

a. Predictors: (Constant), AgBI3F

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	.006	1	.006	.003	.955[b]
	Residual	384.631	218	1.764		
	Total	384.636	219			

a. Dependent Variable: SCcET

b. Predictors: (Constant), AgBI3F

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	2.279	.136		16.729	.000
	AgBI3F	-.006	.103	-.004	-.057	.955

a. Dependent Variable: SCcET

Variables Entered/Removed[a]

Model	Variables Entered	Variables Removed	Method
1	AgBI4F[b]	.	Enter

a. Dependent Variable: SCn

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.199[a]	.040	.035	.88572

a. Predictors: (Constant), AgBI4F

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	7.086	1	7.086	9.032	.003[b]
	Residual	171.021	218	.784		
	Total	178.107	219			

a. Dependent Variable: SCn

b. Predictors: (Constant), AgBI4F

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	4.653	.121		38.563	.000
	AgBI4F	-.154	.051	-.199	-3.005	.003

a. Dependent Variable: SCn

Variables Entered/Removed[a]

Model	Variables Entered	Variables Removed	Method
1	AgBI5F[b]	.	Enter

a. Dependent Variable: SCkyT

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.506[a]	.256	.253	1.06999

a. Predictors: (Constant), AgBI5F

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	86.053	1	86.053	75.164	.000[b]
	Residual	249.583	218	1.145		
	Total	335.636	219			

a. Dependent Variable: SCkyT

b. Predictors: (Constant), AgBI5F

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	3.135	.178		17.647	.000
	AgBI5F	-.383	.044	-.506	-8.670	.000

a. Dependent Variable: SCkyT

8.9. APPENDIX 9 – CALCULATIONS: FIT IN *SIMPLICITY* BETWEEN BRAND PERSONALITY AND INFLUENCER PERSONALITY ON SC

Variables Entered/Removed[a]

Model	Variables Entered	Variables Removed	Method
1	SBI1F[b]	.	Enter

a. Dependent Variable: SCk

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.311[a]	.097	.093	.67214

a. Predictors: (Constant), SBI1F

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	10.551	1	10.551	23.355	.000[b]
	Residual	98.487	218	.452		
	Total	109.038	219			

a. Dependent Variable: SCk

b. Predictors: (Constant), SBI1F

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	6.169	.055		112.072	.000
	SBI1F	-.308	.064	-.311	-4.833	.000

a. Dependent Variable: SCk

Variables Entered/Removed[a]

Model	Variables Entered	Variables Removed	Method
1	SBI2F[b]	.	Enter

a. Dependent Variable: SCv

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.202[a]	.041	.036	.92985

a. Predictors: (Constant), SBI2F

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	8.022	1	8.022	9.278	.003[b]
	Residual	188.489	218	.865		
	Total	196.511	219			

a. Dependent Variable: SCv

b. Predictors: (Constant), SBI2F

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	3.133	.186		16.887	.000
	SBI2F	-.159	.052	-.202	-3.046	.003

a. Dependent Variable: SCv

Variables Entered/Removed[a]

Model	Variables Entered	Variables Removed	Method
1	SBI3F[b]	.	Enter

a. Dependent Variable: SCcET

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.172[a]	.030	.025	1.30850

a. Predictors: (Constant), SBI3F

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	11.383	1	11.383	6.648	.011[b]
	Residual	373.253	218	1.712		
	Total	384.636	219			

a. Dependent Variable: SCcET

b. Predictors: (Constant), SBI3F

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	2.562	.143		17.953	.000
	SBI3F	-.291	.113	-.172	-2.578	.011

a. Dependent Variable: SCcET

Variables Entered/Removed[a]

Model	Variables Entered	Variables Removed	Method
1	SBI4F[b]	.	Enter

a. Dependent Variable: SCn

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.247[a]	.061	.057	.87580

a. Predictors: (Constant), SBI4F

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	10.894	1	10.894	14.203	.000[b]
	Residual	167.213	218	.767		
	Total	178.107	219			

a. Dependent Variable: SCn

b. Predictors: (Constant), SBI4F

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	4.010	.105		38.181	.000
	SBI4F	.174	.046	.247	3.769	.000

a. Dependent Variable: SCn

Variables Entered/Removed[a]

Model	Variables Entered	Variables Removed	Method
1	SBI5F[b]	.	Enter

a. Dependent Variable: SCky

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.046[a]	.002	-.002	.94473

a. Predictors: (Constant), SBI5F

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	.409	1	.409	.458	.499[b]
	Residual	194.566	218	.893		
	Total	194.975	219			

a. Dependent Variable: SCky

b. Predictors: (Constant), SBI5F

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	3.715	.244		15.238	.000
	SBI5F	-.035	.052	-.046	-.677	.499

a. Dependent Variable: SCky

8.10. APPENDIX 10 – CALCULATIONS: FIT IN EMOTIONALITY BETWEEN BRAND PERSONALITY AND INFLUENCER PERSONALITY ON SC

Variables Entered/Removed[a]

Model	Variables Entered	Variables Removed	Method
1	EBI1F[b]	.	Enter

a. Dependent Variable: SCk

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.169[a]	.028	.024	.69709

a. Predictors: (Constant), EBI1F

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	3.105	1	3.105	6.390	.012[b]
	Residual	105.933	218	.486		
	Total	109.038	219			

a. Dependent Variable: SCk

b. Predictors: (Constant), EBI1F

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	6.117	.061		99.959	.000
	EBI1F	-.191	.076	-.169	-2.528	.012

a. Dependent Variable: SCk

Variables Entered/Removed[a]

Model	Variables Entered	Variables Removed	Method
1	EBI2F[b]	.	Enter

a. Dependent Variable: SCv

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.481[a]	.232	.228	.83222

a. Predictors: (Constant), EBI2F

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	45.528	1	45.528	65.736	.000[b]
	Residual	150.983	218	.693		
	Total	196.511	219			

a. Dependent Variable: SCv

b. Predictors: (Constant), EBI2F

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	3.655	.142		25.823	.000
	EBI2F	-.308	.038	-.481	-8.108	.000

a. Dependent Variable: SCv

Variables Entered/Removed[a]

Model	Variables Entered	Variables Removed	Method
1	EBI3F[b]	.	Enter

a. Dependent Variable: SCcET

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.379[a]	.144	.140	1.22911

a. Predictors: (Constant), EBI3F

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	55.302	1	55.302	36.607	.000[b]
	Residual	329.334	218	1.511		
	Total	384.636	219			

a. Dependent Variable: SCcET

b. Predictors: (Constant), EBI3F

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	3.167	.170		18.686	.000
	EBI3F	-.432	.071	-.379	-6.050	.000

a. Dependent Variable: SCcET

Variables Entered/Removed[a]

Model	Variables Entered	Variables Removed	Method
1	EBI4F[b]	.	Enter

a. Dependent Variable: SCn

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.308[a]	.095	.091	.85982

a. Predictors: (Constant), EBI4F

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	16.940	1	16.940	22.913	.000[b]
	Residual	161.167	218	.739		
	Total	178.107	219			

a. Dependent Variable: SCn

b. Predictors: (Constant), EBI4F

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	4.869	.125		38.883	.000
	EBI4F	-.260	.054	-.308	-4.787	.000

a. Dependent Variable: SCn

Variables Entered/Removed[a]

Model	Variables Entered	Variables Removed	Method
1	EBI5F[b]	.	Enter

a. Dependent Variable: SCkyT

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.122[a]	.015	.010	1.23147

a. Predictors: (Constant), EBI5F

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	5.035	1	5.035	3.320	.070[b]
	Residual	330.602	218	1.517		
	Total	335.636	219			

a. Dependent Variable: SCkyT

b. Predictors: (Constant), EBI5F

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	1.964	.154		12.737	.000
	EBI5F	-.137	.075	-.122	-1.822	.070

a. Dependent Variable: SCkyT

8.11. APPENDIX 11 – FIT IN THE TWELVE BRAND AND INFLUENCER DIMENSIONS, AFFECTING SC

DOWN TO EARTH:

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	6.144	.053		116.243	.000
	dteIF1fit	-.256	.055	-.301	-4.662	.000

a. Dependent Variable: SCk

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	2.454	.110		22.253	.000
	dteIF2fit	.063	.038	.110	1.636	.103

a. Dependent Variable: SCv

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	4.139	.113		36.730	.000
	dteIF4fit	.100	.048	.140	2.094	.037

a. Dependent Variable: SCn

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	2.720	.136		20.020	.000
	dteIF3fit	-.310	.073	-.277	-4.251	.000

a. Dependent Variable: SCcET

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	1.897	.173		10.943	.000
	dteIF5fit	-.059	.052	-.076	-1.119	.264

a. Dependent Variable: SCkyT

STABLE:

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	6.099	.059		104.010	.000
	stableIF1fit	-.168	.072	-.155	-2.315	.022

a. Dependent Variable: SCk

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	2.559	.109		23.401	.000
	stableIF2fit	.019	.041	.033	.481	.631

a. Dependent Variable: SCv

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	2.009	.120		16.735	.000
	stableIF3fit	.376	.117	.212	3.206	.002

a. Dependent Variable: SCcET

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	4.184	.090		46.620	.000
	stableIF4fit	.128	.055	.154	2.304	.022

a. Dependent Variable: SCn

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	1.890	.128		14.805	.000
	stableIF5fit	-.096	.057	-.113	-1.679	.095

a. Dependent Variable: SCkyT

RESPONSIBLE:

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	6.056	.061		99.260	.000
	respIF1fit	-.082	.084	-.066	-.982	.327

a. Dependent Variable: SCk

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	2.581	.101		25.551	.000
	respIF2fit	.011	.043	.018	.260	.795

a. Dependent Variable: SCv

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	2.746	.143		19.187	.000
	respIF3fit	-.318	.077	-.270	-4.143	.000

a. Dependent Variable: SCcET

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	4.361	.082		53.223	.000
	respIF4fit	-.031	.073	-.029	-.423	.673

a. Dependent Variable: SCn

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	1.637	.127		12.871	.000
	respIF5fit	.079	.085	.063	.935	.351

a. Dependent Variable: SCkyT

ACTIVE:

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	6.119	.058		105.480	.000
	activeIF1fit	-.177	.060	-.196	-2.944	.004

a. Dependent Variable: SCk

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	2.455	.089		27.520	.000
	activeIF2fit	.117	.050	.156	2.337	.020

a. Dependent Variable: SCv

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	2.572	.156		16.450	.000
	activeIF3fit	-.181	.078	-.155	-2.320	.021

a. Dependent Variable: SCcET

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	5.197	.127		40.814	.000
	activeIF4fit	-.284	.038	-.451	-7.464	.000

a. Dependent Variable: SCn

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	1.639	.113		14.462	.000
	activeIF5fit	.088	.077	.078	1.153	.250

a. Dependent Variable: SCkyT

DYNAMIC:

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	6.058	.060		100.643	.000
	dynIF1fit	-.079	.073	-.073	-1.081	.281

a. Dependent Variable: SCk

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	2.607	.090		28.976	.000
	dynIF2fit	-.004	.048	-.005	-.080	.936

a. Dependent Variable: SCv

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	2.530	.132		19.148	.000
	dynIF3fit	-.234	.089	-.174	-2.614	.010

a. Dependent Variable: SCcET

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	4.725	.090		52.562	.000
	dynIF4fit	-.260	.047	-.353	-5.574	.000

a. Dependent Variable: SCn

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	1.934	.127		15.230	.000
	dynIF5fit	-.169	.079	-.144	-2.144	.033

a. Dependent Variable: SCkyT

INNOVATIVE:

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	6.063	.061		99.079	.000
	innoIF1fit	-.080	.068	-.079	-1.175	.241

a. Dependent Variable: SCk

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	2.903	.101		28.692	.000
	innolF2fit	-.173	.046	-.248	-3.776	.000

a. Dependent Variable: SCv

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	1.887	.133		14.227	.000
	innolF3fit	.329	.086	.252	3.841	.000

a. Dependent Variable: SCcET

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	4.411	.088		50.278	.000
	innolF4fit	-.071	.061	-.078	-1.156	.249

a. Dependent Variable: SCn

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	2.248	.161		13.975	.000
	innolF5fit	-.161	.043	-.246	-3.746	.000

a. Dependent Variable: SCkyT

AGGRESSIVE:

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	5.974	.057		105.094	.000
	aggIF1fit	.056	.040	.094	1.398	.163

a. Dependent Variable: SCk

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	3.008	.128		23.533	.000
	aggIF2fit	-.173	.048	-.239	-3.636	.000

a. Dependent Variable: SCv

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	1.991	.122		16.311	.000
	aggIF3fit	.233	.070	.219	3.312	.001

a. Dependent Variable: SCcET

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	4.594	.108		42.396	.000
	aggIF4fit	-.133	.047	-.188	-2.830	.005

a. Dependent Variable: SCn

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	2.594	.157		16.510	.000
	aggIF5fit	-.260	.041	-.394	-6.328	.000

a. Dependent Variable: SCkyT

BOLD:

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	6.118	.056		109.325	.000
	boldIF1fit	-.181	.056	-.212	-3.209	.002

a. Dependent Variable: SCk

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	2.610	.171		15.246	.000
	boldIF2fit	-.003	.052	-.003	-.051	.959

a. Dependent Variable: SCv

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	2.453	.129		19.067	.000
	boldIF3fit	-.187	.097	-.130	-1.940	.054

a. Dependent Variable: SCcET

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	4.058	.131		30.992	.000
	boldIF4fit	.112	.046	.161	2.402	.017

a. Dependent Variable: SCn

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	3.464	.205		16.918	.000
	boldIF5fit	-.418	.046	-.523	-9.050	.000

a. Dependent Variable: SCkyT

ORDINARY:

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	6.147	.055		112.759	.000
	ordiIF1fit	-.240	.055	-.282	-4.339	.000

a. Dependent Variable: SCk

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	3.195	.182		17.572	.000
	ordiIF2fit	-.173	.050	-.229	-3.474	.001

a. Dependent Variable: SCv

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	2.431	.139		17.516	.000
	ordilF3fit	-.148	.100	-.100	-1.488	.138

a. Dependent Variable: SCcET

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	4.100	.101		40.565	.000
	ordilF4fit	.108	.037	.194	2.918	.004

a. Dependent Variable: SCn

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	3.446	.275		12.526	.000
	ordilF5fit	-.374	.057	-.403	-6.504	.000

a. Dependent Variable: SCkyT

SIMPLE:

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	6.139	.051		119.830	.000
	simpleIF1fit	-.214	.043	-.320	-4.992	.000

a. Dependent Variable: SCk

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	2.917	.179		16.264	.000
	simpleIF2fit	−.095	.050	−.126	−1.880	.061

a. Dependent Variable: SCv

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	2.444	.140		17.460	.000
	simpleIF3fit	−.163	.103	−.107	−1.582	.115

a. Dependent Variable: SCcET

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	4.009	.094		42.744	.000
	simpleIF4fit	.194	.043	.290	4.476	.000

a. Dependent Variable: SCn

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	3.682	.293		12.587	.000
	simpleIF5fit	−.431	.062	−.424	−6.919	.000

a. Dependent Variable: SCkyT

ROMANTIC:

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	6.057	.059		102.998	.000
	romIF1fit	-.081	.073	-.075	-1.112	.267

a. Dependent Variable: SCk

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	3.853	.140		27.509	.000
	romIF2fit	-.318	.033	-.548	-9.672	.000

a. Dependent Variable: SCv

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	3.568	.164		21.794	.000
	romIF3fit	-.524	.059	-.518	-8.951	.000

a. Dependent Variable: SCcET

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	5.031	.123		40.930	.000
	romIF4fit	-.279	.044	-.394	-6.336	.000

a. Dependent Variable: SCn

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	2.012	.152		13.230	.000
	romIF5fit	-.135	.060	-.149	-2.228	.027

a. Dependent Variable: SCkyT

SENTIMENTAL:

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	5.752	.103		55.879	.000
	sentiIF1fit	.091	.031	.193	2.903	.004

a. Dependent Variable: SCk

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	3.234	.132		24.431	.000
	sentiIF2fit	-.216	.040	-.341	-5.364	.000

a. Dependent Variable: SCv

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	2.559	.152		16.808	.000
	sentilF3fit	−.168	.073	−.155	−2.312	.022

a. Dependent Variable: SCcET

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	4.538	.105		43.242	.000
	sentilF4fit	−.122	.053	−.156	−2.326	.021

a. Dependent Variable: SCn

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	1.830	.134		13.637	.000
	sentilF5fit	−.075	.077	−.066	−.981	.328

a. Dependent Variable: SCkyT

8.12. APPENDIX 12 – BRAND AND INFLUENCER AVERAGE DIMENSIONS

Statistics

		DWres	KZres	VIres	CAres	NIres	KYres
N	Valid	220	220	220	220	220	220
	Missing	1	1	1	1	1	1
Mean		4.9076	5.0591	3.4773	5.4621	4.1879	3.8864
Median		5.3333	5.3333	3.6667	5.3333	4.3333	4.0000
Mode		6.00	6.00	4.00	5.00	4.33	4.67

Statistics

		DWact	KZact	VIact	CAact	NIact	KYact
N	Valid	220	220	220	220	220	220
	Missing	1	1	1	1	1	1
Mean		3.7409	3.6955	3.8530	4.2167	5.3561	5.1697
Median		3.6667	3.3333	3.6667	4.0000	5.3333	5.3333
Mode		3.00	3.00	3.33	4.00	5.00	5.33

Statistics

		DWagg	KZagg	VIagg	CAagg	NIagg	KYagg
N	Valid	220	220	220	220	220	220
	Missing	1	1	1	1	1	1
Mean		2.1795	1.9205	4.5705	2.3523	4.1318	5.8023
Median		2.0000	2.0000	4.5000	2.0000	4.0000	6.0000
Mode		1.00	1.00	4.00	3.00	4.00	7.00

Statistics

		DWsimp	KZsimp	VIsimp	CAsimp	NIsimp	KYsimp
N	Valid	220	220	220	220	220	220
	Missing	1	1	1	1	1	1
Mean		6.1545	6.1318	2.8568	5.5114	4.4864	1.6250
Median		6.0000	6.5000	3.0000	5.5000	4.5000	1.5000
Mode		6.00	7.00	3.00	6.00	4.00	1.00

Statistics

		DWemo	KZemo	VIemo	CAemo	NIemo	KYemo
N	Valid	220	220	220	220	220	220
	Missing	1	1	1	1	1	1
Mean		5.7727	5.9909	2.4023	3.8205	3.8364	4.3045
Median		6.0000	6.0000	2.0000	4.0000	4.0000	4.0000
Mode		6.50	6.50	2.00	4.00	4.00	4.00

8.13. APPENDIX 13 – BRAND AND INFLUENCERS' SC MEANS

IF1

Item Statistics

	Mean	Std. Deviation	N
AttractivenessOn the following scale, how physically attractive do you consider Kenza?	5.94	.961	220
ExpertiseOn the following scale, how qualified do you consider Kenza for a partnership on Instagram promoting Daniel Wellington?	6.15	.839	220
TrustworthinessOn the following scale, how trustworthy do you consider Kenza for a partnership on Instagram promoting Daniel Wellington?	5.96	.854	220

IF2

Item Statistics

	Mean	Std. Deviation	N
AttractivenessOn the following scale, how physically attractive do you consider Vishnu?	3.26	.834	220
ExpertiseOn the following scale, how qualified do you consider Vishnu for a partnership on Instagram promoting Daniel Wellington?	2.26	1.359	220
TrustworthinessOn the following scale, how trustworthy do you consider Vishnu for a partnership on Instagram promoting Daniel Wellington?	2.28	1.349	220

IF3

Item Statistics

	Mean	Std. Deviation	N
AttractivenessOn the following scale, how physically attractive do you consider Carmen?	4.26	.851	220
ExpertiseOn the following scale, how qualified do you consider Carmen for a partnership on Instagram promoting Daniel Wellington?	2.95	1.292	220
TrustworthinessOn the following scale, how trustworthy do you consider Carmen for a partnership on Instagram promoting Daniel Wellington?	3.26	1.290	220

IF4

Item Statistics

	Mean	Std. Deviation	N
AttractivenessOn the following scale, how physically attractive do you consider Nick?	5.11	1.076	220
ExpertiseOn the following scale, how qualified do you consider Nick for a partnership on Instagram promoting Daniel Wellington?	3.76	1.283	220
TrustworthinessOn the following scale, how trustworthy do you consider Nick for a partnership on Instagram promoting Daniel Wellington?	4.15	1.113	220

IF5

Item Statistics

	Mean	Std. Deviation	N
AttractivenessOn the following scale, how physically attractive do you consider Kylie?	6.00	1.184	220
ExpertiseOn the following scale, how qualified do you consider Kylie for a partnership on Instagram promoting Daniel Wellington?	2.95	2.255	220
TrustworthinessOn the following scale, how trustworthy do you consider Kylie for a partnership on Instagram promoting Daniel Wellington?	1.73	1.238	220

8.14. APPENDIX 14 - TRANSCRIPTION OF FOCUS GROUP 1

8.15. APPENDIX 15 - TRANSCRIPTION OF FOCUS GROUP 2

APPENDIX 14 AND 15 ARE ENCLOSED ON THE USB ALONG WITH THE AUDIO RECORDINGS OF THE TWO FOCUS GROUPS