CELEBRITY ENDORSEMENT

A COMPARATIVE STUDY ON ITS EFFECTS ON PURCHASE INTENTIONS

Master's Thesis by:
Thea Brøndum Knudsen
MA International Business Communication, Intercultural Marketing (IBC, ICM)
Copenhagen Business School
Supervisor: Jeanette Rasmussen
15th of May 2017
Number of characters and normal pages: 164,771 keystrokes = 72,4 NP
Number of pages: 79

Abstract

This thesis seeks to uncover the influence celebrity endorsement has on purchase intentions for two select target audiences: teenagers and young adults. A qualitative methodological approach has been applied and two interviews have been completed for each age group. The teenage grouping has been divided in two: a "young" group, and an "older" teenage grouping.

While established theoretical deliberations of this area focus on the ways in which a celebrity is perceived and connected to the endorsed product, e.g. through meaning transfer or the match-up hypothesis, one perspective seems to be lacking. It is recognized that certain commercials, appeals, approaches and -strategies have more influence on some audiences than others, but whether this is the case for celebrity endorsement seems yet unclear. It has then been of central interest to find whether a noticeable difference of influence by or attitude towards celebrity endorsement was present between the two selected target audiences.

Whilst it appears that there is a discernable difference between teenagers' and young adults' perceptions of celebrity endorsement - as the young adults had much more "demands" and prerequisites for what constitutes as "good" celebrity endorsement - another central discovery was made; the "young" teenagers had a significant difference of opinion than the "older" teenagers. While social consumption motives were mentioned by all four groupings, they were particularly clear for the "older" teenage focus group as they strongly connected the purchase of celebrity-endorsed products to social esteem. On the other hand, the "young" teenage grouping was highly skeptical towards the general concept of celebrity endorsement and did not seem to believe that it had any effect on their purchase intentions.

The young adults were more explanatory and reflective than the teenagers in their lines of reasoning and largely agreed that they don't see celebrity endorsement having a direct effect on their purchase intentions. They did however see the strong possibility of it having a "subconscious" effect; they recognized that it could affect them in ways they do not recognize or notice and furthermore acknowledged that it has greater possibility of affecting their purchase intentions positively when a need or desire for the endorsed product already has been recognized.

Table of Contents

ABSTRACT **1**

CHAPTER I – INTRODUCTORY REMARKS **4**

1.0 INTRODUCTION **4**

1.1 PROBLEM AREA 6
1.2 DEFINITIONS 7
1.3 RESEARCH QUESTION 8

2.0 DELIMITATIONS **9**

CHAPTER II – THEORETICAL FOUNDATION **11**

3.0 THEORY **11**

3.1 PURCHASE INTENTIONS 11
3.1.1 The Consumer Buying Process *12*
3.1.2 Theory of Planned Behavior (TPB) *13*
3.1.3. Brand loyalty's influence on purchase intentions *16*
3.2 CONSUMPTION FOR A TEENAGE- AND YOUNG ADULT TARGET GROUP 16
3.2.1 Consumption patterns' development *17*
3.2.2 The social significance in teenagers' consumption *19*
3.2.3 Young adults' consumption – a contrast to teenage consumption *21*
3.3 CELEBRITY ENDORSEMENT 24
3.3.1 The match-up hypothesis and the impact of a celebrity endorser *25*
3.3.2 Celebrity endorsement's strategic choices *27*
3.3.2.1 Risks associated with celebrity endorsement *30*
3.3.3 The process of meaning transfer *32*

SUB CONCLUSION I **35**

CHAPTER III – METHODOLOGICAL APPROACH **37**

4.0 METHODOLOGY **37**

4.1 SCIENTIFIC STANCE 37
4.1.1 Hermeneutics *37*
4.1.2 Phenomenology *39*
4.1.3 Inductive / Deductive approach *39*
4.2 THE QUALITATIVE METHOD 40
4.3 RESEARCH DESIGN 40
4.3.1 Interviewing children *42*
4.3.2 Interview design *43*
4.3.2.1 Interview guide *43*
4.3.2.2 Visual materials *44*
4.3.2.3 Picture exercise – the Likert scale *45*
4.3.3 Selection of respondents *46*
4.3.4 Recruiting of respondents *47*
4.3.4.1 Recruiting teenagers *47*
4.3.4.2 Recruiting young adults *48*
4.3.5 Reflections on applied methods *48*

4.4 CODING 49
4.5 VALIDITY 50

CHAPTER IV – ANALYTICAL CONSIDERATIONS AND CONCLUSIVE FINDINGS 52

5.0 ANALYSIS 52
5.1 ATTITUDE CHANGE 52
5.1.1 When attitudes are affected the most 54
5.1.2 Skeptical standpoints 55
5.1.3 Social consumption motives 56
5.2 PRODUCT/CELEBRITY MATCH-UP 57
5.2.1 Using the "wrong" celebrity 59
5.3 VALUE OF BRAND AND/OR CELEBRITY 61
5.3.1 Value in brands 62
5.3.2 Value in celebrities 62
5.3.2.1 Celebrities as role models 64

SUB CONCLUSION II 67
5.4 MEMORABILITY 68
5.5 INTENTIONS TO BUY 70
5.5.1 Negative purchase intentions 71
5.5.2 Positive purchase intentions 72
5.5.2.1 Strengthening positive purchase intentions 74

SUB CONCLUSION III 75

6.0 CONCLUSION 76

7.0 OTHER PERSPECTIVES 79

BIBLIOGRAPHY 80

APPENDIX I – CONSUMER DECISION JOURNEY MODEL 88

APPENDIX II - INTERVIEW GUIDE 89

APPENDIX III – PICTURES FOR TEENAGE FOCUS GROUPS 92

APPENDIX IV – PICTURES FOR YOUNG ADULT FOCUS GROUPS 97

APPENDIX V – CHARACTERISTICS OF PARTICIPANTS 102

APPENDIX VI – DOCUMENT FOR FOCUS GROUP PARTICIPANTS 104

APPENDIX VII – TRANSCRIPTION AND CODING OF FOCUS GROUP 1 INTERVIEW 106

APPENDIX VIII – TRANSCRIPTION AND CODING OF FOCUS GROUP 2 INTERVIEW 123

APPENDIX IX – TRANSCRIPTION AND CODING OF FOCUS GROUP 3 INTERVIEW 138

APPENDIX X – TRANSCRIPTION AND CODING OF FOCUS GROUP 4 INTERVIEW 159

APPENDIX XI – SUMMARY OF INTERVIEW FINDINGS 191

CHAPTER I – Introductory remarks

1.0 Introduction

When marketing products, brands and services, one has many opportunities and different choices. The channels through which the message should be distributed, the sentiment you want conveyed, the appeals through which you wish to do so, the person or people that should carry out this message; these are just some of the necessary considerations. There are many different strategies, each with their own up- and downsides.

A marketing strategy that is well recognized and utilized is that of celebrity endorsement. The use of celebrities and well-known people in market communications is not a new occurrence; in fact it has been around for many years. Celebrities have been seen endorsing products since the late 1800's and one of the first instances involved Queen Victoria who was connected to Cadbury's Cocoa (Erdogan, 1999, p. 292). Today, it is estimated that 25 % of all advertising features a celebrity (Keel et. al., 2012, p. 690) and so the practice is very much still in use.
But why is this approach so popular? What difference does it make?

Firstly, studies show that this marketing approach earns the brands money. Due to celebrity endorsements, some companies have seen an increase in total sales of $10 million, which equated to 4% of their annual sales (Strategic Direction, 2013, p. 5). Secondly, celebrity endorsers are perceived as being quite influential. Not only are celebrity spokespeople thought to attract added attention to the product or brand that is being marketed; they are viewed as being highly dynamic spokespeople with likeable and attractive qualities (Kamins, 1990, p. 4). The effects of use of celebrities in commercials are primarily summed up in the attributes of the celebrity being transferred to the endorsed product (Shimp, 2000, p. 332). It thus becomes a strategic choice and an intentional business move for the brand or company behind the commercial, to choose the right celebrity who possesses the right, most fitting, appropriate attributes to attain their goal – whether this is connected to a higher degree of recognition and knowledge in a specific target group, an image change or a higher sales target.

It has been stated that *"…a physically attractive source facilitates attitude change toward issues, products, and ad-based evaluations"* (Kamins, 1990, p. 4). This stance represents the early considerations of the upsides of celebrity endorsement. Purely focusing on the looks of the celebrity, the theoretical deliberations reflected an interest in the target audience's associations and found that favorable outcomes were reached when physically attractive spokespeople were used. But, later research has found that physical attractiveness does not always influence consumers in the ways mentioned. Various studies suggest that there has to be some sort of "match" between the product being endorsed and the image of the celebrity who is endorsing it (Choi et. al., 2012, p. 639). Certain prerequisites for this marketing initiative to be effective start to become apparent and the practice of celebrity endorsement thus becomes a bit more complex than previously believed.

While celebrity endorsement holds great possibilities and opportunities for the brand in terms of recognition, increased sales, bigger interest from a target audience and positive associations between brand and celebrity it also bears a lot of risk. The associations goes both ways; the brand influences and is associated with the celebrity but the celebrity also influences the brand.

In the year of 2000, average fees for endorsement of a single product was around $2 to $3 million for top celebrities (Shimp, 2000, p. 335). Fees have since gone up, endorsement deals have changed and new channels through which endorsements can be presented have become mainstream, namely social media channels such as Instagram and Twitter. In 2016 some of the top earning endorsement deals had celebrity fees of $26 to $40 million (Wonderwall.com, 2016) in which the celebrity then function as a "brand ambassador", typically meaning that the endorsement deal lasts several years. On the other hand, celebrities can endorse products via social media and receive payment for an endorsed or sponsored post on account of how many followers they have (economist.com, 2016). Celebrity endorsement can thus be seen as an evolving, progressing, but consistent, marketing strategy.

1.1 Problem area

The implied overall objective for all marketing communication is to affect, inspire and create purchase intentions in the consumer; marketing is meant to alter the attitude of the consumer and make them want to buy the product (Ambler, 2000, p. 299). Meanwhile, different marketing messages, strategies, appeals and tools have different impacts on varying groupings because they are targeted at different audiences. It is hereby understood that e.g. a teenager might perceive a certain commercial in one way, while a middle-aged adult might perceive it otherwise and thus form a different opinion about it. It subsequently becomes clear that some strategies and marketing methods have a higher impact on one audience than another.

Teenagers' consumption is said to be highly influenced, if not directly guided, by social consumption motives. Social esteem, peer pressure and the wish for social belonging seem to steer their behavior and purchase decisions (Gentina et. al., 2016, p. 5785). Teenagers are very sensitive to the opinions of others and brand clothing and social recognition is of great value to them (Roedder John, 1999, p. 187). That makes it interesting to look into this segment to see how they feel about products and brands that are supported and endorsed by celebrities. Celebrities can be said to constitute a public, general standard of what is acceptable, desirable, "cool" and worth looking up to (Erdogan, 1999). Through theory the use of celebrities in commercials finds importance and distinction in meaning transfer – these commercials present a way for the consumer to be like the celebrity and a way to get closer to them. The celebrity is described as a symbolic, inspirational, attractive figure that the consumers look up to. This in many ways bears resemblance to the way social consumption, role models and consumption motives are categorized for teenagers; they seek things that are highly regarded in their social surroundings.

So how does celebrity endorsement influence teenagers' opinions? Does it create stronger purchase intentions in them than "regular" commercials? How do they regard it? Do they regard products that have been endorsed by a celebrity any differently, or perhaps any better, than products that have not?

To contextualize this it will be useful to compare the findings from this target group to that of another because consumption and specific products bear social meaning for all of us, not just teenagers. The products we consume and the things we show the social circles in which we fare are said to be a direct expression of the way we want to be perceived by them (Belk, 1988). Products are used to express and signal certain things and to align and distinguish ourselves with and from others.

So, should there be a remarkable difference between a teenage- and a young adult target group when it comes to their opinions of celebrity endorsements and the ways in which their purchase intentions are altered by it?

1.2 Definitions

For clarification purposes, I will here explain, define and delimit some of the most prominent terms and categories that are used throughout this paper, as these may vary depending on your theoretical standpoint: the target groups that are used and the term "celebrity endorsement".

Age groupings

Teenage target group: categorically, this grouping is between the ages of 13 to 18. For this thesis, a distinction has then been made between "young teenagers" (13-15 years of age) and "older teenagers" (16-18 years of age). This age grouping has been divided as many changes and developments happen in between the two – most notably, a change in school environment.

Young adult target group: ages 18 to 29. This age grouping has been delimited to this time frame as it otherwise has numerous, various frames. While one is said to reach adulthood after the age of 18, "young adulthood", as opposed to adulthood in general, has been categorized via the age frame 18 to 29 years (Piehler et. al., 2014, p. 1160).

Celebrity endorsement

McCracken (1989) has defined celebrity endorsement as:

"any individual who enjoys public recognition and who uses this recognition on behalf of a consumer good by appearing with it in an advertisement" (p. 310).

This definition suggests and reflects the use of traditional media outlets, such as print advertisements, TV commercials or radio spots. However, as made apparent in the introduction, endorsement occurs through several newer, diversified channels. Today, celebrities can endorse products and brands simply by being associated with them. The endorsement process does not necessarily have a "typical" look, design or channel. A newer, more all-encompassing definition of celebrity endorsement by Hunter (2009,) is:

"*a publicly well known individual who associates her or himself with a brand/company/product in order to induce some desirable outcome for their sponsor"* (p. 23).

It thus becomes beneficial to keep the definition of sponsorship in mind as well: *"In its original sense there is a meaning of the word sponsorship, which implies 'helping, supporting, and acting as patron'"* (Pringle, 2004, p. 122). This very much relates to the newer trend of celebrities acting as brand ambassadors and spokespeople as opposed to the more traditional role of the celebrity endorser in which they merely appear in public commercials and act as the "face of the brand".

1.3 Research question

This general problem area has resulted in the following research question:

"How does celebrity endorsement affect teenagers' purchase intentions more significantly than young adults'?"

The overall research question is supported by the following sub questions:

- In what ways can purchase intentions be influenced by celebrity endorsement?
- How do the celebrity's and the brand's symbolic values affect the attitude of a teenage segment as compared to a young adult segment?
- How does celebrity endorsement affect the target groups' memory of a commercial and how does this ultimately influence their purchase intentions?

2.0 Delimitations

When making a paper of this magnitude with several theoretical areas to cover, a process of selection and prioritizations is inevitable. One of the most central delimitations I have made is one concerned with the age groupings I have looked into. While a comparison between teenagers' views on celebrity endorsement and that of e.g. children or middle-aged adults certainly could have been of interest, one particular audience have been chosen; young adults. This has been done with recognition of the fact that other comparative parameters (other age groupings) also would have held findings of interest.

Furthermore, I have had to opt out of using several models, which are otherwise commonly known within the theoretical area of celebrity endorsement, because other models were prioritized to show similar effects and contexts. Here the TEARS model, Hierarchy-of-Effects model and the concept of a HALO effect can be mentioned as examples.

The TPB model, which is used in this thesis, both highlight "Subjective Norm" and "Behavioral Control" as important areas and big influences on purchase intentions. However, they have not been included in this assignment to a large extent. While they are mentioned when describing and introducing the model, they are not explored in-depth. This is due to the scope of the thesis and the conscious choice of focusing on the influence attitude change can and do have on purchase intentions. Attitudes are perhaps easier to convey since one may not always be aware of the subjective norms that steers their consumption, and they are furthermore easier to discuss and relate to others; attitudes and opinions are suitable for discussion, which these other two elements perhaps are not. Therefor, I chose to focus on the attitude and attitude changes in the consumers and to make this the center of the focus group interviews.

Lastly, there are many different types of celebrity endorsements and herein different channels through which an audience can be exposed to them. Only a certain type and "design" of celebrity endorsement commercials were shown to the target groups. I chose to only show them still pictures (here distinct from audio commercials targeted at radio and moving film clips targeted at TV) firstly because it would save time during the interviews, secondly because they were easily accessible, and thirdly because it was perceived that these perhaps

would be more easily compared to each other; a TV commercial contains more parameters by which it can be evaluated than a still picture.

Although the participants were only shown this one, particular form of celebrity endorsement, other types of endorsement commercials were mentioned and discussed during the focus group interviews. Additionally, it is worth noting that the specific examples I have chosen to expose the focus groups to are merely that; examples. They were chosen on account of an evaluation of whether or not they seemed fitting for the target audience (teenagers or young adults) they were to be shown to.

CHAPTER II – Theoretical foundation

3.0 Theory

The following is a presentation of the theoretical frame of reference on which I have based my thesis. As my overarching objective is to look into how purchase intentions are influenced by celebrity endorsement in two different target groups, I will look into research areas that contribute to the overall understanding of that subject.

The following theoretical framework will be divided into 3 overall subjects. The first subject is centered around the buying process and the place purchase intentions have herein. I will make account for the 5-stage model of the consumer buying process and highlight the connections purchase intentions have throughout this process. The TPB model is furthermore included to accentuate the connection between "attitudes" and purchase intentions.
The second subject is focused on consumption and in this, the habits, influences and developments that affect the consumption patterns in teenage and young adult target groups. I will look into how consumption differs for the two groupings and where and how they are influenced by varying sources. I will furthermore make account for where and how consumption starts and how this has been perceived through a theoretical frame. For this purpose I will focus on the theory of Piaget, who looks into the cognitive development of the child. I will then look into Roedder-John's theory on consumer socialization of children, as she adds an important social aspect to children's consumption patterns. Lastly, I will explain Erikson's life-stage theory and relate this to the theme of consumption.
The third subject is about celebrity endorsement. I will present the theoretical frame that encases this subject and look into the advantages and risks that are associated with this marketing strategy.

3.1 Purchase Intentions

This paper seeks to look into the variety of influences celebrity endorsements can have on purchase intentions in select target groups. It thus becomes important to define what purchase intentions are and how they relate to consumption in general. This paragraph seeks

to look into the practice of consumption and the role purchase intentions have herein. For this purpose I have chosen to highlight the 5-stage model of the consumer buying process as it looks into the thought process behind a purchase.

While this model can be criticized for being vague and unspecific, and other models with additional perspectives have been introduced (such as McKinsey's model for the consumer decision journey, which introduces a "loyalty loop"[1]), it still illustrates the succession of decisions and deliberations the consumer goes through when purchasing something. Since purchase intentions are of central interest, the choice of "consumer buying process" model relied upon the ways in which this area fit with it and how it could be related to it. The 5-stage model of the consumer buying process was found to be satisfactory in relating those two things to each other and was furthermore beneficial in illustrating how purchase intentions can be influenced at different times and places by varying sources.

3.1.1 The Consumer Buying Process

The consumer buying process is often illustrated through a five-stage model, each stage representing a "mode", a frame-of-mind and thought process the consumer goes through.

Model 1: "Five-stage model of the consumer buying process"

Adapted from Kotler et al., 2009, p. 247

The five-stage model shows the succession of decisions a consumer has to face when making a high-involvement purchase. High-involvement purchases suggest an elaborate buying process as it often involves a product of substantial economical or emotional value to the consumer (Pelsmacker et. al., 2010, p. 87). An example of such could be the purchase of a personal

[1] For an illustration of the model, see Appendix I

[2] Retrieved 16.02.17 from: http://persuasion-and-influence.blogspot.dk/2016/02/is-it-worth-it.html

computer or a car. On the other hand, we have low-involvement purchases, where the consumer does not recognize any risks in connection to the purchase. Here, some phases might be greatly shortened or even skipped entirely as the consumer can jump straight to the purchase decision. An example of such a purchase could be a spur-of-the-moment decision to purchase a tube of toothpaste when spotting it in the supermarket on sale. It thus becomes apparent that consumers can and do make both more and less informed, judicious purchase decisions (Pelsmacker et. al., 2010, p. 88).

During these different steps in the buying process, the consumer is more or less open to stimuli and influences from varying sources, such as commercials, the opinions of friends and family, media and subcultural norms. Consumers' buying behavior are said to be influenced by social groups – both the ones we are a part of (primary and secondary groups, divided on account of where and with whom we spend most of our time), the ones we do not wish to be a part of and herein distance ourselves from (dissociative groups), and the ones we aspire to belong to (aspirational groups) (Kotler et. al., 2009, p. 227). This introduces the notion that we, consumers, use the things we purchase as an indicator of how we wish to be perceived by those around us; the things we buy carry social significance and we utilize their symbolic value to alter, adjust and fine-tune the way those around us recognize us. This concept will be elaborated upon later in the context of consumption in a teenage target group.

3.1.2 Theory of Planned Behavior (TPB)

It can be argued, that the overall goal of marketing materials, whatever their design or creative strategy, is to alter the attitudes of those within relevant target groups. It is apparent that purchase intentions are influenced and partly controlled by the consumer's attitude towards the brand/product (Pelsmacker et. al., 2010, p. 105) and this has been illustrated in many models.

"Attitude formation" is an area of extensive research and is often seen illustrated through "multiple attribute models". These models look at which attributes that contribute to the consumer's overall brand attitude and measure each of these attributes' importance and weight when the consumer is making a purchase decision. One of the most well-known

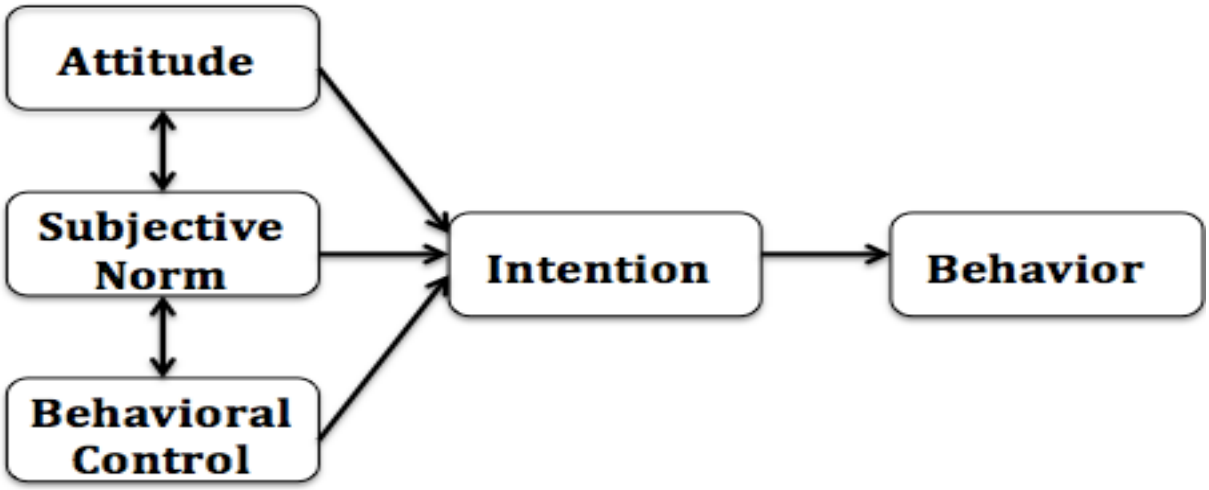
multiple attribute models is the Fishbein model; a model that illustrates brand attitudes' 3 primary sources as being:

- Relevant product attributes
- The consumer's belief in whether a brand possesses these attributes
- The consumer's evaluation of whether these attributes are good or bad for the brand to possess (Pelsmacker et. al., 2010, p. 95).

This model was extended upon to make the Theory of Reasoned Action (TORA), which encompasses the same overall theme and maintains the same focus on attributes, but adds a social aspect in including the importance and the influence of social reference groups in consumption decisions. This was encompassed in the term "Subjective norm" as these social circumstances are unique to each individual (Fishbein et. al., 2001, p. 142).
The Theory of Planned Behavior (TPB) is a further expansion of the TORA as an additional aspect proved important; "Behavioral control". This was shown to be of significance in a purchase situation since there are certain limits present. This factor includes circumstances that control the consumer's consumption, such as age restrictions on certain products (e.g. alcohol and cigarettes), time limits (e.g. stores' opening hours, amount of free time), limited amount of monetary funds and infrastructural limitations (a store or place might be difficult to reach). The consumer does not always decide what is possible for them; this notion limits their consumption (Pelsmacker et. al., 2010, p. 96-97).

Thus we have the Theory of Planned Behavior, which highlights "Attitude", "Subjective Norm" and "Behavioral Control" as the three areas that determine purchase intentions and ultimately purchase behavior and –decisions (Rah et. al., 2004, p. 241).

Model 2: The Theory of Planned Behavior (TPB)



Adapted from description by Pelsmacker et. al. (2010, p. 96-97). Illustrated here by own effect.

Out of these three areas, the one regarding "Attitude" is the one that companies and brands can seek to influence, change and transform the most through various sources and different types of stimulus.

Studies have furthermore found purchase intentions to be dependent on factors such as service-oriented employee behavior, advertising campaign familiarity, the physical environment and the general quality of service (Ha et. al., 2014, p. 595). This corresponds with the Relationship Quality Model's overall notion that a customer/company relationship of a high level of quality (which depends on trust, commitment and satisfaction) will result in correspondingly high levels of purchase behavior and –intention (Pelsmacker et. al., 2010, p. 98-99). This means that influence comes from a variety of sources that can be present at varying stages in the buying process. It also shows that past experience can have a large impact on purchase intentions. In fact, past, bad experiences can have an enduring effect and essentially limit future purchase intentions, a fact that is well documented (Bogomolova et. al., 2012, p. 307).

Other research highlights self-confidence, perceived quality, extrinsic attributes and perceived risk as either drivers or inhibitors of purchase intentions (Quintal et. al., 2016). These factors are more product-oriented than the previously stated purchase intention influencers. This gives a clearer picture of the emerging tendency for consumers to more

readily and easily "jump around" between brands. Longevity in brand-consumer relationships is becoming more rare and consumers now often judge and base their purchase intentions on the extrinsic values of a product, such as purchase price or physical appearance (Quintal et. al., 2016, p. 176-180).

When looking into intentions there is a recognized gap between hypothetical and real situations. That is to say, that one might think and say that they would act in accordance to certain intentions in certain situations but when actually faced with this given situation, their real reaction shows otherwise (Fishbein et al., 2009, p. 62). This only accentuates that purchase intentions aren't "set in stone" but ever-changing and cause for constant reevaluation.

3.1.3. Brand loyalty's influence on purchase intentions

Purchase intentions are also highly influenced by brand preference and -loyalty. A brand is defined as *"…a name, symbol, logo, design or image, or any combination of these, which is designed to identify the product or service"* (Kotler et. al., 2009, p. 425).

Brands signal something very distinct to customers – they have specific identity indicators, things they are known for, values they hold, opinions they portray, which appeal to customers. Brands are known to create greater customer loyalty because of their consistency; if the customer has tried a brand before and found it satisfactory and of good quality, they know they are going to get the same, positive result the next time because brands are stable and reliable. Brand loyalty has furthermore been found to reduce perceived risks in the purchase situation and translate into a higher customer willingness to pay more for the product (Kotler et. al., 2009, p. 428-429). So past, positive experiences with specific brands can be a highly important contributing factor in consumers' purchase intentions, just like bad experiences can.

3.2 Consumption for a teenage- and young adult target group

In order for me to be able to look at how teenage- and young adult target groups are influenced by celebrity endorsement with regard to their purchase intentions, I have to make

account for parts of various theoretical fields. The following is a presentation of theories that have been deemed appropriate for describing 3 areas: Firstly, the cognitive development that occurs from childhood to youth. Secondly, how these cognitive developments can be and are linked to consumption, and thirdly, if and how young adults' consumption patterns change after the physical, cognitive development is through.

For the first area, I will focus on Piaget's cognitive developmental theory. While it has been criticized for various reasons (which will be acknowledged below), it was found contextually beneficial because of the link it has to consumption. The connection between the cognitive developments that each of the age-stages cover and the child's consumption, market- and brand knowledge was not only accentuated by Piaget but many other researchers over time as well (Marshall, 2010, p. 24). It therefor seems appropriate to use this theory as a way of explaining how children and teenagers acquire the consumption patterns and knowledge that direct and influence their consumption as adults as well.
For the second area, I will mainly be focusing on the work of Roedder John who connects cognitive developmental theory and consumption theory in a way that highlights the competences and proficiencies of certain age groups with regard to their consumption habits. I will include a topic of symbolic/conspicuous consumption and relate this to the consumption habits of teenagers. The third area will focus on the work of Erikson and his developmental theory, which looks at an entire life span, forming 8 categorizations. I will be focusing especially on his Young Adulthood category and relate this to the consumption patterns exhibited by a young adult target group, as described by various researchers.

3.2.1 Consumption patterns' development

When looking into the consumption of children and teenagers, it is of central interest to understand when children can grasp what. Piaget's theory is about establishing a timeframe for when children and teenagers can be expected to understand and be aware of certain things, and these can be linked to consumption activities (Marshall, 2010, p. 24).

The theory can, of course, be criticized on various points, as most theories can. First of all, it operates on a universal, generalizing principle, presenting a one-fit-for-all theory. All children

are, naturally, not the same. E.g. some children grow up under conditions that might be inhibiting their development. Secondly, any theory that delimits development to certain age-groupings can be criticized – not all children develop the same skills in the same timeframe; some are late, some are early. This is of course dependent on the environment in which they move in and if and how they are encouraged, among other things. Lastly, some question the timeframe Piaget presents by arguing that some of the developments and abilities he cite, usually happen at earlier ages than stated in his theory (Cherry, 2016).

While these points of critique are valid, Piaget's theory is still credited as being one of the most influential and pioneering as it presented a new understanding of children; that they are not "smaller versions of adults" but rather children who think and perceive things differently than adults do. The following will be a short presentation of Piaget's stage theory and it will throughout be linked to the practice of consumption.

Piaget works with 4 classifications, each focusing on distinct cognitive developments that occur in a child at particular times. The categories are divided by age, and describe the gradual change that the mind goes through. The classifications are:

- 0-2 years of age: "The sensorimotor stage"
- 2-7 years of age: "The pre-operational stage"
- 7-11 years of age: "The concrete operational stage"
- 11-15 years of age: "The formal operational stage"
  (Sutherland, 1992)

These stages describe how a child sees and perceives the world around them and it furthermore describes the ways in which children at varying ages obtain knowledge. For the first two stages, it is about describing how children interact with the world around them. In "The sensorimotor stage" the child uses its senses to learn and it discovers that actions have effects; their actions can cause certain things to happen around them. In "The pre-operational stage" children are characterized by being quite egocentric. They do not possess the ability to take the perspective of others but they begin to be able to think symbolically at this age. This symbolic representation is e.g. seen through the words and

language they begin to learn and acquire at this stage. In "The concrete operational stage" children begin to be able to think more logically and they begin using inductive logic, although they still do so in quite a concrete manner. The egocentrism of the previous stage wanes as the child becomes better at thinking of others, their situation and their perspective. In "The formal operational stage" the child is able to think abstractly and consider hypothetical issues. Children begin to consider more moral, philosophical, social, ethical and political issues and they do so via theoretical and abstract thinking (Cherry, 2016).

Since I am looking into the influences that celebrity endorsement can have on a teenage (and a young adult) target group, it is of special interest to look at the last stage described. It has been stated that *"…children's relationship with brands correlates with their biological age"* (Marshall, 2010, p. 98). This must necessarily mean that it also correlates with their cognitive developmental stage. It is significant to notice that the last age-stage is strongly characterized by the child (or rather teenager) developing the ability to think abstractly and symbolically.
Adolescence is a crucial stage for the identity development process and symbolic consumption plays a meaningful role in this. As mentioned earlier, products are used on account of the things they reflect to the world around us. We buy, use and wear certain products to signal and symbolize where and to whom we want to belong, and teenagers are especially prone to do this (Gentina et. al., 2016, p. 5786). As will be elaborated upon in the next paragraph (about Roedder John), teenagers are particularly influenced by social consumption motives and this affects their general consumption patterns greatly.

3.2.2 The social significance in teenagers' consumption

While Piaget's theory can be related to consumption and decision-making, Roedder John's consumer socialization theory already encompasses these perspectives. In other words: she has considered consumption in the light of cognitive development to find out when which characteristics become apparent and substantial.
Roedder John has developed a model that, like Piaget, compartmentalizes the child's growth into stages based on age and development, which she then relates to consumerism. She thus looks into how the child evolves as a consumer and at what stages (and herein, at what age) the child begins to form knowledge structures and abstract and reflective thinking and

furthermore how decision-making is influenced at what stages. She works with three overall stages (Roedder John, 1999, p. 186):

- 3-7 years of age: "The Perceptual stage"
- 7-11 years of age: "The Analytical stage"
- 11-16 years of age: "The Reflective stage"

One of the most significant additions by Roedder John is the added social element. The perspectives of others are added and factored into children's consumption in the Analytical stage (7-11 years of age), but in the Reflective stage (11-16 years of age) these are put into social contexts. This means that the consumption of children in the Reflective stage is dependent on the social contexts they are a part of. In other words, teenagers become aware of the social, symbolic value that lies in consumption and hereby the fact that the products they consume is a reflection of the very image they wish to exude to their social surroundings. Roedder John describes it as: *"A heightened awareness of other people's perspectives, along with a need to shape their own identity and conform to group expectations, results in more attention to the social aspects of being a consumer, making choices, and consuming brands"* (Roedder John, 1999, p. 187). While the child attains a common understanding of the marketplace, advertisement and brands during the Analytical stage, this knowledge becomes deeper, well-rounded and more nuanced during the Reflective stage.

This close link between teenagers' consumption and the social contexts they operate in has been explained by the identity creating process and the crucial point it reaches at this point in a child's life. Although identity creation is an ongoing process, and consumption is strongly linked to this, even in the late stages of our lives (Schau et. al., 2009, p. 255), it is during the period of adolescence that one's identity is said to be formed. This resonates in Erikson's work (1968), which identifies the creation of an identity as the primary concern or "conflict" in the teenage years of a person's life. This along with other aspects of Erikson's stage theory will be elaborated upon further down.

Through research, two primary motives have been found for teenagers' involvement with luxury brands: a need for uniqueness (an individual mechanism) and peer influence (a social

mechanism) (Gentina, et. al., 2016, p. 5785). This further accentuates the significance of a teenager's social context with regard to their consumption habits and highlights the importance of brands to teenagers. Brands and branded products send strong messages to those around them and function as clear indicators of one's social standpoint and affiliations (Gil et. al., 2012, p. 1426). But while "socially motivated consumption" is introduced and practiced in the teenage years it does not limit itself to that timeframe.

It is important to note that consumption influenced by social motives is not for teenagers alone. The value and meaning in products, brands and the things we consume in general does not only influence teenagers; it is a general tendency. One of the first notions of this stems from Veblen who introduced the term "conspicuous consumption" and herein described the ulterior motives consumption can have in that people seek to gain social esteem through the things they possess (Tilman, 2006, p. 97-98). Belk has gone on to explain how postmodern consumers use objects as indicators of personality and identity and furthermore as "extensions of the self" (Belk, 1988). It thus becomes evident that the symbolic value of products and belongings does not cease to be of importance after a certain period of time. Rather, it seems that the meaning of this symbolic value alters slightly. Over time, it becomes less of a tool for identity creation and more of an expression of this "created identity". Ahuvia states that we, postmodern consumers, use objects as expressions of not only what we are but also what we want to be (Ahuvia, 2005). As mentioned earlier, the products we consume are indicators of the ways in which we wish others would see and perceive us, and an expression of the groupings and people we wish to belong to and connect with.

3.2.3 Young adults' consumption – a contrast to teenage consumption

While Piaget and Roedder John look at the cognitive developments that occur during childhood and adolescence exclusively, Erikson's theory encompasses the entire lifespan. He talks of "psychosocial crises" that a person goes through at different times in their lives; each phase of a life has a different crisis.

The life phases Erikson has established are: Infancy, Early childhood, Play age, School age, Adolescence, Young adulthood, Adulthood and Old age (Erikson, 1982, p. 56-57).

Erikson describes a person's period of adolescence as "tempestuous" and solidifies the importance of social groupings and –acceptance through the observation that a young person rather would act and seem "shameless" in the eyes of people older than them than to do things that can and may seem ridiculous, embarrassing or otherwise shameful in either their own view or that of their peers (Erikson, 1968, p. 122). Herein it is understood that the opinions and views of those that are of similar age to one self are of greater importance and have a more prominent place in a teenager's consciousness than those of people older than them.

Where Erikson describes the teenage years' primary crisis as one concerned with identity creation and the solidification of significant relations, the primary crisis in a young adult's life revolves around "Intimacy vs. Isolation". Goals and focuses shift with age and whereas the adolescent years are very concerned with one's associations to peer groups and one's distance to out-groups, the years of young adulthood is much more focused on partnership, cooperation and finding love (Erikson, 1982, p. 31). According to this description, a person simply becomes less concerned and less dependent on the opinions of and validation from others.

This is also reflected in their consumption. While young adults still consume with social motives in mind and from a want and need to relate to their social surroundings (Tanksale et. al., 2014, p. 212) these motives do not carry the same weight or meaning as they do during adolescence. Through research, it has been established that young adults view the things they consume as indicators of their social status and general class (Sims-Muhammad, 2012, p. 512). This general, social representation that our belongings constitute as is also established by Belk and Veblen, as mentioned above (see p. 21 of this thesis).

Consumption patterns alter over time as the ways of making decisions shift; you consider different things, e.g. economical factors such as travel time or value vs. money spent, other people might become involved in your buying decision process (especially if you share a household with other people or have a family), and you become aware of commercials' intent to sway your decisions, feelings and motivations and counter this by meeting commercial content with higher skepticism (Amyx et. al., 2016, p. 407).

The varying motives for consumption among young adults has been an area of research and several categories of consumption styles have been established. While quite a few categories have been developed to describe a broader spectrum of motivations, four categories of consumers (each characterized by different purchase motives) proved especially prevalent among young adults (Akturan et. al., 2011, p. 354-357):

- Quality seekers
- Recreation seekers
- Fashion-brand oriented consumers
- Indifferent consumers

These categories suggest several things: As expressed in Erikson's theory, young adults simply become less reliant on the people around them as influencers and points of reference with regard to their consumption. While young adults still take advice from friends concerning consumption, willingness to purchase on grounds of such advice is rare. It has furthermore been found that young adults are not reliant on advertising to steer their consumption (Akturan et. al., 2011, p. 354). This shows that young adults practice a more individualized, controlled, purposeful type of consumption.

Young adults become more economical when consuming than teenagers are. As is described above, teenage consumption is highly influenced by social motives and sensitivity to the opinions of those in one's immediate social reference groups (re: Roedder John). This makes them especially open and sensitive to branded products; goods that typically have a high symbolic, social value and furthermore are well known among their peers.
Young adults can still be motivated by brands and what is "in fashion", but they are so from a, perhaps, more critical point of view. While they make a conscious effort to seek out products of higher quality (something that is connected to fashion-brands), their expectations of these products rise correspondingly (Akturan et. al., 2011, p. 354). Young adults seek out quality but do not necessarily believe that a high price equals higher or better quality. They are careful to look for the best value for money and are known for looking for good bargains on sale.

And then there is a segment of young adults who place very little value on shopping and who view themselves as indifferent towards fashion and brands (Akturan et. al., 2011, p. 357). They are not influenced by and do not rely on media to steer their consumption patterns and they are not influenced by friends or family members. This only goes to show that all groupings are diverse and that it is not a case of "one-fit-for-all"; young adults have differentiated consumption patterns and motives and some are more likely to be persuaded by a commercial or the presence of a brand than others.

3.3 Celebrity endorsement

I will in the following make account for different areas and central terms within the theoretical field for celebrity endorsement. It will be divided into 3 segments, each accentuating separate significant theoretical areas.

I will start by looking at the two terms "source attractiveness" and "source credibility", as they bear significance to most models within the field. In connection with this, I will look into the "match-up hypothesis" as it operates with and on the grounds of those terms. These areas furthermore make it possible to look at the gradual change that has happened within the field and how outlooks and perspectives have changed. Next, I will look into the varying role the celebrity endorser can have and how this is connected to the creative process and choices behind marketing strategies. Building on this, I will also make account for the possible risks that are associated with endorsement strategies. Lastly, I will look into the overall goals associated with celebrity endorsement. I will do so from the perspective of McCracken's Meaning Transfer Model as it can be argued that meaning transfer from the celebrity to the endorsed product is of central interest. While this model can be and has been used as a way of depicting and describing the "movement of cultural meaning" in general, and thus can be used in other contexts than celebrity endorsement, the model will be viewed from the perspective of celebrity endorsement, as described by McCracken himself (2005).

3.3.1 The match-up hypothesis and the impact of a celebrity endorser

An overarching definition of a celebrity endorser is: *"...any individual who enjoys public recognition and who uses this recognition on behalf of a consumer good by appearing with it in an advertisement"* (McCracken, 1989, p. 310). Celebrity endorsement is thus characterized simply by the presence of a celebrity in connection to any product or "consumer good"; this further highlights the fact that celebrity endorsement can take many forms, something which will be elaborated upon later in the section concerning "the role of the celebrity".

The notion behind celebrity endorsement primarily relies upon the qualities of the celebrity being transferred to the product or brand they are endorsing. The practice of endorsement can be done in different ways, through different channels and with different desired outcomes, but the overall approach remains the same. The terms *source attractiveness* and *source credibility* both play a significant role in the field and feature heavily in the models and theories herein (Hansen, 2016, p. 209). These two terms will accordingly be central in the following paragraph.

Through research, it has become evident that celebrity endorsement can affect advertisement ratings and product evaluations positively (Chaudhary, 2013, p. 9). The presence of and endorsement by a celebrity can thereby function, not only as an eye-catcher and a ploy to draw the attention of consumers, but also as a stamp of approval for the product and/or brand. This marketing strategy thus has an important place among the many other options, as it evidently can have a strong impact on the opinions and thoughts of the consumer. But where does this impact come from? Why do celebrities hold so much potential as endorsers?

Previous studies have found a positive coalition between physical attractiveness in the endorser and a heightened purchase intention and more positive brand attitude in consumers (Till & Busler, 2000, p. 1). Put simply: attractive celebrity endorsers affect the consumers positively. While that connection has long been clear, Till and Busler have added a layer to it; they made a study that sought to examine the role of the celebrity's expertise and thereby not just base the match between chosen endorser and product on physical attractiveness. They found that expertise did indeed play a role, and that a positive match-up effect was found

when an athlete was endorsing an energy bar, as it increased brand attitude and gave the consumers a sense of "fit" and "belongingness" between endorser and product. The term *source attractiveness* thus springs to mind; the endorser (being the source) has more ways of being perceived as "attractive", than simply their physical appearance. While studies have found that physically attractive people are viewed as having more social and intellectual competence, having more integrity and as having more concern for others (Till & Busler, 2000, p. 2), and, additionally, as being better at and more capable of changing the beliefs of others (Erdogan, 1999, p. 299), it is not the only significant factor in celebrity endorsement. A celebrity can be of value and constitute as a highly positive choice of endorser on account of other factors than their physical attractiveness; they can be attractive in various ways.

Erdogan (1999) sums these ways up in three factors: Similarity, Familiarity and Likability (p. 299). These factors, which constitute as the Source Attractiveness Model, show that celebrity endorsers can appeal to customers in various ways: They can seem attractive through *Similarity*. Consumers are more prone to be affected by messages stemming from people or "sources" that are similar to themselves. A celebrity functions as a basis for comparison, and the more similarities the celebrity endorser have with a consumer or a target group as a whole, the more likely they are to pay attention to and be affected by the endorsement message. Celebrities can seem appealing and attractive through *Familiarity*. Consumers tend to listen more to the celebrities they know well as opposed to those they do not. And lastly, celebrities can appear attractive on the basis of their *Likability*. Likability can be based on an appealing personality, personal characteristics or abilities or a certain look of the celebrity, which ultimately make them appear in a certain, likable way.

Likewise, Erdogan (1999) sums up the three factors that affect Source credibility: Honesty, Integrity and Believability (p. 297). These factors then constitute the Source Credibility Model, and show that in order for a source to be deemed credible, they have to have expertise and be trustworthy. They have to seem *Honest* in order for you to be able to trust and believe what they say. They have to have *Integrity* and act in accordance to moral principles when endorsing certain products. And they have to seem *Believable*; inspire confidence in the marketing message and the product they are endorsing, they have to seem convincing.

McCracken (2005) has said that: *"…a message depends for its effectiveness on the "expertness" and "trustworthiness" of the source"* (p. 98). It thus becomes implicit that the more credible your source is perceived as by the target audience, the better your message will come across.

Research has shown that the effects of celebrity endorsement are better and further reaching when there is a positive, natural match between the product and the celebrity. This is seen through the product match-up hypothesis. This theory had its starting point in studies that found that physically attractive celebrities were more effective in endorsing products that sought to enhance the consumer's attractiveness (Till & Busler, 2000, p. 2). Although it started with a focus on source attractiveness and a strong connection to the physical appearance of the celebrity endorser, matches between products and endorsers can be and have been based upon other qualities with positive results. The match-up hypothesis underlines the need for and significance of source credibility – celebrity branding becomes more effective when there is a natural match (and the source hereby seems more credible and believable) between product and celebrity (Hansen, 2016, p. 210). Celebrity branding is thus more effective when a football player endorses football shoes as opposed to e.g. shampoo, and this is partly based on the fact that it simply seems more natural and fitting.

3.3.2 Celebrity endorsement's strategic choices

Celebrity endorsement is but one of many possible marketing strategies. Before such a strategy can be decided upon, the company or brand behind must uncover, describe and define what their goals are. The goals and desired outcomes are what steers the direction in which it will be best to go in, in terms of a marketing strategy (Sissors et. al., 2010).

Celebrity endorsement can help with and contribute to many objectives and goals. It can, among other things, create greater, more widespread awareness, boost top-of-mind priorities in the target group, improve purchase intentions, and ultimately help improve sales numbers. This all depends on how well the marketing material comes across: whether the message is salient and clear enough for the audience to understand, whether the right, appropriate appeals have been used and whether the connection between product/brand and celebrity endorser seems natural, fitting and credible.

The use of specific appeals in marketing communications signifies certain things and will have certain connotations and meanings for the target group; this is where the creative process becomes strategic, as you naturally seek to make use of the appeals that will affect the target audience in a way that maximizes the potential for the company to reach its' desired outcomes (whether that is increased sales, higher brand preference, or an image change, etc.). It can and should therefor also be viewed as a tactical choice, when brands and companies choose specific celebrities to endorse specific products. Different celebrities appeal to different target groups. Based on the celebrity's status, class, gender, age and personality and lifestyle they reflect varied meanings and emanate diverse, yet unique configurations of meaning (McCracken, 2005, p. 102).

The celebrity can inhabit different roles for the purpose of endorsement, creating bonds and connections between celebrity and brand of varying strength and significance. These roles have been classified as: Customer, Placement, Testimonial, Owner, Employee and Sponsorship (Pringle, 2004, p. 109). These classifications are highly connected to the design of the marketing material, as it is a part of the creative process behind any marketing campaign to determine what creative appeals will be beneficial and work best to reach the goals for that specific marketing message. The classifications range from the celebrity's informal, voluntary use of a product or brand as a Customer to the expressed, formal business agreement where they function as a Sponsor. The following will be a brief presentation of the characteristics of each endorsement-based role the celebrity can take on.

The endorsement role of a *Customer* relies on the role-model status many celebrities have (Pringle, 2004, p. 111). When celebrities are associated with certain products or brands, these become desirable simply because people look up to these celebrities and wish to be and look like them. This type of endorsement thus relies heavily on the effects of associations between products/brands and celebrities. The role of "customer" can come about in two ways; the brand providing the celebrity with products (at no cost) or the celebrity obtaining and buying them themselves. The latter is perceived as being very desirable and extremely valuable.

Much like product placement (as seen in many movies and TV shows), *Placement* in an endorsement context is characterized by the celebrity using and showing certain products or

brands as a commercial act. As will be elaborated upon later, the celebrity can choose products, brands and endorsements as a way for themselves to practice conspicuous consumption; when they associate themselves and use certain products/brands it can alter their image as well as the endorsed product's. Again, Placement can, like the role of Customer, be done on the behest of the celebrity or the company/brand.

Endorsement via *Testimonial* is one of the most commonly used forms of endorsement and it is tightly linked to endorsement via traditional media. Traditional media outlets are often identified as television, newspapers, magazines and radio (Sissors et. al., 2010, p. 4). It has varying forms, all of which are ways for the celebrity to show they are connected to the endorsed product and that they support it. We typically see testimonials through the use of **Voiceovers** in commercials. Voiceover is usually used as a source of instant recognition and many famous voices have been used as central elements in past advertising campaigns (Pringle, 2004, p. 132). Another form of testimonial is the use of music artists' famous songs in commercial content. **Music** usually has strong associations for the fans of said music and thus has the potential to create strong reactions and effects. Furthermore, music is quite segmented; it has a lot of sub groupings and categories (herein e.g. pop, punk rock, house, etc.). Because of this, it is a useful tool for repositioning and targeting a specific audience. A testimonial can be based on the use of the celebrity's **Face** and **Photography** of them. This is one of the most used forms of testimonials and is often seen in connection with cosmetic products (Pringle, 2004, p. 142). A testimonial can take the form of a **Statement** from the celebrity. The addition of a written statement is said to make the communication more effective and dynamic than a purely visual communication form (Pringle, 2004, p. 145). Testimonials can come about via **Live appearances** by the celebrity endorser. The presence of a celebrity at e.g. a product launch or store opening can assure the attendance of media, more initial attention and generate more interest in general (Pringle, 2004, p. 154).

The endorsement role of an *Owner* originates in the tendency of celebrities that develop their own lines of products. A common example is musicians who go on tour. They often develop tour merchandise: clothes, cups, memorabilia, etc. that have a clear connection to the celebrity (Pringle, 2004, p. 162). Another, more recent, example is the development of celebrity fragrances.

A smaller, perhaps more unlikely, way of practicing endorsement, is through the role of *Employee*. This is typically seen when the owner of a brand, that becomes famous, still works for the company – examples are Ferdinand Porsche, Max Factor and Henry John Heinz (Pringle, 2004, p. 156). It creates prestige in the eyes of the consumer when they get to meet and see celebrities – it simply adds to the buyer's brand and purchase experience.

Endorsement through *Sponsorship* suggests a deeper, longer-lasting, reciprocal relationship between celebrity and company. When a company sponsors a celebrity, they provide them with products (and often also monetary payments), which the celebrity in turn has to use and promote. A key differentiator for this type of endorsement lies in the aspect of continuation. A sponsorship is not a one-time ordeal. The process is a lot more far stretching than when a celebrity shoots a single commercial to endorse a certain product, in fact it can last years. A market in which sponsorships are very common is that of sports and especially sports clothes (Pringle, 2004, p. 124). Many athletes are sponsored by big, well-known brands, e.g. Olympic runner Usain Bolt who is sponsored by Puma, Olympic swimmer Michael Phelps is sponsored by Speedo and Tiger Woods who is sponsored by Nike.

3.3.2.1 Risks associated with celebrity endorsement

While these classifications provide an overview of the many different creative, strategic possibilities celebrity endorsement entail, it is important to keep the risks associated with such a strategy in mind as well; celebrity endorsement has perceived risks and downsides just as well as any other marketing strategy.

Firstly, the strong connection that the process of endorsement inevitably creates between endorser and product can become a liability (White et. al., 2009, p. 323). The celebrity can become a risk factor and a burden to the product or brand they are endorsing. When "negative information" regarding the celebrity gets out it will naturally affect the reputation and likability of that celebrity, but it will also affect the product they endorse negatively (Chaudhary, 2013, p. 9, White et. al., 2009, p. 331). In fact, a recent study found that a celebrity's missteps created negative associations for the entire product category – not just the brand endorsed by the "scandalous" celebrity (Carrillat et. al., 2014). Since the two parties,

the celebrity and the product, become so closely related through the endorsement process, their images will often tangle with each other and bear significance and influence over one another. As will be described in the next section through the Meaning Transfer Model, the public roles the celebrity takes on become part of their public persona and part of their unique fabric; the things they do, the parts they play, the business deals they make, are part of their unique composition and will therefor inexplicably be a part of and relate to each other.

Secondly, the celebrity may overshadow the brand. Again, the selection of a suitable celebrity is imperative for the endorsement to be successful and beneficial. If a celebrity is somehow unfit for endorsing a product – whether that is because of a mismatch (the celebrity has no discernable expertise within the product area), a scandal or otherwise negative attention in the media – they become more likely to draw the attention away from the product and the endorsement message and put it unto themselves. Or, since the celebrity is a "star", a well-known public figure in their own right, they might simply garner more attention than the endorsed product.

Thirdly, a celebrity already has an established image, perhaps even an established "look". This creates limitations for the possibilities the brand has in using this celebrity. Use of non-celebrity endorsers ensures and allows creation and fine-tuning of their personality, image and their actions (Keel et. al., 2012, p. 691). This is not always possible with celebrities, which will make it more difficult to create a synergy-effect and a clear match-up between the celebrity and the endorsed product or brand.

Other risks associated with celebrity endorsement have been recognized in various areas; public controversy over the celebrity may develop and their image may change over time. The latter can result in either overexposure or loss of public recognition. Lastly, it is a rather expensive strategy and this might constitute as a risk as well for some brands and companies (Erdogan, 1999, p. 295).

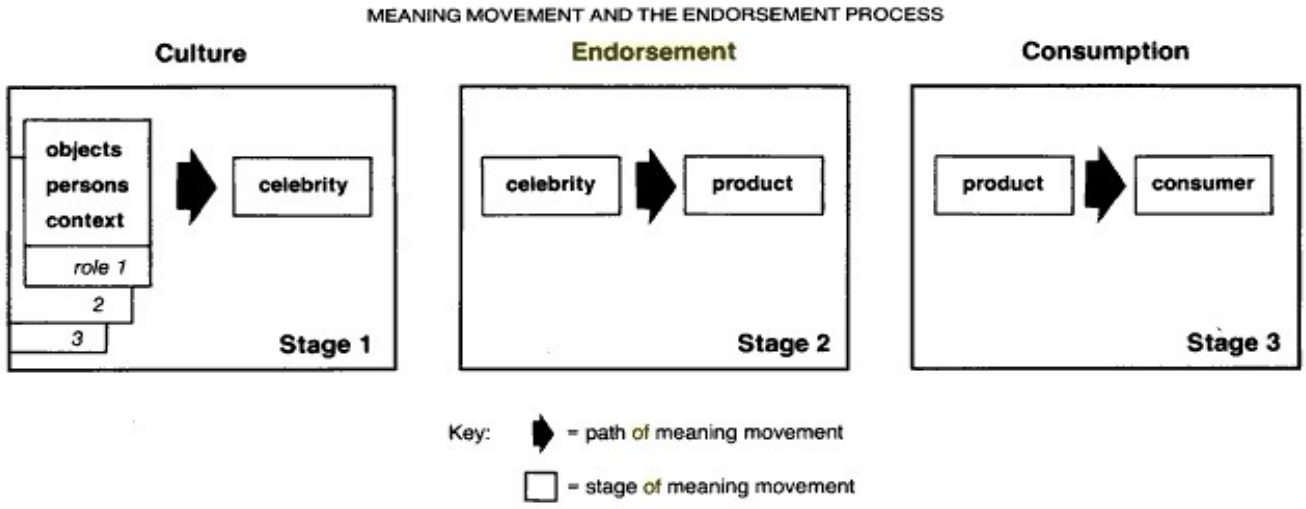
3.3.3 The process of meaning transfer

As previously mentioned, celebrity endorsement can have different desired outcomes as all marketing initiatives can. These include (but does not limit themselves to): generating sales, affecting brand recall positively, affecting positive attitude and likability of the brand, creating positive connotations, creating top-of-mind priority, affecting purchase intentions, and more. Celebrity endorsements can thereby clearly have different measurements to be successful by, as is the case for any and all marketing material. But, according to McCracken (2005), one outcome of celebrity endorsement that comes very close to being a criterion for success is that of meaning transfer.

McCracken (2005) has described the previously mentioned source models (the Source Attractiveness- and Source Credibility model) as *"… a necessary part of our understanding of the endorsement process"* (p. 99), as they rely on and describe the two foremost aspects of endorsements: the endorser's attractiveness and their credibility.

While the models highlight the fact that a substantial part of celebrity endorsement's upside is based on the celebrity's physical appearance and their credibility, they lack the perspective of the consumer and they do not look at endorsement and its' effects as a process in the consumer. The models hereby show a lack of perspective, as they theoretically imply that any celebrity, who is attractive and/or perceived as being credible, can market and endorse any product. This has proven to be untrue, as a limitation has been found in the nature of the products the attractiveness of the celebrity can carry. It is only in connection with products that seek to make the consumer more attractive (e.g. beauty products, such as make-up) that the appearance of the celebrity plays a primary role – apart from that instance, the "power" of the celebrity endorser stems from their credibility, persona, associations, previous work and the contexts they belong to as a whole, as opposed to their physical attractiveness alone (Kamins, 1990, p. 5). The celebrity still holds power, social symbolism and influence; it simply doesn't stem from their attractiveness alone. This is very much encompassed in McCracken's model: Meaning Movement and the Endorsement Process (also called the "Meaning Transfer Model").

Model 3: "Meaning Movement and the Endorsement Process"



Pictured as seen in McCracken, 2005, p. 106[2]

The model is divided into 3 stages, showing the effects of the endorsement as a process. These stages are: Culture, Endorsement and Consumption. The stages can be related to the buying process, as the effect of celebrity endorsement progresses along with the purchase decision. It is only through an actual purchase the consumer can achieve and obtain the meaning transfer from the celebrity to product, and from product to consumer.

The general point of this model is to illustrate how the distinctive qualities of the celebrity endorser is related and transferred to the product, and how the consumer internalizes these qualities as they obtain the product. As previously mentioned, celebrity endorsers hold more potential than merely their physical attractiveness. McCracken (2005) says that: *"Celebrities deliver meanings of extra subtlety, depth, and power"* (p. 106) and goes on to support this statement through his Meaning Transfer Model. As is visible in stage 1, it is the individual experiences of the celebrity that distinguish them. According to McCracken, one celebrity has a completely singular meaning based on the unique traits that characterize them. This creates "powerful meaning"; *"Celebrities draw these powerful meanings from the roles they assume in their television, movie, military, athletic, and other careers* (McCracken, 2005, p. 107). In connection to this, McCracken talks of *"configurations of meaning"*. The projects the celebrity has participated in before, the roles they have played, the meaning they have had for pop- or

[2] Retrieved 16.02.17 from: http://persuasion-and-influence.blogspot.dk/2016/02/is-it-worth-it.html

other sub cultures, the other endorsements they have had; these all create different and unique configurations of meaning surrounding that specific celebrity, which gives them distinctive characteristics that (can) go along with distinctive brands or products.

The second stage, Endorsement, shows how the "powerful meanings" of the celebrity transfer unto the product. Here McCracken (2005) talks of *"symbolic properties"* (p. 108) and how these must be carefully chosen, accentuated throughout the marketing materials and lastly constitute as a salient message that is clear to the consumer and target group as a whole once they have been exposed to said marketing materials. This is connected to the fact that while it is ideal and beneficial to base the choice of celebrity on the particular meanings they epitomize, it is not always possible. Often, the celebrity chosen will hold some connotations and meanings that are not beneficial or desirable for one specific endorsement, and certain parts thus has to be cultivated and accentuated ahead of others. Conversely, this also gives the celebrity the opportunity of choosing endorsements that will focus on specific "meanings" about their character and thus can move and affect their image. So, the marketing material has to be focused around the *symbolic properties*, the distinct meanings that are central to the product/brand. Meanwhile it also has to have a strong focus on the "sameness" that exists between the endorsed product and the celebrity, in order to stress the connection between the two. This connection is what gives the consumer the impression that they can achieve the same meanings, feelings and image through the endorsed product.

The third stage shows the purchase of the product. This is where the consumer has been sufficiently affected and persuaded by the marketing materials and now wishes to obtain a similar feeling about themselves. McCracken is careful to mention that there is: *"…no automatic transfer of meaning or any automatic transformation of the self"* (McCracken, 2005, p. 109). In order for the products to hold "useful meaning" and for them to generate similar emotions and reactions, the consumer has to actually, actively use them. As was previously mentioned, consumers relate the products they wish for and the ones they buy to the reference/social groups they take part in. In connection with this, it has been suggested, that celebrity endorsement is effective because of the *"…symbolic aspirational reference group association"* (Kamins, 1990, p. 4). When we see a celebrity with a product, we seem to think that we can have or create some form of "togetherness" with them through the product they

endorse; when we buy and use the products they have, we become a bit more like them – we belong to a grouping that they are a part of as well. McCracken (2005) thus stresses that this takes work; you do not automatically generate this connection to the celebrity endorser. You have to work with, claim, use and care for the product before the meaning attached to it can be transferred to the consumer (p. 109-110).

While many studies have found that meaning transfer does take place - the celebrity's qualities do transfer to the product they are endorsing (Erdogan, 1999, p. 307) - it is important to note that the notion of meaning transfer is dependent on the recognition of the fact that postmodern consumers use products and consumer goods as identity markers and as ways for them to create meaning and relate to the world around them (McCracken, 2005, p. 105), a fact that resonates with the previously mentioned theories of Belk. In other words, the model only makes sense as long as this is regarded as being undeniably true.

Sub conclusion I

As made apparent through the TPB model, purchase intentions are altered when attitudes are altered. If the consumer has a positive response to a commercial, there is a greater probability of that consumer developing positive purchase intentions. Celebrity endorsement then has several areas through which it can potentially influence these attitudes.

Firstly, it can draw the eye of the consumer. Through the clutter of information and amount of commercials one is exposed to every day, a celebrity endorser can make a commercial stand out and seem different. This also means that it is more memorable.
Secondly, celebrity endorsement can create added (initial) interest in the commercial; if one is not necessarily looking for a product, the presence of a celebrity that the consumer is interested in and/or likes can result in added attention towards the product or brand.
Thirdly, celebrity endorsement can make the consumer transfer the qualities and attributes of the celebrity unto the product; if they like the celebrity, they will like the product. The endorsed brand or product appears better in the eyes of the consumer because of the connection to the celebrity. This is due to a movement of meaning from the celebrity to the product and from the product to the consumer.

But, there are certain prerequisites that have to be considered before the above-mentioned sources of attitude-influencers can be considered. A product/celebrity match-up optimizes a positive response and makes the commercial seem more credible. Whereas it previously has been believed that an endorser merely had to be physically attractive it has become clear that Source credibility plays a significant role in making the consumer like and trust the commercial she is exposed to.

CHAPTER III – Methodological approach

4.0 Methodology

The following paragraph will present an overview of the methodological approaches that have been employed throughout this thesis. Firstly, I will describe the scientific stance from which this thesis is written. Secondly, I will describe the qualitative method and explain why it has been applied to this specific thesis and problem statement. Thirdly, I will explain the interview techniques that have been applied to my data gathering and present an in-depth description of the development and final design of the materials used to frame the methodological approach. Finally, this paragraph will be concluded by a reflection on the methods that have been applied and the results' validity.

4.1 Scientific stance

A certain scientific approach sets the frame of reference through which science is understood. Through time, many different scientific approaches have been utilized and found beneficiary and there are thus various methods to choose from. Science and the ways in which to grasp and understand it has been characterized by waves that have revolutionized the status quo and have presented new, different ways in which to view this area; different paradigms (Andersen, 1998, p. 3). Different standards of and opinions on what science and a "good" scientific approach really are have thus inevitably developed.
So, a certain scientific method can be seen as a form of "meta-frame" in which e.g. data gathering is encased (Kjørup, 2008, p. 20), and I will make account for the frame I have chosen below.

4.1.1 Hermeneutics

Hermeneutics is about the interpretation of texts. It is about finding knowledge and value in the deeper meaning of things and discovering an understanding – *through* interpretation. The scientific approach of hermeneutics recognizes the subject, the person trying to obtain knowledge, as an inevitable influencer on the knowledge that is produced. This person's

biases and "prejudices" impacts the way she views things, the choices that are made and the ways in which findings are phrased (Jacobsen et. al., 2012, p. 219). Hermeneutics is therefor concerned with finding a valid, general understanding of texts and thus considering the subjective conditions that helped shape and determine the way a certain text was created (Andersen, 1994, p. 158). It can thus be said that meaning is contextual. Hermeneutics have been applied for this thesis by way of interpreting the answers the interviewees have provided. These have been acknowledged as part of a bigger whole; the participants' answers are an indication of their general knowledge about and perceptions of consumption and marketing communications and they are furthermore characterized and shaped by the individual experiences and contexts the interviewees have had with these areas.

Whereas other scientific approaches then tries to remove the subjectivity of the "scientist" by aiming for objective knowledge and undisputable, quantitative measurements, hermeneutics recognizes that all data gathering is effectively subjective because of the previous experiences, the objectives and the "prejudices" of the researcher. A way through which to lessen this subjectivity is through methodological transparency, something that will be elaborated upon further down in the paragraph regarding validity.

The hermeneutic circle

The hermeneutic circle is an important factor in hermeneutic analysis as it illustrates how this scientific approach views both the process of the analysis in itself but also the part and importance of the general subject. As meaning is contextual, one must view a text (or other source of knowledge) in light of the overall subject, as a whole (Holm, 2011, p. 86).

It is perceived that all comprehension is circular; you view a certain subject or text in light of your "prejudices" and this text then contributes to one's overall understanding of the general subject. This also implies that comprehension is continual: there is a steady, recurrent motion between the knowledge source and the general topic as a whole (Jacobsen et. al., 2012, p. 221).

4.1.2 Phenomenology

The central ambition of phenomenology is to view and illuminate phenomena as they are on their own. Phenomenology insists on capturing knowledge in a way that is free of stereotypes and that has a clear focus on the phenomena itself and how it is understood (Brinkmann et. al., 2015, p. 218). It is thereby implied that "real", significant meaning is found in the way people perceive the phenomena around them. This stems from a scientific belief that people's perceptions are a legitimate source of knowledge and phenomenology seeks to add a scientific position to the way people see, view and feel about the world they live in. People's realities are a pre-scientific perception of the world and it is these perceptions that phenomenology seek out as legitimate sources of important knowledge. It is thus implied that the most important reality is what people perceive their reality as being (Brinkmann et. al., 2015, p. 227).

The central phenomena for this thesis are marketing (in general), consumption and celebrity endorsement. These are the overall subjects and theoretical areas with which it is concerned. It is thus the target groups' views, opinions and beliefs about these areas that are of central interest. Phenomenology is characterized by an understanding that the individual carries certain predetermined conditions when they see and experience phenomena; a person sees phenomena in unique, distinctive ways because the conditions under which they see them are unique to each individual (Jacobsen et. al., 2012, p. 217).

While this thesis is not based entirely on the phenomenological approach, meaning that it does not uncover conditions for the opinions and perceptions stated and described by the interviewees in depth, it bears resemblance and certain features from it: All answers were received and analyzed with an understanding of their subjective character and all subjects and phenomena were attempted approached in a neutral, general way.

4.1.3 Inductive / Deductive approach

Both an inductive and a deductive approach can be said to have been used for this thesis as it consists of two parts; a theoretically based part and an analysis, discussion and conclusion based on the data I have gathered through qualitative interviews.

The first part of this thesis, the theoretical part, is a deductive process in which theories, texts and certain terms are selected to describe and illuminate a certain research area. I thus take an outset in theory and since develop a way through which to test and observe these – namely through data gathering, as is described below.

The second part of the thesis, the analysis, discussion and conclusion, is based on an inductive approach as it derives directly from the data, which I have gathered myself. I conclude and draw meaning from the finite number of answers I have gathered through my data collection and try to show a final result that is indicative of the answer to the overall problem and subject this thesis is about (Kjørup, 2008, p. 77).

4.2 The qualitative method

For the purpose of answering the problem statement for this thesis, it has been deemed most appropriate to apply a qualitative method. This is due to the matters which the problem statement are revolved around; individual opinions, habits, thoughts and cultural and social influence on consumption.

The goals of qualitative research can be multiple and diverse but the method still carries some specific features for which it is known; it often deals with cultural observations, individual and social complexity, evaluations of effectiveness and renderings of human meanings (Saldana et. al., 2011, p. 4). Whereas quantitative data often seek to determine something with great assuredness and find explanations for certain phenomena, qualitative data does not seek to provide final answers; rather it is a way of exploring understandings and opinions about a certain research area and hereby reach a better, deeper more insightful comprehension of said area (Malhotra et. al., 2013, p. 90).

4.3 Research design

My overall research design consists of a focus group interview with the incorporation of a picture exercise during which the participants are to evaluate these pictures by use of a Likert scale. An interview seemed to be ideal for capturing the target groups' thoughts and opinions of and experiences with celebrity endorsement, as: *"The interview is a uniquely sensitive and powerful method for capturing the experiences and lived meanings of the subject's everyday*

world" (Kvale, 2007, p. 11). Focus group interviews are beneficial for exploring beliefs, attitudes and experiences and placing these in a social context (Litosseliti, 2003, p. 16). Furthermore, they are characterized by the added element of discussion, something that is said to increase reflection on the subject and make the participants use their intuition and imagination while answering the questions or discussing the topic (Malhotra et. al., 2013, p. 93). *"Interviews allow the subjects to convey to others their situation from their own perspective and in their own words"* (Kvale, 2007, p. 11). This really goes along with the hermeneutic line of thought as this approach has the capability of placing the researcher at the specific points through which the participants understand, see and makes sense of this topic.

While I adapted the examples of celebrity endorsement campaigns that I chose for the two separate target groups to reflect campaigns and products that are targeted towards each of the age groups, the methods and questions used were the same for all four focus group interviews, as differences in answers consequently could derive from the different formulations and questions as opposed to differences in thoughts, opinions and views. In other words, it would be difficult to determine what the source and reason for any opposing, different or conflicting answers would be if the questions were worded differently and thus could be perceived differently by the interviewees (Krosnick, 1999, p. 542). Meanwhile, I of course provided further explanations and elaborations where and when needed as perceived in the interview situation, in the event of requests for this by the participants.

With regard to the nature and shape of the focus group interviews, I chose semi-structured interviews with as relaxed of an atmosphere as possible. This was beneficial because I was interviewing children (which will be elaborated upon further down), and because any interview setting can seem daunting and intimidating to some interview participants (Kvale, 2007, p. 14). A pressured mood can easily arise due to the informants feeling some kind of pressure to answer any- and everything correctly or because they become nervous. However, this can in most cases be remedied through the right type of questioning. Spradley (1979) talks of the "*friendly conversation"* (p. 55) and how a good, relaxed interview can bear many similarities. For instance, the interviewer is not supposed to be authoritarian but instead gradually steer the conversation towards the appropriate topics, slowly taking charge.

Furthermore it is important to provide explanations for each action and approach that is utilized throughout the interview. It is the interviewer's job to let the participants know what is presently happening and what will happen in the future. By doing so, the interviewer eliminates doubts and insecurities and avoids taking the participants by surprise, e.g. with recording their answers. Lastly, a "friendly" interview is concerned with how questions are worded and where and towards what they are directed. Typically, one would start with descriptive questions, since moving to structural questions and interchanging with contrast questions (Spradley, 1979, p. 60).

4.3.1 Interviewing children

When choosing a data collection method, you have to be mindful of the sources of information; the interviewees you are in contact with. This was of special importance since I was to look into a teenage target group. Children are more vulnerable and young children have limited understanding of language, questions, intents and the purposes of interviews. This makes it important not just to formulate the questions in a suitable, age-appropriate way but also to choose the right over-all way of gaining knowledge from them.

While standard questionnaire techniques along with very structured interview methods have been deemed inappropriate for young children, older children are able to handle and understand either individual or group-based semi-structured interview forms (Scott, 2000, p. 101). It has been estimated that children of the age of 5 and upwards, are usually able to provide useful, chronologically ordered, correct answers about their previous experiences (Powell et. al., 2007, p. 58). I thus expected no problems in this area for my interviews with the teenagers.

It should be noted that older children (of the age of 7 and upwards) tend to edit their answers in accordance to the impression they want to portray; they control what they reveal in an interview situation (Scott, 2000, p. 102). This is however not only true for children. There can be a certain distance between "saying and doing" in interviews for adults as well. Studies have shown that people can describe their actions in one way during interviews and consequently discover that their actual actions are in quite stark contrast to the previously described patterns (Elliott, 2004, p. 138)

4.3.2 Interview design

Based on the theoretical considerations stated above, a specific interview design was chosen to accommodate them. The overall approach chosen was: Two focus group interviews for each target audience (teenagers and young adults) with the incorporation of a picture exercise.

The interviews started with showing each focus group a Power Point containing 10 different pictures each showing an example of a commercial or campaign in which a celebrity feature as an endorser. These pictures were selected and tailored to the two age-ranges the target audiences have. This means that the focus groups consisting of teenagers saw one set of pictures, while the two focus groups consisting of young adults saw a different set of pictures. Both sets of pictures can be seen in respectively Appendix III and Appendix IV. During this picture exercise the participants were to fill out a piece of paper on which they marked what pictures they liked and which ones they did not like. This was done by use of a Likert scale. These evaluations served as a conversation starter as it prompted the participants to prioritize and assess the different examples of celebrity endorsement.

The picture exercise was followed by a conversation and a discussion prompted by questions I had prepared beforehand. In addition to the questions already prepared, which were designed to steer the conversation around relevant topics, supplementary questions were posed if I felt the need for elaboration and greater explanations for certain statements.

4.3.2.1 Interview guide

The questions I had prepared for the interviews, which can all be viewed in Appendix II, were meant to steer the conversation in the directions needed to consider key subjects within my research area. Due to the interviews being semi-structured I allowed for the participants to make additional comments, raise supplementary questions and present views on alternate subjects and each other's comments. This necessitated adaptation with regard to the questions I posed and the way in which I did so. This was not perceived as problematic, as long as all theoretical areas were touched upon during the discussion. The main theoretical areas (which reflect those of my research question) that are presented are:

- The value of celebrity endorsement
- Meaning transfer and celebrity/product match-up
- Purchase intentions

Questions 1 to 10 and 17 to 19 – The value of celebrity endorsement

These questions were meant to start the conversation and reflect the following considerations:

Do they like or dislike celebrity endorsement? What do they like or dislike about it? Do they remember it from earlier (reference to ad and brand recall)? What do they associate with celebrity endorsement? What does it add to a commercial and the product in it?

Questions 14 to 16 and 20 to 23 – Meaning transfer and celebrity/product match-up

These questions were meant to reveal the focus groups' perceptions of match-ups and furthermore what a good and bad one is and whether they make any difference. The questions stated sought to uncover the following:

Do they see or perceive a transfer of meaning between the product and the celebrity? What is the importance of celebrity/product match-ups? What is a good match-up? Have they perceived differences in match-ups? How does a match-up affect their attitude towards the commercial?

Questions 11 to13 and 24 to 26 – Purchase intentions

These questions were meant to gather previous answers and finally determine whether celebrity endorsement has any kind of influence on their purchase intentions. The interview questions sought to answer the following:

Are their purchase intentions altered by celebrity endorsement? Have they been at earlier occasions? Due to what? When? What does an alteration of their purchase intentions depend on?

4.3.2.2 Visual materials

Since celebrity endorsement is known to have effect based on the celebrity itself, the examples I chose to expose the participants to had to reflect this. A consumer is meant to

reflect on the celebrity, see themselves in her or him, and it is thus a natural conclusion to reach that the girls might like the examples with female celebrities better than the ones with male celebrities and vice versa with the male participants and the examples with male celebrities. It was therefor of importance to include examples with both male and female celebrities, examples with products and brands that target both genders and examples with diverse selections of celebrities.

Since age was the main differentiating factor between the target groups, the celebrities chosen as examples had to portray this as well. This is however not necessarily reflected in the exact age of the celebrity itself but mostly in the audience they target.

All visual materials can be viewed in Appendix III and Appendix IV.

4.3.2.3 Picture exercise – the Likert scale

A picture exercise can be useful in an interview- or data collection setting as it can introduce a certain topic quite effectively, present the participants with multiple examples and show great variety in a short amount of time. To get a clear understanding of the things, topics and feelings the focus group participants associated with celebrity endorsement, I employed a picture evaluation exercise. I chose to start the interview with this exercise as it created grounds for comparison, conversation and a strong, shared element of understanding. *"Pictures often provide the emotional quality and mood that words cannot communicate as vividly"* (Gordon, 1999, p. 174), and it thus seemed fitting to let the examples of celebrity endorsement speak for themselves as opposed to me explaining the characteristics of it to the participants.

For children *"...visual stimuli can be especially useful in the questioning process, because pictures make the issue far more concrete than verbal representation alone"* (Scott, 2000, p. 102). So, instead of having a purely hypothetical conversation about celebrity endorsement and its effects, and thereby relying entirely on the interviewees' memories of celebrity endorsements they have seen in the past, it seemed beneficial to concretize the matter by showing numerous examples.

During the picture exercise, the participants were asked which ones they thought best of (which pictures they scored highly) and which ones they disliked (the pictures that scored poorly). By asking them to evaluate and score the examples they were shown, I'm compelling them to make prioritizations and make conscious choices based on their own, actual opinions. When I then consequently asked them why they had chosen and scored the pictures in the way they had, their answers would build directly on the choices they had just made.

For the purpose of ranking the photos, a document with a Likert 5-point scale was handed out to each participant before the interview started. This document can be viewed in Appendix VI. The Likert scale was chosen because it is one of the most well known psychometric scales (Wakita et. al., 2012, p. 534), it is easily understood, and because it illustrates a continuum of evaluations. I chose to only accentuate the two farthest points on the scale (1 and 5) in order to, firstly, create an opportunity for the participants to choose a neutral middle-point and, secondly, to encourage individualized, unique assessments of the pictures. The participants shouldn't be "bound" by the numbers but feel free to place their mark wherever they found fit on the scale.

4.3.3 Selection of respondents

The respondents were primarily chosen on account of their ages, as age is the primary differentiator between the two target audiences. I chose to interview two groups of people from each target grouping to make the findings more valid and to be able to take any situational factors into account, were these to happen. This could be continuous disturbances, too much noise, time constraints or the like.

Other than their age, gender was a deciding factor too. I deliberately chose to mix all 4 focus groups so that they contained both males and females in order to balance out the conversation and present both male and female oriented celebrity endorsement examples. Additionally, there is the element of endorsements and sponsorships within sports. As mentioned previously, sports endorsements have a certain significance and play an important role to endorsements overall, and this subject might come better to light by having males represented within the focus groups. An overview of all the participants' characteristics, herein their geographic location and their occupation, are presented in Appendix V.

4.3.4 Recruiting of respondents

The focus group participants were recruited trough different methods. I first and foremost made use of my network and people I knew in order to gain access to the people in the age groups I needed. Below is a description of the methods through which I recruited all participants.

4.3.4.1 Recruiting teenagers

For the interviews with the teenagers I chose to have both ends of the age spectrum represented in two separate interviews. I thus chose to have one interview with teenagers of the ages 13-15 and one interview with teenagers of the ages 16-18. It seemed that there might be a discernable difference in the participants' answers, attitudes, experiences with and thoughts of celebrity endorsement and perhaps also a difference in their understanding of "the market"; the intentions of marketing materials, the goals companies associate with it, etc. Teenagers towards the "older" end of the spectrum are perhaps also more likely to have or have had a job and thus have a better understanding of consumption and more thoughts on value vs. money spent. This could create different nuances to their answers and I found it important to have them represented.

For the first focus group, I interviewed people from my little brother's class. He is 15 years old (and thus fits the age grouping) and attends Holbæk Private Realskole in Holbæk. I recruited these students by contacting their teacher via telephone and asking if I could come during one of their lessons and borrow 5-8 of the students and have an interview with them. The teacher agreed and consequently picked out 7 students, a mix of boys and girls, for me to interview.

For the second focus group interview, I interviewed students from Niels Brock's Innovationsgymnasium in Copenhagen. I gained access to these students through my supervisor Jeanette, who is a teacher at the gymnasium. I visited her class, introduced myself and explained a bit about my thesis and the subject it is on. I then asked if anyone would be so kind as to want to let me borrow them and 30 minutes of their time for an interview. 7 people signed up, but only 3 showed up on the day of the interview.

4.3.4.2 Recruiting young adults

Since I myself am a young adult, I know a lot of people in the same age grouping. The third and fourth focus group participants were recruited through my own network, more specifically, my colleagues. The things we have in common are our ages and our part time jobs; other than that our educational backgrounds and geographic locations are quite diverse. My colleagues thus seemed appropriate as participants. I sent out a message asking them to help me, I suggested a couple of possible dates, we all coordinated accordingly, and finally scheduled the two interviews.

For the last focus group interview, only 3 of my colleagues were able to participate. I therefor asked my sister and my brother in law to participate as well as they both are within the young adult age grouping as well.

4.3.5 Reflections on applied methods

While the focus group interviews proved sufficient in providing answers for my research question, the process of data gathering was not faultless. While they functioned completely as intended with the two young adult focus groups and did the same to a large extent with the "older" teenage grouping, focus group 2, the youngest interviewees did not react entirely as expected. They did not seem as forthcoming with answers nor did they elaborate on their statements nearly as much as the others. This might, quite likely, have been due to them not fully comprehending the questions or perhaps not wanting to be "put on the spot" and have to be the center of attention in the interview situation.

Herein, it might have been beneficial to carry out pretesting of the questions and the way in which they are worded. Pretesting is of value when it comes to interviewing children because it provides the opportunity to correct discrepancies between the way a question is *supposed* to be understood and the way it is *actually* understood by a child (Scott, 2000, p. 103). Alternatively, it might have been a useful approach to carry out a complementary pre-interview conversation. This might have made this age group more aware of the subject and provided them with more time and opportunity to think about their opinions of and experiences with it which likely could have elicited some more elaborate, well thought out answers.

While the participants themselves did not directly state that any pictures were "bad" or unfitting for their age, it is a considerable source of deliberation for the data gathering. It was apparent that the participants had stronger reactions to certain pictures than others (some made them laugh, some made them utter small comments and others didn't elicit an apparent reaction at all), so it is questionable whether all examples were optimal representations of the concept of celebrity endorsement. This could also have been subject of pretesting in order to get a clearer indication towards which commercials and celebrities were deemed ideal by the target audience themselves and thus what examples that would constitute as examples of different types of celebrity endorsement (e.g. "good", "medium" or "bad" endorsement commercials).

4.4 Coding

The practice of coding is about "mapping" the data you have acquired and sorting it into specific subjects or propositions (Ghiasinejad et. al., 2013, p. 2395). You can code on account of how many times something is mentioned or create codes based on more analytical considerations. Overall, coding is a means to retrieve and accentuate particular statements or points from the mass of data, organize the data in order to compare and find differences and similarities in statements and lastly to interpret the data; to put it into new contexts and compare to other's statements (Malhotra et. al., 2013, p. 315)

There are 3 considerations for reliability in coding: stability, accuracy and reproducibility.
Stability is concerned with whether a code is being used in the same manner over time. Accuracy looks at whether the developed codes actually describe what they say they do. Reproducibility is concerned with whether other people, other coders, would use the same codes on the same material in the same way (Campbell, et. al., 2013, p. 295).

I have chosen to color code the transcribed focus group interviews as it allows me to compartmentalize the conversations and distinguish between different subjects that relate to different themes within my research area.

The codes I ended up using only became apparent after transcribing all interviews and reading them through a couple of times. I had to get a sense of the general topics and answers that were provided for the various theoretical areas before I could establish the relevant codes that I needed. The codes are based on both statements where concrete key words were used that related to a specific topic, and an analytical approach by which certain statements were found to fit a category based on the context of the conversation and the meanings that were implied in the statements.

The codes I ended up using are:

Blue: Attitude change

Red: Product/celebrity match-up

Grey: Value of brand and/or celebrity

Yellow: Memorability

Green: Intentions to buy

I furthermore chose 4 sub codes to provide more depth for the answers and to pinpoint central points in the interview more clearly:

Fat font: Positive attitude change

Underlined: Negative attitude change

Italic font: Positive purchase intentions

Underlining wave: Negative purchase intentions

The transcribed, color coded focus group interviews are presented in Appendices VII to X.

4.5 Validity

Validity of data is concerned with how credible it is and what limitations there might be for this credibility. More precisely, it is concerned with *"whether a method investigates what it purpots to investigate"* (Kvale, 2007, p. 122).

Valid knowledge is based on transparent methodology (Bridges-Rhoads et. al, 2015, p. 536). An explicit, transparent and well-founded description of a methodological approach secures complete comprehension of the ways in which knowledge has been obtained, the intentions

with which this approach has been used and the notions the "researcher" has been working from. The above description of my methodological vantage point thus contributes to a higher degree of validity for my data and results.

A distinction has furthermore been made between internal and external validity. These two notions have to do with the generalizability of the data. Internal validity focuses on the causality between variables whereas external validity is characterized by high generalizability (Still, 2011, p. 66). It is recognized that there is a tradeoff between the extensiveness of external validity and the depth and intensity of internal validity. This thesis is thus more characterized by an internal validity as I have had a strong focus on gaining a deeper understanding of the relationship between purchase intentions and celebrity endorsement instead of a highly generalizable result. I have wished to find the connections and reasons for these between the two variables purchase intentions and celebrity endorsement. It has furthermore been found that focus group interviews are ideal for descriptions and discussions of the causality between variables as this type of interview *"…has the advantage of first identifying a range of experiences and perspectives, and then drawing from that pool to add more depth where needed"* (Morgan, 1996, p. 134).

I have chosen to perform two focus group interviews for each age grouping. This has been chosen to attain a sense of assurance that neither situational factors nor the specific people elected for interviews presented singular answers that could and would not be repeated elsewhere. In other words, it is meant to establish more credible answers and here following: more credible conclusions. All 4 focus group interviews were performed in Danish because all participants were native Danes, so slight altercations might occur due the translation of the answers for the sake of this paper.

Lastly, it is often recommended that 2 or more coders are used to analyze and code data in order to make the results more reliable (Ghiasinejad et. al., 2013, p. 2395). This has not been possible for this thesis, as I have been working alone. However it is recognized, that altercations likely would have occurred had a second coder been included. This is highly connected to the analytical nature of the coding process.

CHAPTER IV – Analytical considerations and conclusive findings

5.0 Analysis

The following analysis will look into the results that the 4 focus group interviews have made apparent. I will discuss each focus group's answers in the context of each other and that of the theoretical frame incasing the overall subject as presented in Chapter II, but since this is a comparative study the main comparisons will be made between the two age groupings to highlight any and all differences and similarities.

The analysis will be structured in light of the subjects the coding process made evident. "Focus group" will be abbreviated as FG and FG 1 is the "young" teenage grouping, FG 2 is the "older" teenage grouping, FG 3 is the first young adult grouping and FG 4 is the other young adult grouping.

5.1 Attitude change

As made apparent through the TPB model (Pelsmacker et. al., 2010, p. 96-97), "attitude" is a strong and important component of purchase intentions. In order for purchase intentions to be formed, attitudes have to be altered. For this analysis I looked at attitude changes, both in a positive and negative direction, caused by various things: the celebrity itself, the commercial and its design, and celebrity endorsement as a strategic choice.

All 4 focus groups agreed that celebrity endorsement commercials have the potential to change their attitudes towards a commercial and/or a product. The young adult focus groups seemed more accepting towards it, viewing it as something inevitable. When talking about if and how celebrity endorsement can affect you, one young adult introduced the notion of a "subconscious effect", stating:

"I think it's more subconscious. I think we've all done it to some degree but we'd all like to say, 'no, we don't do that', including myself. But I'd say that it caters to some psychological factors" (FG 3)

This goes along with the theoretical purposes and goals that celebrity endorsement can contain; namely how it is meant to affect the consumer to believe that they can have some form of relation, connection or likeness to the celebrity by purchasing, using and owning the same products as them. It furthermore suggests a certain level of reflection; while the young adults don't instantly recognize celebrity endorsement as something that changes their opinions or consumption patterns - or perhaps don't want to admit if it does affect them - they don't say that it simply doesn't have any affect at all – they relent that it could have a subconscious effect instead. This could be due to their age and herein their experience with commercials and marketing materials in general. It suggests that they might be aware of the fact that commercials have impacts that one is not always aware of.

In terms of the focus groups' initial reactions to celebrity endorsement overall, it quickly became apparent that the youngest focus group, FG 1, was quite critical:

"I think it's bad. I don't think you ought to use celebrities to sell a product" (FG 1)
"I just can't help but think that the brand kind of sucks if they need famous people for it" (FG 1)

This seems to suggest an instinctive negative response to commercials that feature celebrities, citing doubts and reservations about the overall strategic approach. Somehow they perceive it as a weakness in the product or brand, when they "need" a celebrity to market it.
Meanwhile, they did seem to acknowledge that celebrity endorsement does have an impact on their perceptions of and opinions about products:

"I think it's odd how it can change your opinions about the product" (FG 1)

This goes to show that there, for this teenage audience, is a clear cohesion between the use of celebrity endorsement and the ways in which the target audience perceives the marketed products; one affects the other.

While FG 1 voiced quite a negative response to the overall approach of celebrity endorsement, the three other focus groups did not. In fact they described it as something understandable, acceptable and common. Since FG 1's reaction was so stark and their statements were so unequivocally, instantly negative it creates doubt as to whether they truly understood and thought about the question, especially as they were the only grouping to take this position. It might also have been due to the social setting; as Erikson (1968, p. 122) describes, a teenager is very sensitive to and aware of the thoughts and opinions of their peers. So, if the gist of the interview suggests that celebrity endorsement is negatively regarded, other interviewees might simply follow the consensus of the conversation instead of wanting to "stand out" with a different opinion.

In contrast, an "older" teenager from FG 2 stated that the use of celebrity endorsement can have a direct positive effect on his attitude towards a product:

"It gets cooler to wear it. Then everybody wants to do the same and that brings more customers to the store and that is positive for the company" (FG 2)

By mentioning that it 'brings more customers to the store' he shows that he is very much aware of the "ulterior motives" that companies have for using marketing initiatives in general and herein particularly celebrity endorsement. This theme of "ulterior motives" was mentioned several times by all four focus groups in different contexts and it will be elaborated upon further down accordingly.

5.1.1 When attitudes are affected the most

A notion that became apparent was that of the perception of the age at which celebrity endorsement is thought to affect the attitudes of the consumer the most. One of the "older" teenagers stated:

"The younger you are, the more influence the celebrity has on you. So if you're around 12 years old I'd imagine it hits you quite hard" (FG 2)

This sentiment was repeated with the two young adult focus groups as well; they all seemed to believe and think that celebrity endorsements have a stronger impact on younger consumers, more specifically teenage consumers. A young adult said:

"…young boys and girls who are finding out what they like are definitely the easiest to affect" (FG 4)

Many also stated that they had experienced celebrity endorsement affecting them when they themselves were teenagers, but that they don't see it changing their initial responses and attitude changes as much any more. This will be elaborated upon further down in the "purchase intentions" section.

This notion was however rebutted by the "youngest" teenage focus group. They did not express any stronger attitude changes than any of the other focus groups – in fact they seemed to be more critical and skeptical of celebrity endorsement in general. It is then of interest to note that the older participants remember being more influenced when they were teenagers, but that the young teenagers themselves claim to not experience this influence, when asked directly. This could suggest a lack of insight on the FG 1 teenagers' part into their consumption patterns, especially as some FG 1 participants then later went on to say that it had the *potential* to change their attitude towards a product, namely make them regard it more positively - but they did not, or perhaps could not, explain how.

5.1.2 Skeptical standpoints

FG 1 was however not the only ones to accentuate any critically motivated standpoints. Something that both young adult focus groups seemed to focus on and mention several times was the notion of the celebrity "selling out" or simply only being motivated by monetary incentives. Young adult participants said:

"I think it's a bit difficult because you don't know how much of themselves they are really putting out there. If they think that a product is good and think, 'I think this is good, I'd like to be the face of it', I think that's super fine" (FG 4)

"They have only done it for the money" (FG 4)

There thus seems to be a chance of receiving quite an ambiguous response from the young adult target audience if they doubt the sincerity of the celebrity and if they don't instinctively trust their connection and "liking" of the product. Furthermore, the celebrity's monetary incentives were particularly mentioned in connection with the commercials that the participants perceived negatively; if they were either poorly executed with (in the focus groups' opinion) poor choice of color scheme, font or overall design or if they were viewed as being embarrassing, the motives of the celebrity were questioned. This then introduces a new risk factor; whereas a lot of theoretical deliberations place weight on the risk of the celebrity being involved in a scandal (Chaudhary, 2013, p. 9), none really look into the negative attention questionable monetary incentives on part of the celebrity can garner. This suggests that the young adult target audience puts considerable thought behind the ways in which they regard commercials; they think about where it comes from and how it is intended to affect them.

One young adult viewed celebrity endorsement quite critically overall:

"I think that that's what is bad about it; if they just think they can get additional sales by using celebrities…" (FG 3)

This proves that both target audiences are very much aware of the motivations brands and companies have for using celebrity endorsement and if the commercial and endorsement process is not executed in a fitting, appropriate way, these motivations will shine through and be more noticeable.

5.1.3 Social consumption motives

As presented through the description of Roedder John's (1999) theory, teenagers consume products with certain social motives in mind; they use consumption as a way to navigate in their social circles and as a way to express and place themselves among their peers. These

social consumption motives were confirmed by FG 2, the "older" teenagers, and furthermore connected to celebrity endorsement. They stated that products endorsed by celebrities definitely are regarded as better, cooler and as a means through which they can be regarded differently:

"You get more popularity among your friends, so that might be what is influencing it. If you have those exclusive products that they don't have, you know? Then you're kind of 'the one on top'…" (FG 2)

FG 1 on the other hand did not necessarily see a connection between the commercial's use of a celebrity and the perceived quality of the product; it did not become more exclusive or of higher quality. In other words, the use of celebrity endorsement did not alter their attitudes towards the products on the grounds of the status of that celebrity, the two entities were considered separately.

The two young adult groupings made the distinction between perceived quality of the product and the *actual* quality of the product being influenced by the use of celebrity endorsement. While the product in itself does not become better, more exclusive or luxurious it can be perceived in a better light and as a better product compared to others when it is connected to the right celebrity. When making this distinction, it becomes apparent that the young adult audience finds that an intangible quality is added to the product due to celebrity endorsement.

5.2 Product/celebrity match-up

All four focus groups agreed that a match between the celebrity and the product they are endorsing has positive effects. It makes more logical sense and thus seems more trustworthy when the celebrity has a clear, understandable connection to the product and it is perceived more positively than when the opposite is the case:

"That is what they stand for and then you know, 'okay, they are advertising for something they are really part of'. And then you know it's trustworthy" (FG 2)

A positive match-up between the celebrity and the product or brand they are endorsing was connected to a better sense of trustworthiness; the commercial seemed more believable and was perceived more positively when there was an understandable connection between the endorser and the endorsed product. Whereas the Source credibility model highlights both Honesty, Integrity and Believability (Erdogan, 1999, p. 297) it appeared that the participants connected the most to the last factor – Believability:

"It makes the commercial more trustworthy, I think. That you know that the celebrity actually uses the product and then it just makes a lot of sense to use it yourself if you like the celebrity" (FG 4)

The match-up hypothesis (Till & Busler, 2000, p. 2) and the notion of source credibility (Hansen, 2016, p. 210) was thus very much confirmed by both age groupings. Not only was it viewed more favorable when there was a match - a natural connection - between the product or brand and the celebrity, it was thought to create higher credibility for the commercial as a whole. Whereas theoretical deliberations on this area seems to regard this as true for any and all products and product categories, it was however made clear that is bears more significance for some products and product categories than others by these interviewees. The main example was sports-related products; something all focus groups brought up and discussed. Here, FG 1 focused on the example of football shoes:

"…if a football player who plays in, say, Adidas, then you might think that those are some good shoes because he is a good player" (FG 1)

When the connection between celebrity and product is clear and understandable, the success of the celebrity is transferred to the product in a sense; 'because he is a successful player, his shoes must be of good quality', seemed to be the general line of thought. Another connection between celebrity and product was found, as it was perceived that the more famous the celebrity is, the better, more high-end and luxurious the product will be seen as. On the other hand, this connection opens up for another source of mismatch, as the celebrity can be of higher "quality", be deemed more successful than the product or brand, and there thus arises an unbalance between the two. Two young adults said:

"But it has to be believable to imagine that he would want to wear it himself. It has to be plausible for them to want to do it themselves" (FG 4)

"It's not that I don't like her. It's just because I don't think the brand is good enough to represent her" (FG 4)

As soon as this unbalance becomes apparent it was perceived by the two young adult focus groups that it was more unlikely and less believable that the celebrity would indeed use the product they were endorsing. Ultimately this would result in an untrustworthy commercial.

It then becomes apparent that the target audiences' view on celebrity/product match-up is multi faceted, and seemingly more so than what previous research and theory suggest: it depends on much more than the celebrity being perceived as an "expert" and having a natural, evident connection to the product. There did not seem to be any discernable differences in the two age groups' thoughts on the importance of a celebrity/product match-up; both placed importance on the area and mentioned specific examples relating to sports. There was however a noticeable difference in how the groups discussed the topic and how elaborate they were when explaining their opinions as the teenagers were noticeably less forthcoming with examples and explanations. The young adult groupings thus provided more detailed and layered answers, presenting more "requirements" for and thoughts on what a good product/celebrity match-up is. This might be due to the fact that they have encountered celebrity endorsement more often than the teenage groupings and thus already have formed opinions about it or perhaps they simply have a deeper insight into the various parameters commercials and marketing messages have at their disposal.

5.2.1 Using the "wrong" celebrity

A recurring theme was use of "the wrong celebrity". For various reasons, some celebrities were deemed wrong for commercials, products and brands and this contributed to a direct, negative reaction, not just towards the commercial but towards the brand behind it as well:

"When I saw the picture with Kanye West and Adidas I got more of a negative impression because I think Kanye West is a bad person, you know? So, the fact that he is with Adidas gives me a negative view on Adidas" (FG 2)

This very much highlights the risk celebrity endorsement can be viewed as and supports the notions Chaudhary (2013, p. 9) presents. The use of a celebrity that is perceived negatively by the target audience can create a general, negative response, not just to the commercial and the celebrity in itself, but because of the connection to the brand via the commercial, the brand is banded together with the celebrity and viewed as equally negative. A young adult stated:

"…you have to make sure it is somebody people like, otherwise they will consider the person itself as opposed to the product they're actually trying to sell" (FG 3)

This suggests an overall risk of the target audience disregarding the commercial and the product that otherwise might have been of interest. The negative attention towards the celebrity will thus overshadow any potential interest in the commercial or product:

"It's primarily because she just irritates me in general, Jennifer Lopez. I don't like her. That was why I scored it poorly" (FG 4)

This participant's negative response to Jennifer Lopez resulted in him disliking (and thus forming a negative attitude towards) the general commercial. Use of a celebrity that has been deemed "wrong" did however not seem to affect possible purchase intentions directly, but rather indirectly. While talking about responses to favorable brands using "wrong" celebrities, the same FG 4 participant later stated:

"No, I wouldn't stop buying it but I might start to think about buying something else instead" (FG 4)

While use of a disliked celebrity is noticeable and negatively regarded, it does not directly result in altered consumption patterns. Rather, it can seemingly initiate a slightly altered purchasing process and elongate and widen the consumers' "information search" and "search

for alternatives" (qua the Consumer Buying Process, see Chapter II, p. 12). It then seems that connecting a product or brand to a celebrity deemed "wrong" and not suitable by the consumers can alter their brand loyalty.

The ways in which a celebrity could be deemed "wrong" for a commercial or product was either found through the celebrity being perceived negatively - due to personal opinion or public scandals in which they have done something morally and ethically wrong (e.g. Tiger Woods' cheating scandal was mentioned several times) - or the celebrity simply not "fitting in" with the commercial. Thereby, there are several ways in which a celebrity and endorsed product or brand can and should match; it is not just a matter of the celebrity being professionally tied to the product category or being an "expert" in the particular field which the product is in. According to the interviewees it is a matter of the personality or the image of the celebrity matching with the product, the level of success of the celebrity matching the level of success of the product or brand and finally the profession of the celebrity matching the product category, but the latter only mattered greatly in certain contexts; namely sports and sports-related products.

5.3 Value of brand and/or celebrity

When a celebrity endorses a product and appears in commercials with and for a certain brand, it is one of the well known risks that the celebrity might overshadow the brand; the celebrity might "steal the spotlight", so to speak, and take away attention from the product and the brand. There thus seems to be an evaluation of the importance of the celebrity versus the importance of the brand behind the endorsed product. Furthermore brands and branded products are seen as important actors in teenagers' consumption because of the symbolic meaning they hold and the strong social messages they send. This creates interest for looking into the evaluation and possible ranking of these two areas to see if (and why) one holds more value and is higher regarded than the other.

5.3.1 Value in brands

It was of interest to find that when it comes to persuading consumers into trying new products, brands were perceived as being more important and more influential. They seemed to be perceived as more trustworthy and more quality-oriented than a celebrity. The interviewees thus clearly made distinctions between the value of a brand and the value of a celebrity; they have different potentials and effects. The youngest focus group, FG 1, responded particularly strong when introduced to the comparison between the value or impact of a brand compared to that of a celebrity. They were very fast to proclaim that brands definitely held more interest and value in their opinion than celebrities do. The three other focus groups, however, did not share this same strong response; they were quite open to express their interest in and the effects of celebrities.

This strong reaction from FG 1 supports the notion of both Piaget and Roedder John (see Chapter II, p. 17-21 of this thesis); that brands are of great importance to teenagers. Not only did they directly suggest that brands mattered more to them than an endorsement by any celebrity, they evaluated the examples of celebrity endorsement on grounds of the brand – not the celebrity. When talking about why he scored some of the examples in the picture exercise higher than others, one participant simply said it was because they were from brands:

"They are sports brands and then it's because I wear them myself. And the other one, that's just because it is brand clothes" (FG 1)

Celebrities then seem *not* to be regarded as influencers in any particular way with regard to their consumption by this teenage grouping. While they clearly are socially motivated when consuming, celebrities do not necessarily constitute as a benchmark for what is socially highly regarded – certainly not in the same way that brands are.

5.3.2 Value in celebrities

It was apparent that celebrities hold a lot of value and interest for both target audiences, although the young adult groupings did seem to express this in a more significant way. One young adult female explained:

"I would definitely look at a commercial in a magazine for, e.g. Dior, longer if Jennifer Lawrence featured in it than if it was with somebody I didn't know. Not because I necessarily had intentions of buying anything, but just to see, 'oh, does she look good, is she wearing something nice?'" (FG 4)

Here, it is made clear that general interest in and attention towards a commercial can be based on interest in the celebrity, if the consumer likes and values this celebrity. This general notion was agreed upon by another female participant:

"…there is a difference between it being a famous, fancy woman or a homeless person who advertises something. That makes a difference for whether I choose to buy it or not. So of course it bears some sort of significance" (FG 3)

It adds value to the commercial, product and brand if a celebrity is used to market a product, although it makes a difference who this celebrity is. As described earlier, it matters greatly and influences the consumers' opinion of a commercial if a controversial or otherwise "risky" or "wrong" celebrity is used. This particular statement furthermore suggests confirmation of the importance of "source attractiveness". While the physical attractiveness of the celebrity certainly isn't the only factor by which a commercial is judged, it does a make a difference for the commercial and it does make the consumer more liable to form purchase intentions for it.
With regard to who the "right" celebrity can be, a young adult stated:

"I just think that it's very specific which target audience you're hitting when you're using celebrities because celebrities are typically associated with specific things" (FG 4)

This statement confirms that a celebrity is characterized, molded and, in a sense, limited by the public roles, business deals and personas they take on; these shape the image and associations connected to the celebrity. The young adult target audience thus confirmed McCracken's notion of "context" (see Chapter II, p. 33 of this thesis) as something that is decisive and of severe importance in celebrity endorsements.
When it comes to the impact and power of the celebrity in a commercial, the value of the celebrity endorser was further cemented. One participant said:

"I notice who it is first and then consider what they're endorsing afterwards" (FG 3)

The celebrity functions as a way to catch the eye of the consumer, so much so that they notice the product second to the celebrity when exposed to a commercial. Furthermore, a generally positive view on the celebrity can transfer to their view of the commercial; the value that they place and see in the celebrity is decisive for the ways in which they regard the commercial. A young adult expressed this through an example with the golf player Tiger Woods:

"I think that Tiger Woods is a brilliant golf player and stuff like that, so because of that I thought the commercial was cool" (FG 3)

It was however also noted that use of "less valued" celebrities did not necessarily limit the consumer; it did not make them automatically generate indifference towards the product:

"I don't think I'd ever disregard a product because I didn't like the celebrity who was endorsing it" (FG 3)

While the celebrity does hold some value and a strong potential as a way to catch the eye of the consumer, they don't always limit the consumer. The celebrity is not so strongly linked to the product that the use of a "wrong" celebrity – somebody the target audience doesn't like, someone who has had a recent public crisis or the like – that it will discourage the consumer from buying that specific product just because this specific celebrity is linked to it. Only one instance in which it was reasonably likely to happen, was mentioned by one participant: when a celebrity from a competing sports team was endorsing a product. So it seems that use of celebrities who are evaluated negatively doesn't automatically result in unfavorable reactions while use of celebrities who are positively evaluated can create enlarged interest and attention towards a certain product or brand.

5.3.2.1 Celebrities as role models

On this subject, the importance of and impact of certain celebrities, a distinction was made between "regular" celebrities and role models. The teenage participants from FG 2 discussed

that if a consumer likes a celebrity a lot and considers them as someone they look up to, a role model of sorts, this will heighten their interest and attention towards the commercial:

"A lot of people see celebrities as role models, so if they do it, then they feel the need to do it too. Just to keep up with and follow their role model" (FG 2)

This was further cemented through a concrete example the one female participant offered from her own experience with the singer Rihanna:

"…I really like Rihanna, so when she does something, maybe a commercial – she makes her own clothes for Puma, streetwear – I mean, that affects me. But that might just be because I look up to her a lot" (FG 2)

The use of a certain celebrity, one that is perceived very positively by the target audience, can make a big difference. If it is someone that is regarded especially positively it can have a bigger effect, create a natural interest and a sense of the connection to the celebrity transferring to the product they are endorsing. This suggests that, for teenage consumers, the value they regard the celebrity as having is connected to the products they endorse; these endorsed products can and are used as concrete ways to be connected to, follow and support this or these celebrities that they find and place a lot of value in. This shows that teenage consumers, firstly, perceive a transfer of meaning from celebrity to product and from product to themselves (as described by McCracken, see Chapter II, p. 33 of this thesis), and, secondly, that they view the celebrities they like, their role models, as a benchmark of sorts for what is "cool" and worth looking up to.

A male teenager described this notion of meaning transfer quite clearly through an example with Kanye West. Seemingly, this participant perceives that buying and using the same products as a certain celebrity will make you feel like that celebrity:

"His image is like, he knows what he is doing in terms of his clothes. If he is wearing these clothes then you feel like you know what you're doing with your clothes, and that can give you a greater urge to want those clothes as well, so you'll feel like you've "got it together" like him" (FG 2)

The connection to the celebrity is transferred to the product they are endorsing, so when the consumer buys that specific product, they have a connection and a likeness to that celebrity. This same notion of celebrities as role models was not really mentioned by the young adult groupings. They distinguished between "regular" celebrities and celebrities "they liked" which suggests that some celebrities are more valued and higher regarded than others, but not to the same extent as described by FG 2. They talked about how some consumers might regard celebrity endorsement as a way through which to be like the celebrity, but made the distinction that they don't think that themselves:

"…I think for many, this is a way of identifying themselves with a celebrity and thinking, 'I want to be like that, so I'll do this'…" (FG 3)

While meaning transfer was notably not described from their own experience or point of view, the young adult groupings agreed that the use of celebrity endorsement could *for others* be a way of identifying more strongly with a certain celebrity and a way through which to be more like them.

While this, the fact that they did not see meaning transfer in endorsed products but relented that others might, could be due to them not wanting to admit it, it rather seemed that they simply didn't connect the attributes of the celebrity as closely to the product as the teenagers did. This distinction can furthermore be connected to the consumption motives of this age grouping; young adults become much more individualized in their consumption than teenagers are, and they don't place the same meaning or importance on the validation from others (see Chapter II, p. 21-24 of this thesis). This could very well cause for them not to seek out celebrity "role models" and thus attach the same meaning and value to the things they endorse as teenagers do.

The process of meaning transfer that McCracken (2005, p. 106) describes thus seems to mostly ring true for the teenage audience. The young adults seemingly don't see real changes in the product during the endorsement process, but rather seem to think that celebrity endorsement, under the right circumstances, "merely" can create added interest and attention.

Sub conclusion II

While the youngest focus group, FG 1, seemed to place more value in and have a stronger reaction to the notion of brands than the other groupings, all focus groups agreed that brands have a higher possibility and potential to persuade them into trying new things than celebrity endorsers do. This suggests the presence of an element of brand loyalty and puts focus on the longevity and consistency of consumer/brand relationships.

No one, apart from FG 2, really recognized (or seemed to want to admit) that celebrity endorsement is something that can influence them and make them change their minds and attitudes about a certain product or brand. While the young adults then seemed to open up towards the possibility of this happening via a "subconscious effect", the youngest grouping simply negated the notion. This suggests that the young adults are aware that commercials can influence them in ways they don't necessarily notice, while FG 1 denies any influence as soon as they haven't purposefully made the connection or actively noticed the influence.

The older teenage audience, FG 2, seemed more connected to the celebrity endorser and more willing to readily admit that they hold a lot of value, that they are something they look up to and something that can determine and change their attitude towards a commercial or product. Furthermore they described a clear transfer of meaning as the celebrity can function as a role model and the products they endorse were described as ways to "keep up with" and be like that celebrity; the symbolic value of the celebrity becomes attached to the product and the consumer can thus be like and have a connection to the celebrity via that product.

Since there is a noticeable difference in opinion between the two teenage focus groups, three overall evaluations became apparent: FG 2 placed significant value on both the brand element of a commercial and the celebrity endorser. They connected the influence of a celebrity endorser to that of role models and thus clarified that, one, celebrities can constitute as cultural, social benchmarks for what is desirable and, two, that there happens a movement of meaning from celebrity to product and from product to consumer when one buys an endorsed product. In contrast, FG 1 only placed value on brands and denied any influence from (and hereby also denied placing any value in) celebrities. The young adult groupings found value in

both entities, but only to a certain degree. Brands are valued because they are more trustworthy and dependable and celebrities are valued because they bring physical attractiveness and added interest to the commercial.

5.4 Memorability

All participants, regardless of age or gender, were able to remember, recognize or recall one or more instances of celebrity endorsement they had been exposed to previously. One teenage female participant from FG 1 mentioned the commonly seen example with female celebrities endorsing all types of beauty products. This not only shows that she is aware of this marketing strategy and the fact that it is very common but also that she remembers seeing numerous examples of it:

"There are a lot of female celebrities who endorse perfumes and make-up" (FG 1)

As is often one of the strategic purposes of celebrity endorsement (Chan et. al., 2013, p. 167) the consumer is meant to be able to remember the commercial, product and message after the commercial has ended, in part due to the added effect of the celebrity. This seemed to be confirmed by both age groupings:

"You get more interested in the commercial if it is with someone you know" (FG 2)

And various participants from FG 3 stated that:

"You notice it more" (FG 3)
"But I'd say, I almost never notice what it is they are advertising for" (FG 3)
"I remember who were on the pictures but I don't at all remember what products they were advertising for" (FG 3)

So while they agreed that the presence of a celebrity is likely to make them remember the commercial better afterwards and make them pay more attention to it, they made the clear distinction that celebrity endorsement does not necessarily make them remember the

product better. By the young adult groupings it was furthermore made clear that the reasons for them remembering a certain commercial depends on much more than the potential presence of a celebrity; it depends as much, if not more, on the look, design and mood of the overall commercial. All focus groups mentioned and stressed the importance of the commercial "standing out" or having a humorous element in order for them to remember and like it. A young adult stated:

"If a commercial is either really good or really bad I think I notice that 'oh, that was with that celebrity'. But if it's just a normal, standard commercial, I don't think it makes a difference" (FG 4)

It does not automatically make them remember the commercial better just because a celebrity is present; the commercial still has to be something out of the ordinary. It has to stand out from the clutter of information one is presented to through commercials – and celebrity endorsement is not perceived as something that can achieve this on its own. This really underlines the importance with which choice of media strategy should be considered; the style, design, message and theme of the commercial matters greatly to how it is perceived by the target audience.

All four focus groups agreed that celebrity endorsement makes them look longer and closer at a commercial and it makes them pay more attention to it. This ultimately means that they are better able to remember it as compared to a "regular" commercial. One participant from FG 3 said:

"It might make me look one more time but that is not relevant for whether or not I will choose to buy the product" (FG 3)

Meanwhile, the same focus group agreed that remembering a certain commercial either when one is planning a purchase or one is at the point-of-purchase matters greatly to the purchase decision you end up making. There thus seems to be a slight inconsistency in the directions in which their answers go; while they pay more attention to celebrity endorsement commercials, remember them better afterwards and, generally seen, are influenced by the commercials,

brands and products they remember when they are either planning a purchase or at the point-of-purchase, they do not see, believe or perceive celebrity endorsement as something that alters their purchase decisions.

Furthermore, it was made clear by a participant from FG 2 that the potential for them to remember a certain commercial was dependent on more than the presence of a celebrity; the endorsed product determines whether the commercial is memorable:

"It depends on what the product in itself looks like, I think…" (FG 2)

This highlights the notion that a consumer's remembrance of a commercial certainly depends on whether the product is targeted towards them and whether the product in itself has an appealing look. This notion was agreed upon and mentioned by all focus groups.
While the teenage focus groups readily agreed that celebrity endorsement makes them look at a commercial longer and makes them notice it more compared to other, "regular" commercials, both also had certain reservations. The teenagers agreed that the memorability of a commercial:

"…depends on how it is presented and who has been in it…" (FG 2)

The two young adult focus groups set up more prerequisites and "demands" for the commercial in order for it to be memorable. While the presence of a celebrity makes you notice the commercial more and look at it longer it does not automatically make you remember its content; that is dependent on many other factors such as design, story and message of the commercial. This notion was agreed upon by the teenage groupings, although not described or explained quite as detailed or extensively.

5.5 Intentions to buy

When talking about whether celebrity endorsement commercials were able to create, inspire or influence either of the target audiences' purchase intentions, contradictory remarks were made. Differing scenarios were presented in which it was possible and several instances were mentioned in which it was not – thus positive and negative purchase intentions can be created

on grounds of celebrity endorsement. Furthermore, there were a few participants who mentioned and described concrete situations in which celebrity endorsement actually had resulted in the direct creation of purchase intentions. These were both past experiences from when they were teenagers and more recent experiences.

5.5.1 Negative purchase intentions

Whereas most participants set up scenarios under which they believed their purchase intentions could be altered by celebrity endorsement, some participants negated this notion. One teenager stated that his negative purchase intentions simply were due to indifference:

"I can't really think of any time I've bought something because of a celebrity. Because I don't really care about what celebrities do" (FG 2)

This matches the theoretical description by Akturan et. al. (2011), as they recognize a grouping that could be described as "indifferent"; these consumers do not rely on media to steer their consumption and they are not influenced by friends or family to buy specific things. This seems to fit the pattern of this participant's view; he does not seem to find interest in products merely because they are presented in a certain way through the media or because a certain person recommends them. It was then of interest to find that the other two FG 2 participants regarded celebrity endorsement quite differently and altogether more positively.

Meanwhile others (only certain young adult participants) believed their purchase intentions had been altered at previous occasions but did not see it as something that could and do happen to them at the age they are now:

"…when I was younger, I think it affected me more. I don't really see it affecting me now. It might have done so without me being aware of it…" (FG 3)

It is noticeable that they did not seem to want to negate the notion completely; they seemed quite aware of the possibility of celebrity endorsements having a subconscious effect and thereby a way of influencing and affecting them that they were not necessarily aware of. Still,

several young adult participants were quick to say that celebrity endorsement did not influence their purchase decisions at the age they are now. This seems to suggest that they, to a degree, either don't care about celebrity endorsement or don't want to admit that they do.

5.5.2 Positive purchase intentions

Both age groupings, and in fact all focus groups, had participants who stated that celebrity endorsement either can or have resulted in the formation of positive purchase intentions. A male from FG 2 said of celebrity endorsers:

"If they wear a certain shoe, then I think, 'I'd like to have that'. Then I'd be prone to buy it" (FG 2)

He thus states that celebrity endorsement can affect purchase intentions positively and create "wants" in a consumer. A participant from FG 1 made similar statements even though this focus group was, as described, quite critical and doubtful as to whether celebrity endorsement affected them:

"…because it's a person you know of who have either worn it or used it, you might use it yourself"

This seems to confirm a socially oriented consumption motive; because the celebrity is someone who is well known and who will be recognized, the chances of the teenage consumer wanting the product become greater. This stresses the importance of the social environment in teenager's consumption as this statement really clarifies that the mere fact that someone famous have used a product might make you more liable to want to try it.
A male young adult from FG 4 further agreed that celebrity endorsement can create purchase intentions by way of assuring and convincing consumers that the product is good:

"If there is a celebrity who I like that starts endorsing something, then that confirms to me that this is a cool product" (FG 4)

There thus seems to be a direct allocation of opinion from the celebrity to the product; when a well-liked celebrity is used for an endorsement, it seems that they can function as a "stamp of

approval" in the eyes of the consumer and assure them that if a highly regarded person (or rather celebrity) is connected to the product, then the product ought to be highly regarded as well. It should be noted that this was not the general notion of the young adult groupings but rather one person's statements that were agreed upon by a few of the other interviewees.
A female participant from FG 3 put focus on the commercial in itself as the facilitator of purchase intentions, not the celebrity endorser:

"I think I've bought mascara and make-up things. And that hasn't been because a certain celebrity has been involved that I liked or didn't like, but just because you see it on TV and think, 'oh that looks good'" (FG 3)

Commercials can thus contribute to creating purchase intentions when they feature products of interest and these are presented in a fitting way. From this statement, it can furthermore be perceived that celebrities can add a likable, good-looking element to a commercial. This goes along with the description all focus groups provided when talking about the memorability of celebrity endorsement commercials; it takes more than just the celebrity to make the commercial work, and, in a sense, the celebrity can be viewed "merely" as a contributing factor that help the commercial stand out. The young adults furthermore made the distinction that while celebrity endorsement in itself does not create purchase intentions, it can be a contributing factor *if* a need or desire for the endorsed product has already been recognized.
With regard to memorability of commercials in general, it was noticeable that all focus groups agreed that remembering a certain commercial in a purchase situation or during the "evaluation of alternatives" (qua "the five-stage model of the consumer buying process", Chapter II, p. 12), often has the potential to influence their ultimate purchase decision.

While almost all other participants agreed and stated that brands were higher regarded and that brands were more likely than a celebrity to persuade them to try new products, one male participant from FG 4 disagreed. This participant was particularly open with his answers and explained how celebrity endorsement can make him want to try new products and also make him break his usual consumption patterns:

"It could easily make me switch things up and I think it has done so before. Before Beckham endorsed H&M underwear and started making them himself, I always bought Björn Borg and then, because of him, I switched to H&M. So it does make me switch and, in any case, it makes me want to try new things…" (FG 4)

This particular participant was noticeably more open towards "admitting" that celebrity endorsement can have and has had an influence on him and his consumption patterns. Only two of the three teenage participants from FG 2 showed similar openness and readiness to acknowledging this same fact. The other young adult interviewees only recognized celebrity endorsement as the source of purchase intentions in their past, when they were teenagers. On one hand, this could suggest that this one participant from FG 4 is simply more impressionable and thinks higher of celebrities in general than others of the same age group do. On the other hand, it could suggest that the other young adult participants aren't aware of how and when celebrity endorsement really influences them.

5.5.2.1 Strengthening positive purchase intentions

As mentioned in Chapter II, there are a lot of strategic choices when it comes to celebrity endorsement and the design of the commercial in itself. The celebrity can take on a number of different roles and be connected to the product in various ways. During the interview with FG 2, the distinction between an endorser as a "customer" (Pringle, 2004, p. 111) and as a regular advertiser for certain products came up:

"If they wear them in their spare time, it shows that they do actually want to wear them. And that just makes even more of an impression, that makes me want to wear them more, I think…" (FG 2)

This observation was repeated in the other focus groups as well, even the younger teenage focus group, FG 1. Although they remained skeptical and unconvinced of the effects of celebrity endorsement, and all agreed that it does not inspire purchase intentions in them per se, one female participant did state that:

"I think I give it more thought when I actually see a celebrity wearing it… As soon as they are presented through a commercial you know that they don't necessarily wear those shoes" (FG 1)

The motives and, here following, the trustworthiness of the celebrity and the market message they are sending out is questioned when companies present these products through commercials because all target audiences are aware of the goals the company and celebrity have in doing so. Since they know that it is meant to make them want to buy it and perceive it positively it makes them more skeptical and questioning towards it instead. So, it would seem that practicing endorsement through using celebrities as *Customers* (see Chapter II, p. 28) as a strategic approach is perceived more positively by both target audiences as monetary incentives and questionable motives otherwise are easily noticeable and memorable.

Sub conclusion III

All four focus groups agreed that celebrity endorsement make them pay more attention towards a commercial and is more memorable than an "ordinary" commercial. Meanwhile it was made clear that a commercial has to have more and be about more than simply a celebrity. According to the interviewees, the memorability of commercials depends on the "style" of the commercial; herein humor was mentioned several times and described as something important, the product (and, if relevant, the celebrity) chosen; they have to be relevant to them as a target audience and fit them age-wise.

However, the young adults made an important distinction: increased commercial memorability doesn't influence their purchase behavior when it comes to celebrity endorsement commercials. A broader notion that was agreed upon by many was that while celebrity endorsement, under the right circumstances, could make the product seem more luxurious and "better" and thereby give them an increased inclination towards buying it, this influence only became apparent insofar the need for this specific product had already been recognized. So while the commercial could alter their attitude towards the product and brand it did not create purchase intentions unless they had already recognized a "need" or "want" for this product.

But, the young adults did simultaneously relent that the commercials and brands they remember have a certain importance when they are faced with making a choice in a purchase decision. It thereby becomes apparent that there is a discrepancy between these two answers; apparently added memorability only matters with "normal" brands and products, but somehow doesn't when it comes to celebrity endorsed products. This suggests a certain unwillingness towards acknowledging the role celebrity endorsement can play in their consumption.

The "young" teenagers, FG 1, simply denied that celebrity endorsement could have any influence on their purchase intentions. Many participants said that they simply hadn't thought about it and furthermore stated that they didn't really see any connection between the product and the celebrity endorser; they were seen as two separate entities. There does however seem to be a certain discrepancy in their answers as well, as they also, like the young adults, relented that their ultimate purchase decision does depend on the products and brands they remember the best. So when they then state that celebrity endorsement make them pay more attention towards a commercial and it makes them remember the commercial better afterwards, why does this not extend into purchase intentions? This suggests a certain level of unawareness and unwillingness towards recognizing, or perhaps understanding, the effect celebrity endorsement can have on them.

Meanwhile, the "older" teenage focus group, FG 2, and select young adult participants were very open towards acknowledging the influence celebrity endorsement can have and have had on their purchase intentions. This combined with the fact that FG 2 was the only grouping to explain and recognize a direct transfer of meaning from celebrity to product to consumer strongly suggests that this grouping's purchase intentions were influenced the most by celebrity endorsement.

6.0 Conclusion

This thesis had the purpose of looking into the affects and influences that celebrity endorsement has on a teenage- and a young adult audience and their purchase intentions. Based on previous research it was believed that an influence would be more noticeable and

prominent in teenagers. While this was partly recognized and confirmed through the statements, opinions and perceptions the focus group interviews made clear, an unexpected outcome became apparent: there seemed to be quite a stark difference between the two teenage focus groups, whereas the two young adult focus groups seemed more homogenous. While focus group 2, 3 and 4 were much more forthcoming with detailed answers and comprehensive descriptions of opinions and past experiences, focus group 1 was noticeably less so. It transpired that this grouping was also the one to present the most skeptical and, sometimes, directly negative view on celebrity endorsement. FG 1 was able to express their opinions quite clearly but they were not really able to explain or elaborate on them. It became quite apparent that the older interviewees, especially the young adults, were much more explanatory and provided more nuanced answers. These participants' answers thus suggest that consumers become more reflective and insightful with age.

With regard to whether celebrity endorsement creates purchase intentions, three types of answers became apparent. The "young" teenagers said that it does not create purchase intentions at all, the older teenagers said that it very much can and has done so before, and the young adults said that it might be able to under the right circumstances and if a preexisting need or demand for the endorsed product has been recognized. They furthermore stated that it had created purchase intentions in them before, but only when they were younger. This point of discussion was of special interest, as it seemed to contradict the "young" teenagers' views directly.

Celebrity endorsement has several ways of standing out and affecting a target audience; some of the primary advantages is added attention, improved memorability of commercial and product, and positive transfers of meaning between product and celebrity that (can) result in higher credibility (see Chapter II, p. 25-27 of this thesis). While all four focus groups agreed that they grant celebrity endorsement commercials more attention than "regular" commercials and that they thus remember them better after exposure too, differences between the age groupings became apparent when it came to transfer of meaning.

Both teenage groupings talked about social consumption motives in connection to celebrity endorsement but FG 2 talked of celebrities as role models and described the products they

endorse as ways for them as consumers to be like them; they saw a direct transfer of meaning from celebrity to product and from product to consumer. Meanwhile, the "young" teenagers did not necessarily see a connection between endorser and endorsed product/brand – they largely regarded them as separate entities and furthermore regarded the brand behind an endorsement commercial higher than the celebrity.

The young adults did not talk of celebrities as role models and they only referred to transfer of meaning with regard to the commercial's credibility; the significance and image of the celebrity could transfer to the product being endorsed, but only under the right circumstances and if the commercial was deemed believable and trustworthy. Both target audiences' attitude towards celebrity endorsement commercials depend on a lot of situational factors; the design and look of the commercial, the theme and subject matter and certainly also, but not only, the choice of celebrity and thereby the match-up between brand/product and celebrity.

So, the social consumption motives that teenagers are known to have seemingly extends to the consumption of celebrity endorsed products – at least for an "older" teenage audience. They hold celebrities in high social regard and see them and the products they endorse as ways of gaining social esteem and "being on top". While the "young" teenagers certainly also talked about social consumption motives, among other things via their affinity for brands, they did not, unlike FG 2, connect this to celebrities. Rather, they saw use of celebrity endorsers as a sign of weakness in the brand or product behind the commercial.

This connection between the celebrity endorser, the endorsed product and high social esteem was never made or mentioned by the young adults. While celebrities were still liked and highly regarded by the young adults, this was based on personal interest – not social motives. And so, because of the social significance of celebrities, celebrity endorsement can be said to affect teenagers more significantly than young adults.

7.0 Other perspectives

This thesis provides insight into how celebrity endorsement can influence and affect the purchase intentions of Danish teenagers and young adults. The following paragraph will highlight the findings in this area, their practical application and simultaneously suggest future areas of research to substantiate and support these findings.

For businesses purposes, celebrity endorsement seems to be more risky than one perhaps would think. The interviews conducted for this thesis made it clear that both a teenage- and a young adult audience are not only quite critical towards the commercials they are exposed to in general, but celebrity endorsement commercials in particular. While it can be deemed fitting and seen as a fine approach by these two target audiences, there are several prerequisites that have to be met, herein "appropriateness" of the celebrity endorser's age, persona and look and overall design of the commercial. This underlines the need for companies and brands (that use celebrity endorsement as a marketing strategy) to have a very clear understanding of their target audience and the images of certain celebrities; if these don't fit or are not deemed suitable and understandable (if they don't match up: qua the Match-up hypothesis (Hansen, 2016, p. 210)), these target audiences will respond negatively.

When working on this thesis, it became apparent that there was a seeming lack of research that looks into the possibility of celebrity endorsement commercials affecting one target audience more than another. This could thus be an area of future research. Furthermore, there seems to be no noticeable research that establishes any connection between teenagers' consumption patterns and their orientation towards social acceptance and prestige and the consumption of products that have been endorsed by celebrities – the very people who they quite likely look up to, like, view as role models and hold in high regard.

Lastly, it became apparent that while numerous risk factors have already been recognized for celebrity endorsement, none seemed to look into the questionable monetary incentives both the company/brand and the celebrity have. As this was mentioned several times by both age groupings during the interviews for this thesis, it could be of interest to look further into.

Bibliography

Ahuvia, A. (2005): "Beyond the Extended Self: Loved Objects and Consumers' Identity Narratives", Journal of Consumer Culture 32(1), pp. 171-184

Akturan U., Tezcan N., Vignolles, A. (2011): "Segmenting young adults through their consumption styles: a cross-cultural study", Young Consumers, Vol. 12 (4), pp. 348-360

Ambler, T. (2000): "Persuasion, pride and prejudice: how ads work", International Journal of Advertising, Vol. 19 (3), pp. 299-315

Amyx, D. A., Lumpkin, J. R. (2016): "Interaction Effect of Ad Puffery and Ad Skepticism on Consumer Persuasion", Journal of Promotion Management, Vol. 22 (3), pp. 403-424

Andersen, H. (1994): "Videnskabsterori og metodelære", Frederiksberg: Samfundslitteratur, 4. edition

Andersen, H. (1998): "Characteristics of scientific revolutions", Endeavour, Vol. 22 (1), pp. 3-6

Belk, R. W. (1988): "Possessions and the Extended Self", The Journal of Consumer Research 15(2), pp. 139-168

Bogomolova, S., Millburn, S. (2012): "Reasons for non-consideration of brands and the role of prior experience", Journal of Brand Management, Vol. 19 (4), pp. 304-317

Bridges-Rhoads, S., Van Cleave, J., Hughes, H. E. (2015): "Complicating methodological transparency", International Journal of Qualitative Studies in Education, 29 (4), pp. 536-552

Brinkmann, S., Tanggaard, L. (2015): "Kvalitative Metoder, en grundbog", Hans Reitzels Forlag, 2. edition

Campbell, J. L., Quincy, C., Osserman, J., Pedersen, O. K. (2013): "Coding In-depth Semistructured Interviews: Problems of Unitizations and Intercoder Reliability and Agreement", Sociological Methods & Research, Vol. 42(3), pp. 294-320

Carrillat, F. A., d'Astous, A., Christianis, H. (2014): "Guilty by Association: The Perils of Celebrity Endorsement for Endorsed Brands and their Direct Competitors", Psychology and Marketing, Vol. 31 (11), pp. 1024-1039

Chan K., Leung Ng Y., Luk, E. K. (2013): "Impact of celebrity endorsement in advertising on brand image among Chinese adolescents", Young Consumers, Vol. 14 (2), pp. 167-179

Chaudhary, S. I. (2013): "Impact of Celebrity Endorsement on Consumer's Purchase Intention", LAP LAMBERT Academic Publishing

Cherry, K. (2016): "Support and Criticism of Piaget's Stage Theory", verywell.com - https://www.verywell.com/support-and-criticism-of-piagets-stage-theory-2795460, retrieved 7/3-2017

Choi, S. M., Rifon, N. J. (2012): "It Is a Match: The Impact of Congruence between Celebrity Image and Consumer Ideal Self on Endorsement Effectiveness", Psychology and Marketing, Vol. 29 (9), pp. 639-650

Economist.com (2016): "Celebrities' endorsement earnings on social media", October 17 2016, http://www.economist.com/blogs/graphicdetail/2016/10/daily-chart-9, retrieved 15/4 2017

Elliott, R. (2004): "Making up people: consumption as a symbolic vocabulary for the construction of identity", chapter 7 in Karin M. Ekström & Helene Brembeck: "Elusive Consumption", Oxford UK: Berg, pp. 129-143

Erdogan, B. Z. (1999): "Celebrity Endorsement: A Literature Review", Journal of Marketing Management, 15:4, pp. 291-314

Erikson, E. H. (1968): "Identitet, ungdom og kriser", Hans Reitzels Forlag A/S København

Erikson, E. H. (1982): "The Life Cycle Completed", Rikan Enterprises Ltd.

Fishbein M., Johnson, B. T., Muellerleile, P. A., Albarracín, D. (2001): "Theories of Reasoned Action and Planned Behavior as Models of Condom Use: A Meta-Analysis", Psychological Bulletin, Vol. 127 (1), pp. 142-161

Fishbein, M., Ajzen, I. (2009): "Predicting and Changing Behavior: The Reasoned Action Approach", New York; Hove, Psychology Press

Gentina, E., Shrum, L. J., Lowrey, T. M. (2016): "Teen attitudes toward luxury fashion brands from a social identity perspective: A cross-cultural study of French and U.S. teenagers", Journal of Business Research, Vol. 69(12), pp. 5785-5792

Ghiasinejad, S., Golden, R. M. (2013): "Modeling human coding of free response data", Computers in Human Behavior, Volume 29, issue 6, pp. 2394-2403

Gil, L. A., Kwon, K., Good, L. K., Johnson, L. W. (2012): "Impact of self on attitudes towards luxury brands among teens", Journal of Business Research, Vol. 65 (10), pp. 1425-1433

Gordon, W. (1999): "Good Thinking: A Guide to Qualitative Research", NTC Publications, Chapter 6, pp. 163-198

Ha, H., Akamavi, R. K., Kitchen, P. J., Janda, S. (2014): "Exploring key antecedents of purchase intentions within different services", Journal of Services Marketing, Vol. 28 Issue 7, pp. 595-606

Hansen, H. (2016): "Branding. Teori, modeller, analyse", 2. Edition, Samfundslitteratur

Hervet, G., Guérard, K., Tremblay, S., Chtourou, M. S. (2011): "Is Banner Blindness Genuine? Eye Tracking Internet Text Advertising", Applied Cognitive Psychology, Vol. 25, pp. 708-716

Holm, A. B. (2011): "Videnskab i virkeligheden. En grundbog i videnskabsteori", Frederiksberg: Samfundslitteratur

Hunter, E. (2009): "Celebrity entrepreneurship and celebrity endorsement: similarities, differences and the effect of deeper engagement", Jönköping International Business School

Jacobsen, M. H., Lippert-Rasmussen, K., Nedergaard, P. (2012): "Videnskabsteori i statskundskab, sociologi og forvaltning", Hans Reitzels Forlag, 2. edition

Jiménez, F. R., Mendoza, N. A. (2013): "Too Popular to Ignore: The Influence of Online Reviews on Purchase Intentions of Search and Experience Products", Journal of Interactive Marketing, Vol. 27(3), pp. 226-235

John, D. R. (1999): "Consumer Socializations of Children: A Retrospective Look at Twenty-Five Years of Research", Journal of Consumer Research, Vol. 26

Kamins, M. A. (1990): "An Investigation into the "Match-Up" Hypothesis in Celebrity Advertising: When Beauty May be Only Skin Deep", Journal of Advertising, Volume 19, number 1, pp. 4-13

Keel A., Nataraajan, R. (2012): "Celebrity Endorsements and Beyond: New Avenues for Celebrity Branding", Psychology and Marketing, Vol. 29 (9), pp. 690-703

Kjørup S. (2008): "Menneskevidenskaberne 1: Humanioras historie og grundproblemer", Roskilde Universitetsforlag, 2. edition

Kjørup, S. (2008): "Menneskevidenskaberne 2: Humanistiske forskningstraditioner", Roskilde Universitets Forlaf, 2. edition

Kotler, P., Keller, K. L., Brady, M., Goodman, M., Hansen, T. (2009): "Marketing Management", Pearson Education Limited

Krosnick, J. A. (1999): "Survey Research", Annual Review Psychology, Volume 50, pp. 537-567

Kvale, S. (2007): "Doing Interviews (Qualitative Research Kit)", Sage Publications Ltd.

Litosseliti, L. (2003): "Benefits and Limitiations of Focus Group Methodology", found in: "Using Focus Groups in Research", London: Continnum, pp. 16-27

Malhotra, N. K., Birks, D. F., Wills, P. A. (2013): "Essentials of Marketing Research", Pearson Education Limited

Marshall, D. (2010): "Understanding Children as Consumers", SAGE Publications Ltd

McCormick, K. (2016): "Celebrity endorsements: Influence of a product-endorser match on Millennials attitudes and purchase intentions", Journal of Retailing and Consumer Services, Volume 32, pp. 39-45

McCracken, G. (1989): "Who is the celebrity endorser? Cultural foundations of the endorsement process", Journal of Consumer Research, vol. 16(3), pp. 310-321

McCracken, G. (2005): "Culture and Consumption II. Markets, Meaning, and Brand Management", Indiana University Press

Morgan, D. L. (1996): "Focus Groups", Annual Review of Sociology, Vol. 22, pp. 129-152

Pelsmacker, P. D., Geuens, M., Van den Bergh, J. (2010): "Marketing Communications. A European Perspective", Pearson Education Limited, 4th edition

Piehler T. F., Dishion, T. J. (2014): "Dyadic coregulation and deviant talk in adolescent friendships: Interaction patterns associated with problematic substance use in early adulthood", Developmental Psychology, Vol. 50 (4), pp. 1160-1169

Powell, M. B & Snow, P.C. (2007): "Guide to questioning children during the free-narrative phase of an investigative interview", Australian Psychologist, Volume 42(1), pp. 57-65

Pringle, H. (2004): "Celebrity sells", John Wiley & Sons Ltd

Quintal, V., Phau, I., Sims, D., Cheah, I. (2016): "Factors influencing generation Y's purchase intentions of prototypical versus me-too brands", Journal of Retailing and Consumer Services, Volume 30, pp. 175-183

Rah, J. H., Hasler, C. M., Painter, J. E., Chapman-Novakofski, K. M. (2004): "Applying the Theory of Planned Behavior to Women's Behavioral Attitudes on and Consumption of Soy Products", Journal of Nutrition Education and Behavior, Vol. 36 (5), pp. 238-244

Roedder John, D. (1999): "Consumer Socialization of Children: A Retrospective Look at Twenty-five Years of Research", Journal of Consumer Research, Vol. 26 (3) (Dec), pp. 183-213

Saldana, J., Leavy, P., Beretvas, N. (2011): "Fundamentals of Qualitative Research", Oxford University Press

Schau, H. J., Gilly, M. C., Wolfinbarger, M. (2009): "Consumer Identity Renaissance: The Resurgence of Identity-Inspired Consumption in Retirement", Journal of Consumer Research, Vol. 36(2), pp. 255-276

Scott, J. (2000): "Children as Respondents: The Challenge for Quantitative Methods", found in: Christensen, P. & James, A. (2000): "Research with Children: Perspectives and Practices", Falmer Press, pp. 98-119

Shimp, T. A. (2000): "Advertising Promotion – Supplemental Aspects of Integrated Marketing Communications", 5th edition, Dryden Press

Sims-Muhammad, T. Y. (2012): "Young Adult Perception and Attitude Toward Conspicuous Consumption and Poverty", Journal of Social Scineces, Volume 8 (4), pp. 512-518

Sissors, J. Z. & Baron, R. B. (2010): "Advertising Media Planning", The McGraw-Hill Companies Inc., Seventh edition

Spradley, J. P. (1979): "The Ethnographic Interview", Belmont: Wadsworth, pp. 55-68

Still, J. D. (2011): "Experimental design: does external validity trump internal validity?", Interactions, Vol. 18 (3), pp. 66-68

Strategic Direction (2013): "Because you're worth it!: Understanding returns on celebrity endorsement", Strategic Direction, Vol. 29 (3), pp. 5-7

Sutherland, P. (1992): "Cognitive Development Today: Piaget and His Critics", SAGE Publications Ltd

Tanksale, D., Neelam, N., Venkatachalam, R. (2014): "Consumer decision making styles of young adult consumers in India", Procedia – Social and Behavioral Sciences, Volume 133, pp. 211-218

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, Volume XXIX, Number 3

Tilman, R. (2006): "Colin Campbell on Thorstein Veblen on Conspicuous Consumption", Journal of Economic Issues, Vol 40(1), pp. 97-112

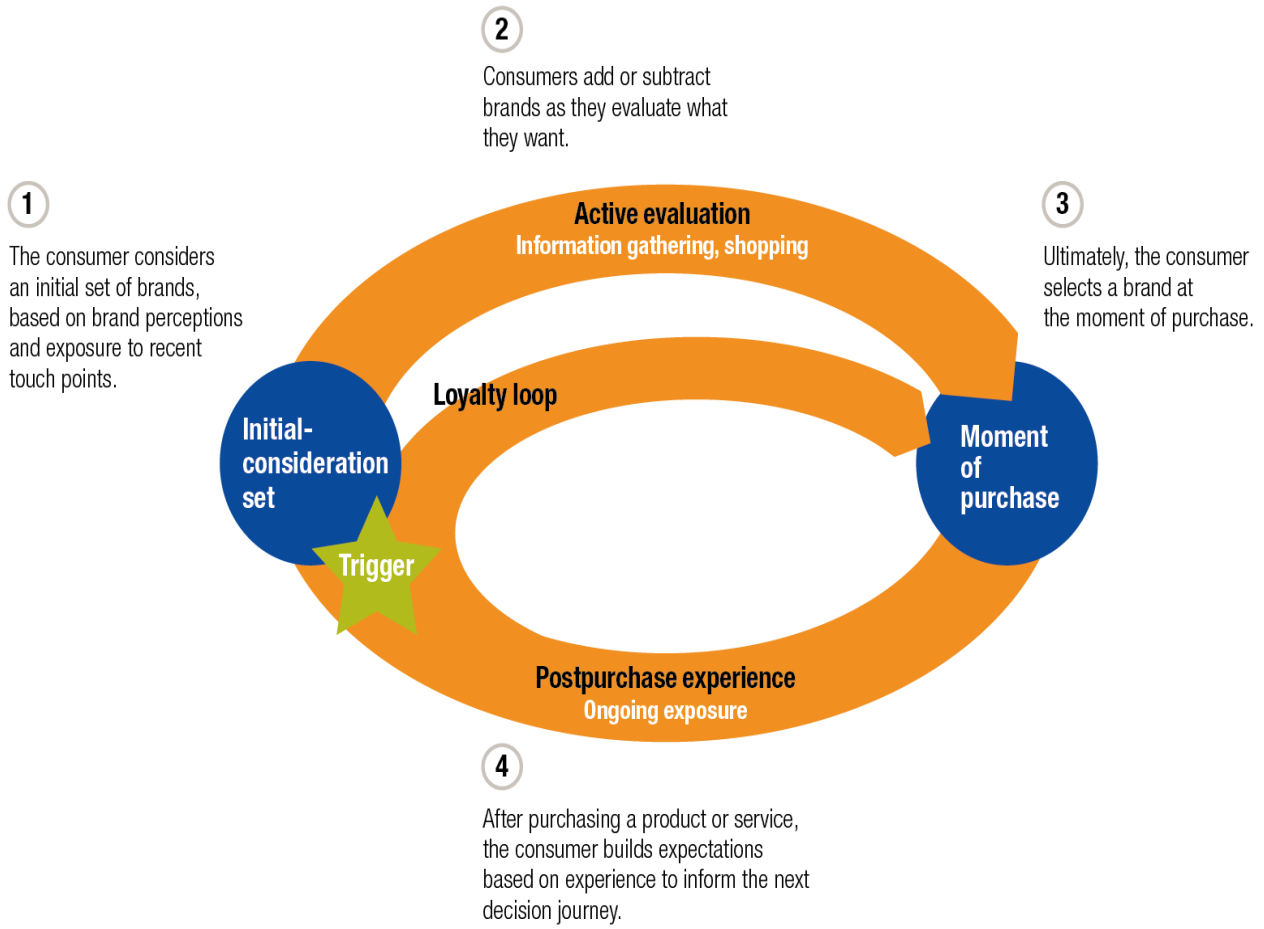
Wakita, T., Ueshima, N., Noguchi, H. (2012): "Psychological Distance Between Categories in the Likert Scale: Comparing Different Numbers of Options", Educational and Psychological Measurement, Vol. 72 (4), pp. 533-546

White, D. W., Goddard, L., Wilbur, N. (2009): "The effects of negative information transference in the celebrity endorsement relationship", International Journal of Retail & Distribution Management, Vol. 37 (4), pp. 322-335

Wonderwall.com (2016): "The Biggest Celeb Endorsement Deals", August 9th 2016, http://www.wonderwall.com/celebrity/profiles/biggest-celebrity-endorsement-deals-34970.gallery?photoId=188373, retrieved 15/4 2017

Appendix I – Consumer Decision Journey Model

McKinsey's model for the Consumer Decision Journey



Source: http://www.mckinsey.com/business-functions/marketing-and-sales/our-insights/the-consumer-decision-journey

Retrieved 3/3-17

Appendix II - Interview guide

(In Danish as all interviews were conducted in Danish)

Spørgsmål til fokusgruppeinterviews

Jeg starter med at vise Power Point med 10 eksempler med celebrity endorsement. Jeg beder dem om, undervejs, at tage stilling til hvilke eksempler de kan lide og hvilke de ikke kan via en Likert skala – præsenteret for dem på separat stykke papir.

"Nu har i set 10 forskellige eksempler på celebrity endorsement og jeg har bedt jer om, at tage stilling til hvilke af eksemplerne i kan lide og hvilke i ikke kan.
Det er nu meningen at vi skal have en samtale om dette, en diskussion. Jeg vil rigtig gerne høre jeres holdninger til celebrity endorsement og hvis i har nogen spørgsmål undervejs eller er i tvivl om noget, så siger i bare til.
Der er ikke nogen forkerte svar – det handler udelukkende om jeres holdninger og grundene til at i har disse holdninger".

Starter med at snakke om øvelsen og celebrity endorsement generelt for at få samtalen i gang

1) Var der nogen af eksemplerne i rigtig godt kunne lide? Hvilke reklamer fik den højeste score hos jer? Hvis vi går rundt om bordet og hører hvad alle har valgt…

2) Hvorfor valgte i lige de eksempler? Hvorfor var det lige præcis de reklamer eller endorsements som i specielt godt kunne lide?

Hentyder til celebrity endorsement's memorability

3) Kendte i til celebrity branding/celebrity endorsement før i dag? Er det noget i har lagt mærke til i medierne – altså tv, sociale medier, radio, reklamer i blade eller lignende?

Hentyder til deres attitude overfor celebrity branding – har de en negativ indstilling?

4) Hvad synes i om det? Hvad tænker i, når i ser en kendt reklamere for produkter?

Hentyder til memorability og ad recall og kommer samtidig ind på "vigtige træk" ved "gode" celebrity endorsements

5) Kan i nævne nogen eksempler udover dem vi lige har set på? Er det nogen bestemte reklamer med kendte i kan huske? Er der nogen i har bidt specielt mærke i? Nogen i specielt godt kan lide?

6) Hvad synes i det gør for en reklame, at der er en kendt med? Hvad får den til at skille sig ud?

7) Hvad effekt har det, at der er en kendt med?

8) Synes i, at den kendte fungerer som "blikfang"? Får det jer til at kigge en ekstra gang eller være lidt ekstra interesserede?

Hentyder til ad recall

9) Hvad gør en reklame god? Hvad skal der til for at i kan huske den efter i har set den?

10) Nu nævnte i før nogle af de andre reklamer med kendte i kunne huske - ville i sige, at brugen af celebrity endorsement får jer til at huske reklamen bedre? Hvordan det?

Hentyder til purchase intentions og –decisions baseret på reklamer

11) Har i nogensinde haft købt ting pga. I havde set det i en reklame?

12) Har i gjort det samme med en reklame med celebrity endorsement? Købt det produkt der blev endorset? Fx en parfume, en sodavand, hårfarve el. Lign?

13) Hvis i husker en bestemt reklame bedre end andre, påvirker det jer så, når i står og skal købe det produkt? (Fx hvis i ved at Britney Spears endorser Pepsi cola, gør det en forskel?)

Hentyder til Meaning Transfer

14) Synes i, at den kendte "smitter af" på produktet?

15) Opfatter i produktet eller brandet anderles eller bedre, fordi den kendte er med?

Hentyder til Match-up

16) Synes i at der er en sammenhæng imellem produktet og den kendte, der reklamerer for det – eller synes i at der burde være det?

Hentyder til den værdi og symbolisme der ligger i henholdsvis den kendte og mærket – hvad vægter højest?

17) Kommer jeres holdninger til de her celebrity endorsement reklamer an på produktet eller brandet bag eller den kendte, der medvirker?

18) Plejer det at være mærket bag eller den kendte i reklamen, der falder mest i jeres smag? Hvilken af de to får jer mest til at have lyst til at tjekke en vare ud?

Hentyder til den værdi, der ligger i celebrity endorsement og vigtigheden af match-up

19) Hvis i tænker på en almindelig reklame, fx for noget tøj, med en anonym model og så sammenligner dette med en reklame med celebrity endorsement… Hvad forskel gør det at den kendte er med?

20) Får brugen af celebrity endorsement jer til at tænke noget specielt om produktet de endorser?

21) Er der så forskel på de ting én kendt udtrykker i forhold til en anden? (Fx hvad udtrykker Kanye West for Adidas, og hvad udtrykker Taylor Swift for Coca Cola Light? // Hvad udtrykker Brad Pitt for Chanel og hvad udtrykker Mark Wahlberg for Calvin Klein?)

Hentyder til spørgsmålet: skaber celebrity endorsement købsintentioner?

22) Skaber det højere værdi for produktet, når en kendt reklamerer for det?

23) Bliver det bedre, måske mere luksuriøst, mere lækkert, mere eksklusivt..? Sådan noget lignende?

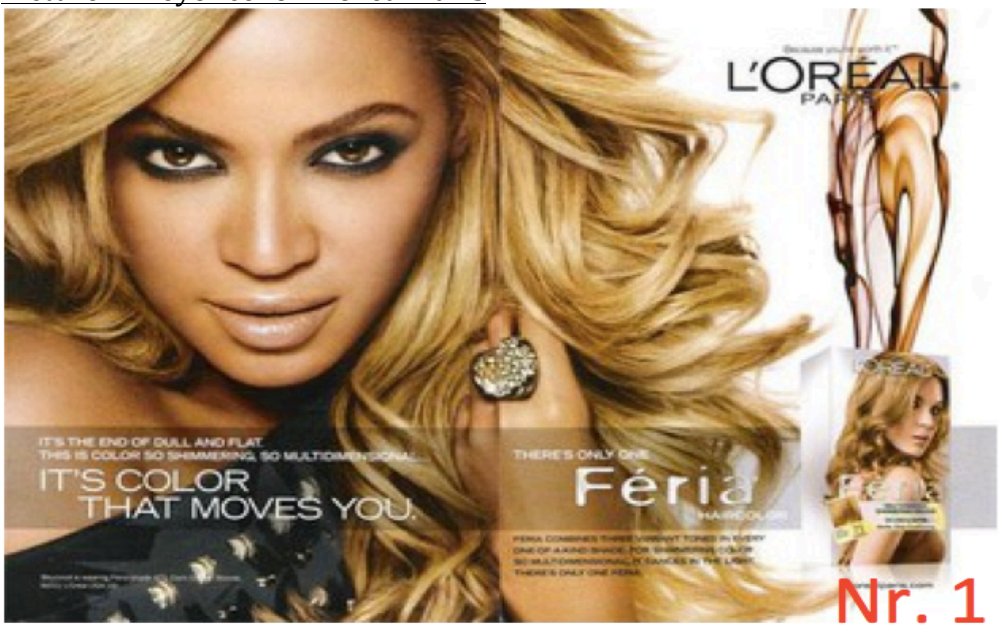
24) Kan en reklame med en kendt give jer lyst til at købe noget? Er det sket før?

25) Ville i sige, at de her reklamer hvor kendte medvirker og endorser visse produkter påvirker jeres måde og grunde til at købe ting?

26) Hvem er jeres yndlingsstjerne? Yndlingssanger eller –skuespiller? Hvad hvis de reklamerede for noget bestemt – en parfume fx? Ville i så være mere tilbøjelige til at tjekke den ud i butikken? Undersøge hvordan den duftede, hvordan den så ud og hvad den kostede?

Appendix III – Pictures for Teenage focus groups

Picture 1: Beyoncé for L'Oreal Paris



Picture 2: Pink for Cover Girl

Picture 3: Drake for Sprite

Nr. 3

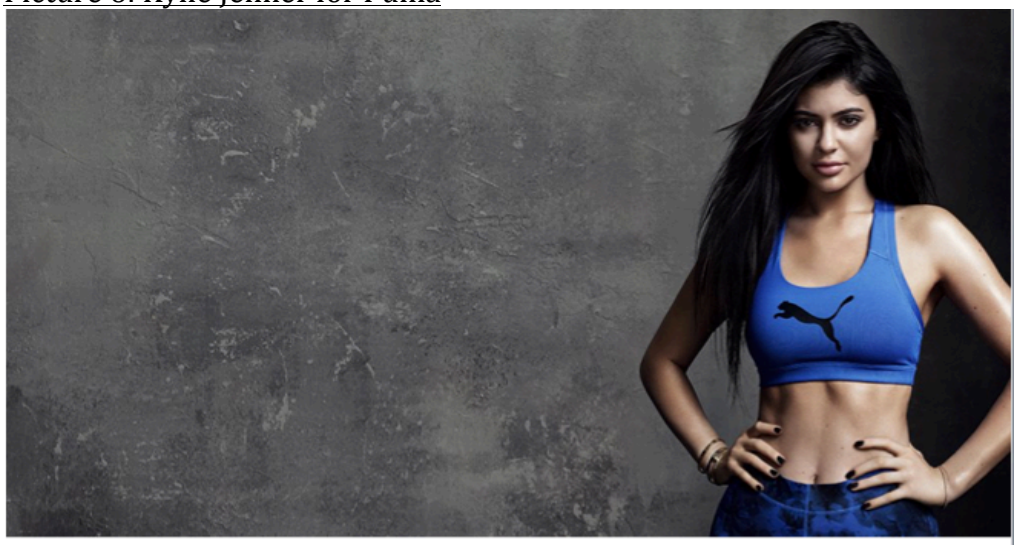
Picture 4: Taylor Swift for Coca Cola Light

Nr. 4

Picture 5: David Beckham for H&M

Nr. 5

Picture 6: Kylie Jenner for Puma

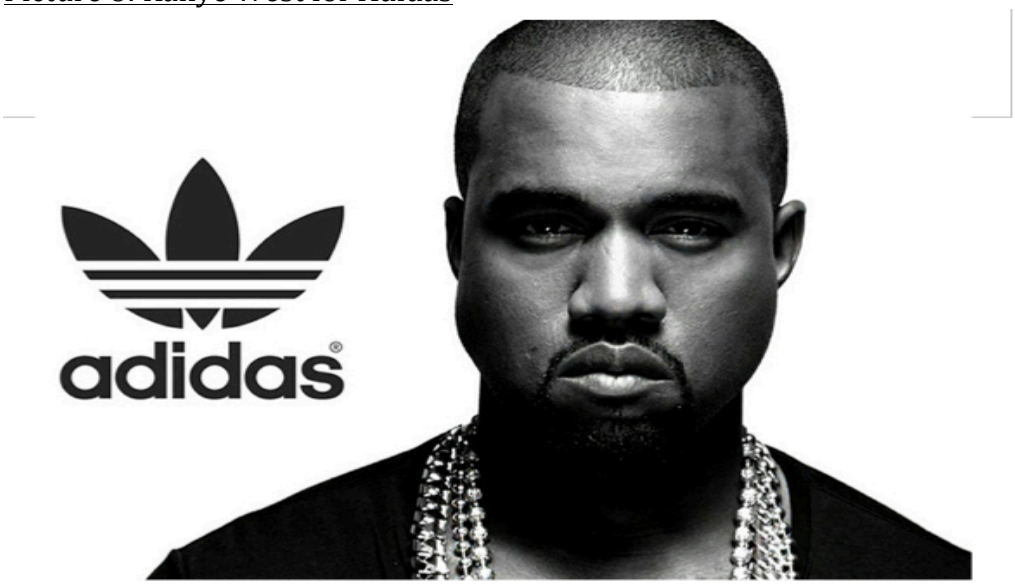


Nr. 6

Picture 7: Emma Stone for Revlon

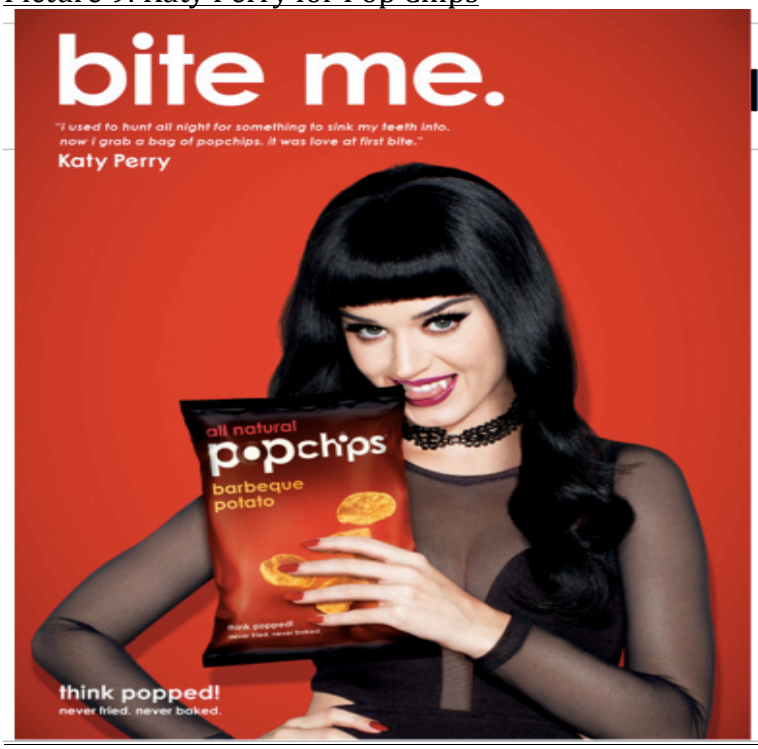
Nr. 7

Picture 8: Kanye West for Adidas



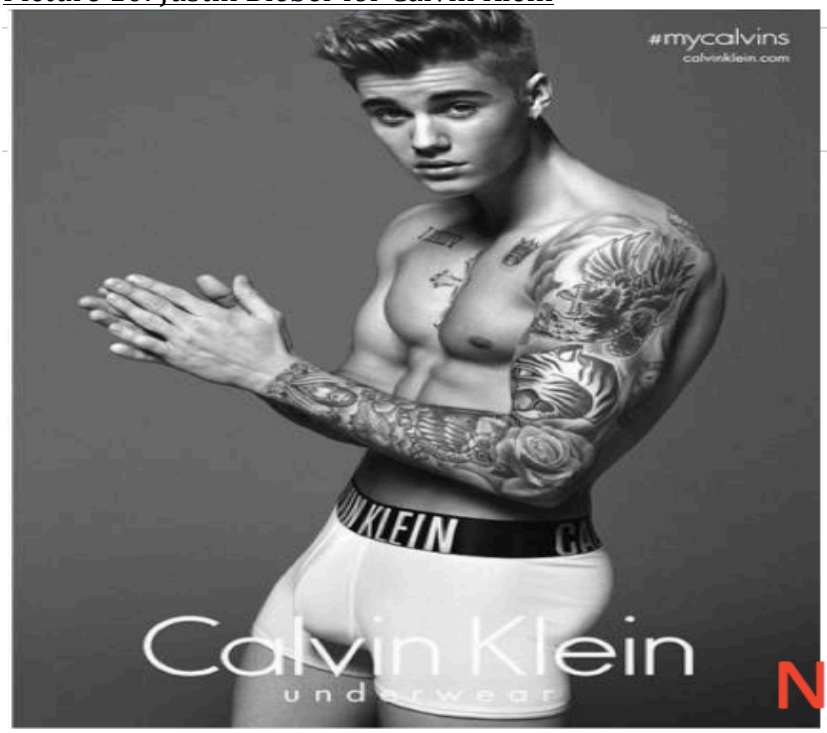
Nr. 8

Picture 9: Katy Perry for Pop Chips



Nr. 9

Picture 10: Justin Bieber for Calvin Klein



Nr. 10

Appendix IV – Pictures for Young Adult focus groups

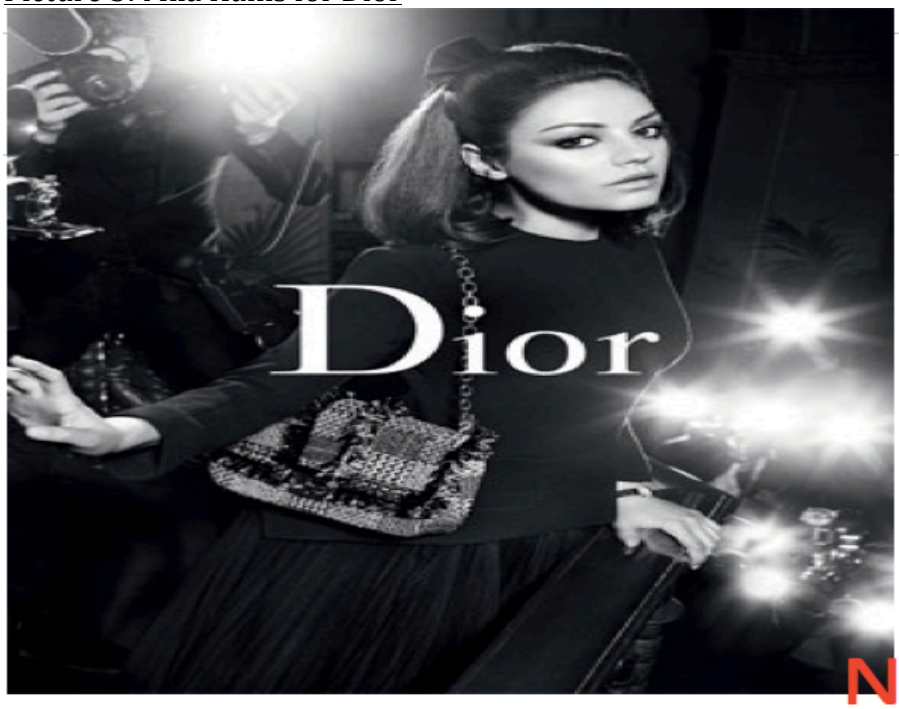
Picture 1: Julia Roberts for LancÔme Paris

Nr. 1

Picture 2: Tiger Woods for Nike

Nr. 2

Picture 3: Mila Kunis for Dior



Nr. 3

Picture 4: Roger Federer for Moët

Nr. 4

Picture 5: Jennifer Lopez for Gillette Venus

Nr. 5

Picture 6: Brad Pitt for Chanel

Nr. 6

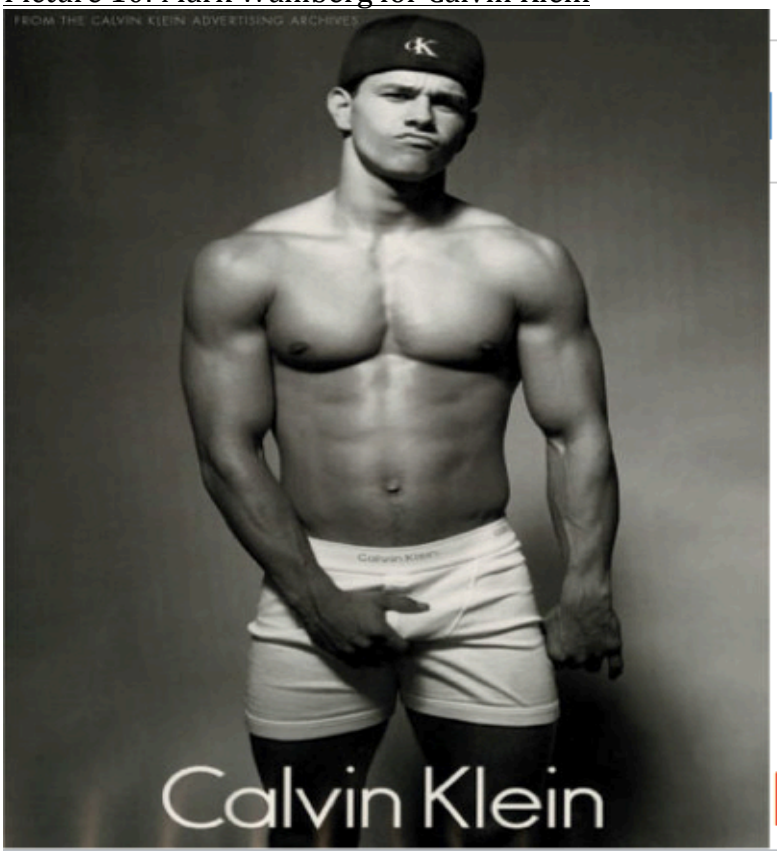
Picture 7: Jennifer Aniston for Glacéau Smart Water

Picture 8: Leonardo DiCaprio for Tag Heuer

Picture 9: Zooey Deschanel for Pantene Pro-V

Nr. 9

Picture 10: Mark Wahlberg for Calvin Klein



Nr. 10

Appendix V – Characteristics of participants

Focus Group 1: Teenagers, group 1

All focus group 1 participants attend Holbæk Private Realskole (here abbreviated as HPR). Kristian is my brother.

Name	Age	Location	Occupation
Kristian	15	Holbæk	8th grade at HPR
Luna	14	Holbæk	8th grade at HPR
Shomia	14	Holbæk	8th grade at HPR, works part time
Johan	14	Holbæk	8th grade at HPR
Emma	14	Holbæk	8th grade at HPR
Rasmus	14	Holbæk	8th grade at HPR
Patrick	15	Holbæk	8th grade at HPR

Focus Group 2: Teenagers, group 2

All focus group 2 participants attend Niels Brock Innovationsgymnasium (here abbreviated as NBI).

Name	Age	Location	Occupation
Natasha	16	København K	High school student, first year at NBI. Works part time
Sian	18	Dragør	High school student, first year at NBI
Jacob	17	Vallensbæk	High school student, first year at NBI

Focus Group 3: Young adults, group 1

All focus group 3 participants work at Bauhaus in Holbæk, all part time apart from Trine who normally works there fulltime

Name	**Age**	**Location**	**Occupation**
Sarah	23	Holbæk	Student, works part time
Patrick	27	Holbæk	Student, works part time
Trine	24	Holbæk	Works fulltime, but on maternity leave
Kevin	25	Valby	Student, works part time
Malene	23	Holbæk	Student, works part time

Focus Group 4: Young adults, group 2

All focus group 4 participants work part time at Bauhaus in Holbæk, apart from Mathilde and Lasse. Mathilde is my sister and Lasse is my brother in law.

Name	**Age**	**Location**	**Occupation**
Christian	23	Holbæk	Student, works part time
Maria	23	Albertslund	Student, works part time
Lean	24	Jyderup	Student, works part time
Mathilde	27	København NV	Works full time as a nurse
Lasse	24	København NV	Student, works part time

Appendix VI – Document for focus group participants

(In Danish as all focus group interviews were conducted in Danish)

Fokusgruppeinterview – billede øvelse

Navn: _____ Alder: _____

By du bor i: _____ Beskæftigelse: _____

Der vil nu blive vist 10 billeder med eksempler af celebrity endorsement.
Her bedes du markere hvorvidt du **godt** kan eller **ikke** kan lide det viste billede af et eksempel på celebrity endorsement. Dette gøres ved at sætte kryds på skalaen fra 1 – 5.
Skalaen vægtes således at **1 : Synes slet ikke om** og **5: Synes rigtig godt om**.

Billede 1: _____

1 5

Billede 2: _____

1 5

Billede 3: _____

1 5

Billede 4: _____

1 5

Billede 5: _____

1 5

Billede 6: _____

1 5

Billede 7: _____

1 5

Billede 8: _____

1 5

Billede 9: _____

1 5

Billede 10: _____

1 5

Appendix VII – Transcription and coding of Focus Group 1 interview

(In Danish, as the interview was conducted in Danish)

The focus group 1 participants were: Emma (henceforth referred to as E), Johan (J), Luna (L), Kristian (K), Patrick (P), Rasmus (R) and Shomia (S). I Thea, the interviewer, will be referred to as T.

T: ”Har alle udfyldt?”

Alle: ”Ja”

T: ”Okay, vi skal starte med at lave en billede øvelse, hvor i skal se på 10 forskellige billeder, og der skal i så udfylde undervejs på jeres sedler her. Som i kan se, er der sådan en skala for hvert af billederne og der skal i sætte kryds ud for 1 tallet, hvis i slet ikke synes godt om billedet, eller ud for 5 tallet, hvis i synes rigtig godt om. Og et sted i midten, hvad i nu end synes, hvor godt eller dårligt i synes om det billede, så sætter i bare kryds på skalaen dér”

J: ”Så vi skal bare sætte kryds ved 1 og 5?”

Alle: ”Nej”

T: ”Okay, så i kan også godt sætte kryds midt på skalaen, ikke? Hen af spektret… Okay, er i klar til billede øvelsen?”

Alle: ”Ja”

T: ”Okay, kan alle se computeren? Det handler om celebrity endorsement. Det vil sige, når kendte er med til at reklamere for produkter. Og lige nu handler det bare om, hvorvidt i kan lide det eller hvorvidt i ikke kan lide det. Så i vil se her 10 forskellige eksempler på billederne og der skal i så sætte kryds på jeres papir.
Det må i gerne gøre nu.
Er i klar til det næste?”

Alle: ”Ja, yes”

T: ”I må sige til, hvis i ikke kan se det. Klar?”

Alle: *Fniser og griner da de ser billede 3 i billede øvelsen*

T: ”Vi går videre.

Kan du se?
Og den næste.
Vi går videre.
Og den næste.
Og billede nr. 8.
Og billede 9.
Og det sidste billede."

Alle: *Fniser og griner da de ser billede 10 i billede øvelsen*

T: Godt, det var den første del. Nu skal vi snakke lidt om de valg i har lavet og lidt om celebrity endorsement, celebrity branding sådan helt generelt. Hvis vi starter med at tage udgangspunkt i papiret. Vi kan starte med dig Kristian, var der nogen af eksemplerne du rigtig godt kunne lide? Var der nogen, der scorede et klart 5 tal hos dig?"

K: "Ja. Adidas og Calvin Klein"

T: "Adidas og Calvin Klein?"

K: "Ja, og så lidt Puma"

T: "Hvorfor lige dem?"

K: "Det er sportsmærker og så fordi jeg selv går ret meget med dem. Og det andet, det er bare fordi det er sådan mærketøj"

T: "Så bare fordi du kan lide mærket?"

K: "Ja"

T: "Hvad med dig Rasmus?"

R: "Også Adidas og Puma og billede 8, jeg kan ikke lige huske hvad det var…"

T: "Kanye West, tror jeg, med Adidas"

R: "Nå ja…"

T: "Hvad med dig Emma?"

E: "Det er også noget af det samme jeg har gjort. Ja, og billede 10 også. Det er Calvin Klein"

T: "Og det er kun på grund af selve mærket, at i vælger at sætte det så højt?"

E: "Ja, mere fordi man kender det lidt mere end de andre."

T: "Ja. Hvad med dig Johan?"

J: ”Altså, nu har jeg ikke været oppe i det store 5 tal på de fleste af dem, men jeg synes da, at billede 6, jeg kan ikke helt huske den… Jeg synes, det var nok den jeg bedst… ”

T: ”Det var Kylie Jenner for Puma”

J: ”Ja, hun er… Ja… Det er nok den, hvor jeg har været mest i nærheden af 5 tallet”

T: ”Hvorfor det? Hvorfor lige den?”

J: ”Jamen, det er Puma”

T: ”Bare på grund af mærket?”

J: ”Yes”

T: ”Og hvad med dig Shomia?”

S: ”Ja, jeg har heller ikke rigtig nogen 5-taller, men altså, jeg har sat den midt i en masse. Som billede 1, og 5, 7, 8”

T: ”Hvad tror du, der skulle til, for at du havde sat et 5-tal?”

S: ”Jeg tror ikke, at man på en måde behøver kendisser til at reklamere med det. Så det er derfor jeg ikke sådan synes godt om, fx den med Katy Perry og chipsene, det var sådan lige… Nej, den kunne jeg ikke lide.”

T: ”Hvad med dig Luna?”

L: ”Jeg har også, ligesom Shomia, kun sat i midten, på 1 og 7 og 5”

T: ”Hvorfor har du ikke sat højere?”

L: ”Fordi, at jeg synes ikke at, fordi man ser, fx Kanye West ved siden af Adidas, så synes jeg slet ikke det fortæller noget om selve mærket, og det er jo ikke… Det er jo bare, altså jeg ved ikke hvordan man skal sige det, jeg synes bare ikke, at det var særlig godt, det var ikke særlig god reklame”

T: ”Hvad med dig?”

P: ”Jeg har sat et 5-tal ved billede 3, 5 og 8 og det var fordi, at jeg synes nogen af de andre billeder, de kunne godt blive for rodede, og så synes jeg, at de andre de brugte billedet samtidig med at det ikke blev for rodet”

T: ”Hvad for et fik den laveste score hos jer? Vi kan starte med dig Kristian”

K: ”2’eren, det er fordi jeg ikke rigtig kender noget til mærket og jeg er heller ikke fan af Pink, så…”

J: ”Jeg kan ikke huske billede 2”

Flere, samtidig: ”Pink, make-up”

T: ”Den med Cover Girl make-up. Hvad med dig Rasmus?”

R: ”Det var nummer 7”

T: ”Og hvorfor valgte du den som den laveste?”

R: Nu kan jeg ikke lige, hvad var det…”

T: ”Det var den her” *Viser dem billedet igen på computeren*

R: ”Nå ja, det var også fordi at jeg ikke er til farven pink og det nok ikke er noget vigtigt for mig”

T: ”Hvad med dig Emma?”

E: ”2 og 9”

T: ”9 var Katy Perry med chipsene og 2 var Pink igen. I kan ikke lide Pink? Hvorfor hader i Pink?”

Flere griner

J: ”Pink er en god farve”

Flere: ”Det er en sanger…”

J: ”Nåå, okay”

E: ”Jeg synes også bare, at det bliver sådan et lidt rodet billede”

T: ”Så selve udtrykket i reklamen…”

E: ”Ja, det var lidt mærkeligt, synes jeg”

T: ”Hvad med dig Johan, hvad for en har scoret lavest hos dig?”

J: ”Det var nok 10’eren. Den med Justin. Jeg synes med alle de der tatoveringer, så synes jeg, det gjorde ikke rigtigt, det viste ikke rigtigt hvad Calvin Klein stod for”

T: ”Okay, hvad med dig Shomia?”

S: ”Hos mig var det nummer 6”

T: ”Jeg tror, det var Kylie Jenner”

S: ”Ja, det… Jeg er ikke så vild med Kylie Jenner. Jeg synes, det er sådan forkert at bruge hende fordi at hun er sådan en reality stjerne, der er mange, der kigger på hende. Jeg synes bare, at det er forkert at bruge hende i stedet for, sådan, en anden måske…”

T: ”Hvad med dig?”

L: ”Altså, jeg har taget billede 3, 8 og 10”

T: ”3 var Drake, 8 var Kanye og 10 var Justin”

L: ”Ja, det er fordi jeg synes ikke, at fx Drake og Kanye, jeg synes ikke, at – altså det kan godt være, at de er stjerner og sådan noget – men jeg synes ikke, at de reklamerer for produktet. Og den sidste med Justin Bieber den var meget photoshoppet endte det med, jeg fandt ud af. Så jeg synes, det er sådan lidt, at man skal photoshoppe én som i virkeligheden måske er okay, for virkelig at skulle følge et kropsideal, sådan så man vil købe deres produkt. Det synes jeg er sådan lidt for meget”

T: ”Hvad med dig?”

P: ”Billede 9 og 7, jeg kan ikke huske hvad de var”

T: ”9 var Katy Perry og 7 var Emma Stone for make-up”

P: ”Den der den relaterer ikke rigtigt til mig”

T: ”Det er bare fordi, det ikke er så meget et produkt for dig?”

P: ”Ja”

T: ”Ja. Okay. Kendte i til celebrity branding eller celebrity endorsement før i dag? Er det noget i kan huske, at i har haft set før?”

Alle: ”Ja”

T: ”Hvor har i primært haft set det henne?”

E: ”Sportstøj. Altså sådan, hvis der fx med fodboldsko og sådan noget, så får de jo også Messi og Ronaldo til at gå med og sådan noget”

T: ”Hvad synes i om celebrity branding? Sådan helt generelt, når i ser en reklame, hvor der er en kendt med, hvad tænker i så? Hvis vi starter med dig, Kristian?”

K: ”Ja, jeg synes, det er dårligt. Jeg synes ikke, at man skal bruge kendte for ligesom at få solgt et produkt”

T: ”Hvorfor ikke det?”

K: ”Jeg synes, altså, fordi, jeg synes, at det er lidt mærkeligt, at det kan ændre på ens meninger om produktet. Hvis nu produktet er dårligt og så du køber det fordi du har set Justin Bieber er med på det. Ja…”

T: ”Kan det gøre det?”

K: ”*Med nogen kan det*. Jeg vil ikke sige, at jeg køber det fordi jeg har set en eller anden kendt, sådan, gå med det, så…”

T: ”Hvad tænker i andre, når i ser en reklame med en kendt?”

J: ”Jeg tænker ikke rigtigt over det. Altså, ikke før… Jeg tænker ikke rigtig over hvem der går med det i reklamen eller noget i den stil”

T: ”Nej..?”

S: ”Det er jeg også ret ligeglad med”

R: ”Jeg tænker bare at mærket det måske er lidt dårligt, hvis det har brug for kendte til det”

T: ”Du synes, det siger noget dårligt om mærket, hvis det får kendte til at…?”

R: ”Ja, hvis de ikke kan… Hvis de har brug for kendte til det”

E: ”Jeg synes også, at mærket det skulle sådan kunne sælge sig selv, i stedet for at man skulle have kendte til at sælge det”

T: Okay. Kan i nævne nogen eksempler på celebrity branding i har haft set udover dem vi lige har kigget på?”

E: ”Fodboldstøvler?”

S: ”Ja, de der fodboldsko”

E: ”Ja, og Karrito”

R: ”Adidas…”

T: ”Hvad?”

E: ”Sådan noget skiundertøj og løbetøj og sådan noget”

T: ”Er der nogen, du kan huske Kristian?”

P: ”Der er Mikkel Hansen for Hummel. Dem der, hvad hedder det nu, Adidas fodboldstøvler”

T: ”Mikkel Hansen har også reklameret for Head & Shoulders, det der skælshampoo, har i set det?”

Flere, samtidig: ”Ja”

L: ”Der er sådan mange kvindelige kendisser, som reklamerer for fx parfumer og make-up og sådan noget”

S: ”Ja, make-up og sådan noget”

T: ”Kan i nævne nogen eksempler i kan huske?”

L: ”Ja, altså, der var mange”

S: ”Der er rigtig mange”

L: ”Ja altså fx var der jo en med Beyoncé og hun har været med i mange andre ting”

E: ”Og Katy Perry…”

L: ”Og Katy Perry også, ja”

E: ”Og Justin Bieber”

T: ”Hvad synes I det gør for en reklame, når der er en kendt med? Hvad forskel gør det, at det er en kendt, der er med?”

R: ”At det er én man kender”

J: ”Måske man følger lidt mere med i reklamen end man plejer at gøre”

L: ”Måske en man ser op til”

T: ”Hvad gør det, at det er én man kender? Bider man så mere mærke i det?”

R: ”*Ja, fordi så kan man, fordi personen man kender har gået med det, eller har brugt det, så kan man måske selv komme til at bruge det*”

T: ”Bliver i mere interesserede i reklamen, når det er en kendt, der er med?”

Flere, samtidig: ”Nej”

J: ”Nu ser jeg jo ikke så meget fjernsyn, så…”
R: ”Der er stadig reklamer på Youtube”

J: ”Ja ja, dem springer man bare over”

R: ”Ja, det gør jeg også”

T: ”Hvad effekt synes i det har, at det er en kendt, der er med?”

K: ”Det får nok bare, for mig får det mig nok bare til at blive på den der reklame sådan 2 sekunder ekstra”

Flere, samtidig: ”Ja”

T: ”Så, kunne man godt kalde det, at det er sådan lidt ”blikfang”? Sådan, at det får en til sådan at blive ved med at kigge på det? Blive der lidt længere”

Alle, samtidig: ”Ja”

T: ”Hvad synes i, der gør en reklame god? Nu siger i, at det godt kan være negativt, at der er kendte med, hvad gør så en reklame god? Hvad skal der til, for at i husker den bagefter?”

E: ”Måske, at der sker et eller andet ekstraordinært, altså. Eller at de måske har sat det op på en ny måde. Hvis de fremstiller tøjet på en ny måde. Fremviser hedder det!”

L: ”Ja også, altså jeg husker ikke sådan rigtigt reklamer, men jeg synes for tiden, der har der været meget med at bruge forskellige slags modeller til tøj. Fx plus size modeller og altså, det kan man ikke rigtig sige, fx har der været meget debat om…”

T: ”Hvad?”

J: ”Lambi, den husker jeg”

R: ”Ej, den kan jeg også huske”

L: ”Hvad er det?”

R: ”Lambi, det er det der toiletpapir”

L: ”Jamen hvad er der med den?”

J: ”Det er et lam, der… Altså så er der forskellige scener, hvor der fx er et barn eller sådan noget, der…”

L: ”Nåå, det”

J: ”Så kommer det hen med toiletpapir”

R: ”Ej, den er god”

T: ”Men nu nævnte i før nogen af de ting i godt kunne huske, i kunne bl.a. huske, at der var mange kvindelige kendte, der reklamerer for make-up og parfume og sådan noget. Ville i sige,

at det, der er en kendt med, en celebrity, celebrity endorsement, det får jer til at huske reklamen bedre bagefter?"

L: "Det tror jeg også kommer lidt an på hvordan det har været opstillet og hvem det har været og sådan noget"

T: "Kommer det også an på den kendte, der er med?"

S: "Altså, jeg kan fx huske en med Katy Perry, hvor hun prøver at reklamere for sin parfume. Det var sådan, hvor hun var dronning. Og så var der sådan en dolk og alt muligt. Fordi hun skulle være sådan en rigtig dronning. Jeg kan huske sådan en af hendes parfumer, jeg ved ikke hvorfor, det var bare helt anderledes at se. Det var fuldkommen anderledes at se"

L: "Ja, der er også den der med Kanye West, eller Drake. Jeg synes, den var lidt åndssvag. Jeg tror også på den måde, at jeg kommer til at huske den bedre i stedet for den med fx Beyoncé, fordi det er bare sådan en helt almindelig reklame, i stedet for bare at tage en kendt og så sætte mærket ved siden af. Det synes jeg bare ikke er at reklamere for, hvad det nu end er"

T: "Har i nogensinde haft købt ting pga. I har haft set det i en reklame?"

Flere, samtidig: "Næ.."

J: "Kun Lambi, det er den eneste, jeg kan ikke nævne andre"

T: "Jeg tror aldrig du selv har købt Lambi"

J: "Min mor har købt det, fordi jeg sagde hun skulle købe det!"

T: "Har i aldrig sådan oplevet at se noget i fjernsynet, ikke nødvendigvis noget hvor kendte har været med, men hvor det har, sådan, skabt interesse for jer, hvor i så har haft lyst til at købe det og så til sidst har fået nogen til at købe det til jer, eller i selv har gjort det?"

R: "Det har jeg faktisk prøvet før. Fodboldstøvler, men så så jeg først reklamen bagefter"

T: "Hvad med jer andre, er der ikke nogen af jer, der har prøvet det?"

E: "Jo, men det er måske mere med mad"

R: "Just-eat"

J: "Sådan noget Bilka mad"

Flere, samtidig: "Nej"

R: "Bilka ligger langt væk"

T: ”Men så, er i enige i, at det godt kan skabe interesse, sådan når man ser en reklame for noget, så kan man godt få lyst til at købe det efterfølgende?”

Flere, samtidig: ”Ja”

T: ”Har i nogensinde haft gjort det med celebrity endorsement? Fx når i har set en reklame i fjernsynet for hårfarve eller for en parfume, eller, der er rigtig mange af de der reklamer med fx Eva Longoria og Jennifer Lopez og sådan noget, som er talspersoner for Max Factor, sådan en masse forskellig make-up. Har i nogensinde prøvet at i så får lyst til at købe det bagefter?”

S: ”Nej”

L: ”Altså, fx hvis man snakker make-up, så synes jeg mere man ser youtubere, og så får de kendisser i de videoer til at reklamere for det. Altså, hvor man sådan hører feedback på produktet. Men ikke bare ved at se en reklame på fx en video…”

T: ”Hvis i husker en bestemt reklame bedre end andre, og lad os tage Lambi eksemplet, når i så står nede foran varerne i supermarkedet, kan det så få jer til at være mere tilbøjelige til at vælge en vare over en anden? Den som i husker bedre end den anden?”

Flere, samtidig: ”Ja”

T: ”Hvad spiller mere ind, når i står i situationen og i vægter de to varer op mod hinanden? Hvad spiller så mere ind andet end, okay i husker den ene..?”

E: ”Pris”

S: ”Pris…”

R: ”Lambi er ret dyrt”

J: ”Men det er godt”

T: ”Det er luksus toiletpapir.
Når der så er en kendt med i en reklame, synes i så, at den kendte smitter af på produktet? Siger den kendte noget om produktet? Er der en eller anden sammenligning imellem dem?”

P: ”Det kommer vel an på om de har været med til at give et præg på produktet. Fx Kanye West sko, det er jo ham selv, der har designet dem. Men hvis det bare er cola eller pepsi, som fx Kyrie Irving og sådan nogen, de laver for… De har jo ikke været med til at lave det.”

T: ”Så det synes du, der er mere sammenhæng, når de har været med til at designe noget, eller… Hvad synes i andre?”

Flere, samtidig: ”Ja”

E: ”De har fået lov til at have en finger med i spillet”

T: "I synes ikke, at, fx med Kanye West og Adidas eksemplet… Når i ser Kanye West i sammenhæng med Adidas, giver hans persona, han er jo sådan typisk opfattet som at være ret cool, han er jo rapper og, sådan, har et fedt image, og alt det der. Synes i ikke, at det så spejler tilbage på Adidas mærket, eller er der ikke rigtig nogen sammenhæng i det?"

L: "Mhm"

T: "Det er to separate enheder?"

Flere, samtidig: "Ja"

T: "Opfatter i produktet eller brandet anderledes, eller bedre eller værre, fordi den kendte er med i en reklame?"

J: "Næh"

S: "Jeg har slet ikke tænkt over det"

E: "Jeg tror måske lidt, at man sådan, fx med fodboldsko, så tror jeg, at hvis man sådan ser Ronaldo gå med dem, så tror jeg da, at man tænker over det. Man tænker, at det nok er nogen gode sko at spille i, eller sådan. Jeg ved det ikke, jeg spiller ikke fodbold"

R: "Eller bare, at de har givet ham mange penge"

S: "Jeg tænker slet ikke over sådan noget. Jeg ser bare Ronaldo og tænker, nå det er Ronaldo. Jeg tænker ikke mere over det"

J: "Ja, det er nok det samme for mig"

T: "Synes i at der er sammenhæng imellem produktet og den kendte, eller synes i at der bør være det? Fx som med det eksempel med Ronaldo og fodboldstøvler. Der er jo en meget naturlig sammenhæng fordi han er fodboldspiller, men hvis Kylie Jenner står og reklamerer for et par fodboldstøvler… Synes i at det er bedre, når der sådan er sammenhæng imellem den kendte og…"

Alle, samtidig: "**Ja**"

J: "**Med sammenhæng bliver det bedre**"

R: "**Så ved man personen er god…**"

T: "Hvorfor det, hvad betyder det?"

J: "Fordi, **hvis der er en fodboldspiller, der spiller med fx Adidas, så tænker man, at det nok er nogen gode sko, fordi han er god**. På den måde"

Flere, samtidig: "Ja"

T: ”Fordi han selv bruger dem…?”

E: ”Han er ekspert og måske bruger det selv”

T: ”Ja, hvad synes du Kristian? Du er meget stille”

K: ”Det samme”

T: ”Bare det samme?”

K: ”Ja”

T: ”Men de holdninger som i så har til celebrity endorsement, kommer de an på produktet, der bliver reklameret for eller det brand, der står bag det, eller den kendte, der medvirker?”

S: ”Altså, det er nok produktet, tænker jeg, og så også brandet”

T: ”Det er primært sådan produktet, der bestemmer hvad i synes om reklamen?”

R: ”Så man ved om det er god kvalitet”

L: ”Altså, det eksempel du kom med, hvis Kylie Jenner fx stod med et par fodboldstøvler, så ville jeg jo… Så ville det nok være kendissen, der var sådan, det der fik mig til at tænke, ”hvad”. Fremfor hvis jeg… Altså, jeg ved det ikke helt, men det er nok bare det mest.”

T: ”Plejer det at være mærket bag en reklame eller den kendte i reklamen, der får det til at falde i jeres smag, eller der får jer til at bide mærke i det?”

S: ”**Mærket**”

Flere, samtidig: ”**Ja**”

T: ”Hvilken af de to giver jer mest lyst til at tjekke et eller anden produkt ud? Fx et par fodboldstøvler. Er det så fordi Christiano Ronaldo har haft dem på i en reklame, eller er det fordi, at det er Adidas, eller hvad det nu er?”

R: ”**Jeg går mest efter mærket**”

Flere, samtidig: ”**Ja**”

T: ”Okay, hvis i tænker på en almindelig reklame, fx en tøjreklame eller sådan noget, med en eller anden anonym model, vi ved ikke hvem det er, og så sammenligner det med en reklame, hvor en kendt står og reklamerer for produktet. Hvad forskel gør det så, at det er den kendte i forhold til den anonyme model?”

R: ”**Så ved man, fx hvis det er en, der reklamerer for fodboldstøvler, og det så er Ronaldo, der er der, så ved man, at han har styr på hvad han vælger af sådan nogen ting. Så man ved, at det er godt**”

T: ”Okay. Hvad siger i andre? Ikke så meget…”

Flere, samtidig: ”Nej”

E: ”Jeg ved det ikke”

T: ”Får brugen af celebrity endorsement jer til at tænke noget specielt om det produkt, de endorser? Bliver det værre eller bedre af det?”

E: ”Det kommer an på reklamen, jo”

J: ”Hvad de viser i reklamen…”

Flere, samtidig: ”Ja”

T: ”Er der forskel på det som én kendt udtrykker og det en anden gør? Fx hvad udtrykker Kanye West for Adidas og hvad udtrykker Taylor Swift for Coca Cola Light? Kan i prøve at sætte nogen ord på det? Hvad ville du sige, at Kanye West han udtrykker, når han bliver sat ved siden af Adidas mærket?”

K: ”Han ville nok vise, at det er ligesom, sporty, eller…”

T: ”Synes du Kanye West er sporty?”

K: ”Nej, nej. Altså, det er ligesom, ja, altså der er mange, der godt kan lide Kanye West, så det er sikkert for, at dem der kan lide ham skal købe det”

T: ”Men hvad… Hvordan er Kanye West’s persona? Hvordan bliver han opfattet? Hvad ville i andre sige? Hvordan er hans image, hvad er han kendt for?”

R: ”Hans musik”

Flere, samtidig: ”Ja”

E: ”Og så også, hvad hedder sådan noget, altså at han er i familie med dem han er i familie med”

Flere, samtidig: ”Ja, Kim Kardashian”

T: ”Men han har sådan et specielt image. Han er sådan lidt ’bad boy’, han er lidt skør, han er lidt sej, han er lidt cool. Hvad er Taylor Swift så i forhold til? Hvad for nogen ord ville i sætte på Taylor Swift?”

J: ”Sanger? Jeg ved det ikke”

L: ”Altså, hun virker lidt mere sød i det måske”

Flere, samtidig: ”Ja”

T: ”Synes i så ikke også, at det giver en anden fornemmelse til den reklame, de så er med i?”

Flere, samtidig: ”Jo”

T: ”Det ville måske virke lidt mere malplaceret, hvis Kanye West stod og reklamerede for Coca Cola Light, en sodavand som primært er henvendt til kvinder. Er i ikke enige i, at, sådan, deres image og den person, som den kendte er, det gør en forskel for den reklame, de er med i?”

Alle, samtidig: ”Jo”

T: ”Synes i, at det skaber højere værdi for produktet, når en kendt er med til at reklamere for det?”

Flere, samtidig: ”Nej”

T: ”Hvorfor ikke?”

K: ”Altså jeg… Ifølge mig, så får jeg ikke mere trang til at købe det fordi, der er en, der er med, så jeg forstår ikke, hvis det sådan bliver dyrere, fordi der er en, der er med. Det… Nej”

T: ”Hvad tænker i andre?”

S: ”Altså produktet har vel den samme værdi stadigvæk…”

L: ”Ja, det tænker jeg også”

S: ”Den bliver ikke bedre af at Kanye West gør noget ved Adidas, så synes jeg ikke han gør det bedre. Det er stadigvæk bare det samme produkt, jo”

L: ”Det er samme tøj og sådan…”

R: ”Men der er jo også hans sko, de er jo fx meget dyrere end fx noget af det Adidas plejede at lave”

K: ”Ja”

P: ”Ultra Boost er jo den samme sko, det er bare et andet design. Det er det samme, der ligger i den, men du giver 200 kr. mere fra start for en Kanye West sko”

T: ”Så det bliver ikke bedre, det bliver ikke sådan mere luksuriøst, bare fordi en kendt har noget med det at gøre?”

Alle, samtidig: "Nej"

T: "Kan en reklame med en kendt give jer lyst til at købe noget, når i ser det?"

Flere: "Nej"

R: "*Nogen gange, men det er bare ikke altid, at jeg har pengene til det*"

T: "Kan du give et eksempel?"

R: "Ja, fx hvis der er sko, jeg ser, som reklamer, *så kan det godt være jeg får lyst til at købe dem*, men at jeg ikke har råd til det"

T: "Ville i sige, at de her reklamer, hvor kendte de så medvirker, og der er jo mange forskellige slags – både dem der bliver trykt i blade, dem der er på Youtube og dem der er i tv og sådan noget – men hvor de endorser de her forskellige produkter, påvirker det jeres måde og jeres grunde til at købe ting på? Altså sådan når i står og overvejer imellem de forskellige, hvis i fx skal ud og købe et par sko, kan det her så være med til at påvirke jer til hvad for en sko i vælger i sidste ende?"

Shomia og Luna: "Det tror jeg ikke"

T: "Hvorfor ikke det?"

S: "Fordi at…"

L: "*Altså jeg tror jeg tænker mere over det, hvis jeg fx ser en kendis gå i det*, men så snart de er stillet op i en reklame, så ved man jo, at så er det jo ikke nødvendigvis fordi de går i de sko fx. Så jeg tror mere, det er sådan, det er det, der påvirker det. Jeg tror ikke, det er det, bare fordi, der er… Kylie Jenner hun reklamerer for Puma, at jeg så får lyst til at købe det"

T: "Hvem er jeres yndlingsstjerne? Ud fra de eksempler vi så før, en af samme kaliber. Hvem kan i bedst lide?"

E: "Altså må det også gerne være danskere?"

T: "Ja ja, det må være lige hvem det skulle være. Skal vi starte med dig Kristian? Hvem er din?"

K: "Jeg har ikke rigtig nogen, altså sådan generelt"

T: "Nå, hvad med dig?"

R: "Jeg ved det ikke"

T: "Hvad med dig Emma, du må have en"

E: "Ja, Patrick Nielsen"

R: ”Ja, jeg vidste det”

T: ”Hvem er det?”

E: ”Han er en professionel bokser”

T: ”Hvad med dig Johan, har du én?”

J: ”Der er så mange. Jeg har ikke sådan rigtig nogen, jeg ser op til. Jeg ser op til mig selv, men… Så…”

T: ”Der er ikke sådan en skuespiller eller en sanger eller en sportsstjerne eller sådan noget, som i synes specielt godt om?”

R: ”Jo”

L: ”Der er jo flere end en”

S: ”Det tænker jeg også”

T: ”I må gerne nævne nogen flere”

L: ”Altså som reklamerer for ting og sådan noget?”

T: ”Ikke nødvendigvis, bare en i godt kan lide. Fx, jeg kan rigtig godt lide Mariah Carey, hvem kan i godt lide? Hvad med dig Shomia, er der en, du godt kan lide?”

S: ”Altså, der er nogen amerikanske skuespillere jeg synes bedre om end andre”

T: ”Hvem for eksempel?”

S: ”Altså, der er rigtig, rigtig mange. Altså, ja…”

E: ”Mikkel Hansen”

S: ”Jo, men det er ikke fordi jeg sådan…”

L: ”Ser op til ham”

S: ”Nej. Det gør jeg ikke”

T: ”Har du en?”

L: ”Altså, hvis man fx snakker skuespillere, så er der, så kan jeg fx godt lide Jennifer Aniston eller Benedict Cumberbatch, men det er måske fordi de har været med i nogen serier, som jeg har set, som jeg godt kunne lide. Og sangere, der er der ikke rigtig nogen. Der hører jeg meget forskelligt”

T: ”Hvad med dig, er der en du specielt godt kan lide?”

P: ”Ja, jeg kan godt lide Drake”

T: ”Gør det så en forskel, når de er med i nogen reklamer i ser?”

E: ”Ja, det tror jeg”

T: ”Hvordan det?”

E: ”**Det er nok fordi, det er jo nogen man ser op til lidt**. Og så, det ved jeg ikke, ikke fordi man vil købe det samme tøj som dem, men det gør da nok et indtryk på én, at de går efter sådan noget”

T: ”Hvad med dig, hvad hvis Jennifer Anistion var med til at reklamere for…?”

L: ”Jamen altså, det er ikke, fordi hun er min favorit, det er bare fordi hun er en skuespiller jeg godt kan lide…”

T: ”Nej nej”

L: ”Men altså, jeg tror, at jeg ville tænke, ’nå, det er hende’, og så var det det. Jeg tror ikke at jeg ville tænke ’uh, så skal jeg købe det, fordi hun er med på den’.”

T: ”Ville du lægge lidt mere mærke til reklamen, måske?”

L: ”Det tror jeg”

T: ”Hvad med dig Patrick?”

P: ”Altså, man kan jo lidt sige, at de er med til at lave moden, de kendte jo. Hvad de går i, så er der jo flere, der køber det. **Så det har jo stadig en lille indflydelse på**… Hvad de går i”

T: ”Det var simpelthen det, jeg har ikke flere spørgsmål. Tusind tak for at i gad at hjælpe mig”

Appendix VIII – Transcription and coding of Focus Group 2 interview

(In Danish, as the interview was conducted in Danish)

The focus group 2 participants were: Jacob (henceforth referred to as J), Natasha (N) and Sian (S). I Thea, the interviewer, will be referred to as T.

T: ”Jeg optager det her på min telefon, så jeg kan huske hvad i har svaret”

J: ”Ja, det er bare i orden”

T: ”Jamen, det handler om celebrity endorsement, når kendte er med til at reklamere for produkter og er med i reklamerne. Og det første vi skal lave, det er en billede øvelse her, hvor i skal se på 10 forskellige billeder, jeg viser jer her på computeren, og så skal i sætte kryds på skalaen ud for hvert billede. 1 betyder at i slet ikke synes godt om billedet eller reklamen og 5 betyder, at i synes rigtig godt om”

J: ”Okay”

T: ”Og, ja, i kan sagtens sætte hen af skalaen, ikke kun ved 1 og 5. Det var der nogen, der ikke forstod i det andet interview, jeg lavede”

N: ”Okay”

T: ”Okay, er i klar til det første billede?”

J: ”Yes”

T: ”Og det næste. Og billede 3. Og billede 4”

J: ”Er der mere på næste side også? Nå, så har jeg fået to”

T: ”Billede nummer 5. Og billede 6”

S: ”Puma”

T: ”Og næste. Billede nummer 7, eller var det 8?”

J og N: ”Det var 8”

T: ”Er i klar til det næste?”

J: ”Yes”

T: ”Og det sidste. Ja. Det var første del”

J: ”Yes”

T: ”Så nu har i set 10 forskellige eksempler på celebrity endorsement og jeg har bedt jer om at tage stilling til hvad for nogen af eksemplerne i kunne lide og hvad for nogen i ikke kan. Og så er det nu meningen at vi skal have en samtale om det, en diskussion, hvor vi snakker om, hvad i kunne lide og hvad i ikke kunne, og hvorfor. Og jeg vil rigtig gerne høre om jeres holdninger til celebrity endorsement helt generelt og ja, hvis i har nogen spørgsmål undervejs, så siger i bare til”

J: ”Ja”

T: ”Ja, lad os starte med at tage udgangspunkt i øvelsen vi lige har lavet”

J: ”Ja”

T: ”Var der nogen af eksemplerne i rigtig godt kunne lide? Er der nogen af dem, der har fået et klart 5 tal eller tæt på hos nogen af jer?”

J: ”Fx den med Drake, den kunne jeg godt lide. Og billede nummer 3 kan jeg ikke lige helt huske, hvad det var…”

T: ”Det var… Billede nummer 3 det var Drake”

J: ”Nå ja, og så billede nummer 8, også”

T: ”Det var Kanye West”

J: ”Ja”

S: ”Jeg satte ret højt ved billede nummer 6”

J: ”Ja, det har jeg faktisk også”

T: ”Billede nummer 6 kunne i godt lide? Det var Kylie Jenner for Puma”

J: ”Ja”

N: ”Det var jeg ikke så vild med”

T: ”Nej? Hvorfor?”

N: ”Jamen jeg ved ikke, jeg synes bare det så så redigeret ud. Altså, man kunne virkelig godt se på hendes krop, at den var redigeret”

J: ”Man kunne måske også…”

N: ”Så jeg synes ikke… Det gav bare ikke et godt indblik i, hvem hun var som person. Så jeg synes ikke det var særlig fedt”

T: ”Hvad for nogen har du sat tæt på 5 ved?”

N: ”Det var det der med Drake. **Det var fordi, jeg bare synes, den var så komisk. Det der med at de havde skrevet nogen af hans sangtekster på de der…**”

J: ”På de der sodavandsdåser dér”

N: ”**Ja, det synes jeg var meget fedt**”

J: ”**Meget kreativt på en måde**, hvis man kan sige det sådan”

N: ”Ja”

S: ”Jeg satte i hvert fald meget lavt på billede nummer 10. Jeg tror det var den med…”

T: ”Det var Justin Bieber”

N: ”Det gjorde jeg også”

J: ”Ja det… Det er jo bare for lidt at vise sig frem, tænker jeg måske. Det minder, synes jeg lidt”

S: ”Jeg synes det er lidt for…”

J: ”Den er også redigeret!”

N: ”Jamen det er jo kommet frem, at det var redigeret”

S: ”Jamen jeg synes også bare, at billedet var lidt for meget”

N: ”Ja”

T: ”Er det det, der har scoret lavest hos jer?”

J: ”Ej, det var nummer 2 for mig, tror jeg”

S: ”Det eller billede 8. Men den er sat længere nede end billede 8”

T: ”Pink for Cover Girl make-up”

J: ”Det synes jeg bare, jeg synes bare det så lidt underligt ud på en måde. Fx med farverne og den, det hun har der, jeg synes bare ikke… Det er jo ikke noget jeg kigger efter normalt, vel? Men altså jeg synes bare, at det ser sådan lidt rodet ud. Hvis man kan sige det sådan”
S: ”Jeg satte den sådan lidt til, lidt længere mod 1, men sådan omkring i midten”

T: ”Ja?”

S: ”Men det er mest fordi, at billedet, det rører mig ikke rigtigt. Altså det var bare sådan, jeg synes bare det var lidt for meget make-up”

J: ”Ja, det har ikke rigtig sådan en stor betydning for os som drenge. Altså, det er jo ikke noget vi bruger det der”

T: ”Nej”

J: ”Så det var sådan lidt… Det er måske lidt derfor, jeg har sat den lavt”

N: ”**Altså, jeg synes det var fint nok. Altså fordi det indikerer meget hvem det er hun er som person og sådan noget. Man kan godt se, at det er Pink, det der med masser make-up og farve og… Sådan lidt punker-agtig. Så det synes jeg egentlig var fint nok**”

T: ”Ja. Kendte i godt til celebrity endorsement og celebrity branding før i dag?”

Alle, samtidig: ”Ja”

T: ”Er det noget i kan huske, i har haft set før?”

J: ”Altså, ja jeg har haft set det før, sådan i fjernsynet og sådan hvor de agerer i de reklamer der, ikke?”

T: ”Hvor synes i, at i primært ser det? Er det sådan primært tv reklamer, eller er det i blade, eller…”

J: ”Ja altså, sådan noget som tøjreklamer. Det synes jeg også , hvor man ser celebrities medvirke, ligesom vi så David Beckham i H&M eller i andre reklamer fx”

N: ”Ja. Ja eller sportstøj”

J: ”Ja”

N: ”Især sportstøj i hvert fald”

J: ”Usain Bolt ser man også i… På InterSport tit”

N: ”Der ser du jo også Kylie og Kyrie og The Weeknd og… for Puma”

S: ”Jeg synes ikke jeg ser reklamer… Jeg ser ikke rigtig tv, jeg ligger ikke rigtig mærke til det…”

J: ”Man ser jo også i forhold til basketball, man ser jo tit, der har de hver en sponsor, som de reklamerer meget for”

T: ”Ja”

J: "Ligesom, fx en der hedder Stephen Curry. Han reklamerer meget for det der, der hedder Under Amor. Så de har alle sammen en sponsoraftale, kan man sige, med sko, ikke?"

T: "Ja. Sådan helt generelt, når i tænker på celebrity endorsement, hvad synes i så om det? Når i ser en reklame med en kendt i, hvad tænker i så?"

J: "**Altså, jeg synes, det er fint nok**. Altså, for det er jo på en måde… *Hvis en celebrity gør det, så føler man også trang til at andre gør det, eller at så føler man selv trang til at man også selv kan gøre det*"

S: "Ja"

J: "Så er det på en måde, sådan så de kan få flere kunder ved hjælp af celebrity endorsement"

S: **"Ja, det er ikke noget problem. Altså, jeg synes det er fair nok, hvis de gør det"**

T: "Hvorfor tror du det, hvorfor tror du, at de får flere kunder ved at bruge kendte?"

J: "Altså, der er mange, der ser kendte, som et forbillede, så hvis de gør det, så føler de også trang til at de også skal gøre det. Sådan for at følge lidt med deres forbillede"

T: "Kan i nævne nogen eksempler på celebrity endorsement udover dem vi lige har kigget på?"

J: "Ja, altså det sagde jeg også, det med basketballsko. Alle har en aftale, fx med Michael Jordan, Jordan sko, og Nike sko, eller Adidas, eller hvad det nu er, ikke? For at få kunder til de butikker"

S: "Jeg kan sige sådan en klassisk en: fx den med Coca Cola og så julemanden. Altså det er jo ligesom også en celebrity, bare sådan én, der ikke rigtigt eksisterer. Men den er jo til ligesom at fange børn. Så ser de jo Coca Cola som noget juleagtigt"

T: "Ja. Er der nogen du kan huske, Natasha?"

N: "Jamen, det er jo både, altså især for Puma. Så det er med The Weeknd og Kylie Jenner og Usain og alle de her forskellige. Der er rigtig mange, der reklamerer for Puma især"

T: "Ja. Hvad synes i det gør for en reklame, at en kendt er med? Hvad forskel gør det?"

J: "Altså hvordan skal jeg forklare det..."

S: "Det kan vel gøre… Det gøre mere sådan, produktet eftertragtet, de gør det mere eftertragtet at få produktet"

J: "Ja, det gør det mere eksklusivt, hvis man kan sige… Altså, det var det samme jeg sagde før med at, *hvis de bruger det, så bruger andre det også*. Jeg tror mere, det bliver mere fedt at gå med det. Så vil alle gå med og så lige pludselig kommer der jo flere og flere kunder ind i butikken, så det giver jo en positiv effekt for virksomheden"

T: ”Ja, hvad effekt har det, at det er en kendt, der er med? Får det jer til at opføre jer anderledes overfor reklamen end overfor en almindelig reklame?”

N: ”Nej”

S: ”Jeg tror det kommer generelt meget an på hvem det er. Altså, jeg tror det har en effekt på os alle sammen, på en eller anden måde”

N: ”Ja. Altså jeg går jo, jeg kan jo rigtig godt lide Rihanna, så det er sådan, når hun laver fx sådan noget reklame, altså hun laver jo sit eget tøj for Puma, sådan noget streetwear, altså, det påvirker mig”

T: ”Fenty, hedder det ikke det?”

N: ”Ja. Det påvirker mig jo rimelig meget, for jeg synes det er vildt fedt, det hun laver. Altså, men det er måske også bare fordi, jeg ser meget op til hende”

T: ”Ja?”

S: ”Altså jeg kan også se… Jeg kan godt se mig selv blive taget i det, altså. Jeg er fx meget stor fan af et band, der hedder Arctic Monkeys, ikke? Så kan jeg jo, hvis der er et eller andet med dem, eller et eller andet tøj de går i, så kunne jeg jo godt finde på sådan lidt at have den samme stil, hvilket jeg egentlig har uden sådan rigtigt at tænke over det. Så ja…”

T: ”Så, kunne man godt sige, at det er med til at skabe lidt blikfang? Eller sådan, det får jer til at være lidt mere opmærksomme på det?”

Alle, samtidig: ”Ja”

J: ”Helt bestemt”

T: ”…og måske kigge lidt længere end på en almindelig reklame?”

J: ”Ja, men helt bestemt”

T: ”Sådan, helt generelt, hvad gør en reklame god? Hvad er det, der får jer til at kunne huske den efter i har set den? Nu nævnte i noget før, at i kunne huske at have set reklamer for Puma og at der er mange forskellige, der gør det… Hvad er det, der får jer til at kunne huske det?”

J: ”Altså, med Coca Cola, hvis man tager julemanden med, så er det sådan, så er det ikke ligesom en normal reklame, bare lige sådan hvis det er en normal person, der bare optræder for et eller andet, hvad skal vi sige, sådan smykke firma, eller hvad man kan kalde det, ikke…”
T: ”Så det gør en forskel, at de ikke er anonyme?”

J: ”Ja, det gør det. Altså sådan hvis man kender personen, så er det jo mere sådan, jeg vil ikke sige relatere, altså jeg ved ikke hvordan jeg skal forklare det…”

T: "Interesse måske?"

S: "Det kommer an på hvem man relaterer til, til daglig"

J: "Ja, man bliver mere interesseret i reklamen, hvis det er en som man kender, eller 'kender' i gåseøjne, ikke…"

S: "Ja"

T: "Så i ville sige, at brugen af celebrity endorsement, det får jer til at kunne huske reklamen bedre bagefter?"

Alle, samtidig: "Ja"

J: "Præcis"

S: "Jeg kender ikke særlig mange kendte…"

T: "Har i nogensinde haft købt ting pga. I har haft set dem i en reklame? Ikke nødvendigvis med kendte med, med celebrity endorsement, men, jeg kan fx huske, da jeg var lille og så når man så legetøj på fjernsynet og alle de her fede reklamer, hvor det bare lignede det bedste legetøj i hele verden… Og så fik man rigtig meget lyst til at købe det"

J: "Altså, de der BR reklamer i, der da man var lille, dem med 'ved du hvad det bedste er; legetøj fra BR', så blev man mere, så var man rigtig glad og *så ville man rigtig gerne have det til jul, ikke?*"

S: "Jeg tror bare, det var det klassiske Lego, jeg fik da jeg var lille"

J: "Ja, også Lego"

S: "Stor fan"

T: "Har i prøvet det sådan, hvor i ikke var børn?"

J: "Ja, det har jeg. Med sko. Især med Michael Jordan, sådan nogen Jordan sko som der også bliver spillet med i kampe, sådan i basketball, for jeg kan godt lide basketball, ikke? *Så hvis de spiller i en sko, så synes jeg, 'ej, den skal jeg også have'. Så kan jeg fx finde på at købe den*"

T: "Hvad med dig?"

N: "*Ja altså, jeg har købt de der Fenty, de der badesandaler med pels over. Det er jo fordi, det var Rihanna, der havde dem*"

T: "Ja?"

N: "Ja"

T: ”Men i har aldrig oplevet, sådan, at hvis i har set en reklame hvor en kendt er med, at så får i ekstra meget lyst til at købe det – ikke kun pga. produktet, men fordi den kendte er med til at reklamere for det?”

S: ”Det har jeg ikke oplevet…”

N: ”*Det har jeg*”

T: ”Det har du?”

S: ”Jeg kan ikke lige komme på noget, hvor jeg har købt det pga. en kendt person. Fordi jeg er ret ligeglad hvad de kendte personer går og laver”

T: ”Men hvis i så husker en bestemt reklame bedre end andre, påvirker det jer så i købssituationen? Når… Fx når du skulle købe badesandaler, men gør det så en forskel, at du kan huske den reklame bedre end reklamer for nogen andre mærker?”

N: ”Nej, altså det er jo nok bare pga. det er hende, der har lavet det. Det er hende, der reklamerer for det, ikke?”

T: ”Jo”

J: ”Det har vel også noget at gøre med hvordan at selve produktet ser ud, tænker jeg…”

N og S: ”Ja”

J: ”Jeg synes det er mere produktet, der spiller rollen. Det kan godt være…”

T: ”Så der er flere ting, der spiller ind?”

J: ”Ja ja, Præcis. Altså fx hvis en celebrity går med det, men du stadig synes, at det er… Det er ikke noget du synes, du gider at gå med, så…”

S: ”Jo yngre man er, jo mere indflydelse har den der celebrity på én. Så hvis man er omkring de der 12 år, så tror jeg, at det rammer ret hårdt”

J: ”Ja”

S: ”Altså fx Justin Bieber, det er jo et godt eksempel, ikke…”

N: ”Ja”

S: ”Piger omkring de der 12 år er ekstremt vilde med ham, og hvis han er med i en reklame, så vil de gerne have det, som han reklamerer for”

T: "Ja. Synes i at, når den kendte så er med i en reklame, smitter den kendte så af på produktet? Siger den kendte noget om produktet? Du snakkede om før, at det måske blev mere luksuriøst, eller noget…"

J: "Ja. Altså det bliver jo mere eksklusivt, men jeg vil ikke sige, at i reklamen, der er det jo bare sådan en video, for det meste, hvor han viser produktet frem. Det er jo ikke sådan hvor han taler meget om produktet. Så det er jo ikke selve hans ord, der spiller en rolle, det er jo bare mere hvordan produktet, det bliver… det kommer frem i reklamen, synes jeg"

T: "Hvad siger i andre?"

N: "Ja. Ja"

T: "Det samme?"

N: "Ja, det er nok, ja…"

T: "Opfatter i produktet eller det mærke de nu reklamerer for anderledes pga. den kendte? Fordi den kendte er med?"

J: "Altså, hvis…"

S: "Det tror jeg ikke, det ved jeg faktisk ikke helt. Det har jeg ikke lige tænkt over før"

J: "Hvis man finder en, nu tager jeg bare det samme eksempel med sko, *hvis du finder en Jordan sko, som en basketballspiller spiller med i en kamp, så kan det jo godt være, at det påvirker dig til at købe et nyt par Jordan sko, selvom man ikke ser det i en kamp*, sådan der"

S: "*Det er rigtigt…*"

T: "Er der så forskel på når du ser en kendt, der er med i en reklame for sådan et par sko eller når de går med dem, sådan, 'selv', i deres fritid?"

J: "*Altså hvis de går med dem i deres fritid, så viser det jo at de gerne vil gå med dem. Og så gør det jo bare et større indtryk på at jeg også vil gå med dem, synes jeg*"

T: "Skaber det mere troværdighed?"

J og N: "Ja!"

J: "Præcis. Altså, nu kan jeg altid sige en reklame, det vil være noget… Det var fake og sådan noget, bare for at få penge, at han gør det for at få penge for det, men *når han viser, at han vil gå med dem, så bringer det jo sådan lidt mere interesse, ikke?*"

T: "Synes i at der er en sammenhæng imellem produktet og den kendte, der reklamerer for det, eller synes i, at der bør være det? Fx at det er en basketballspiller, der endorser

basketballsko… Eller at Kylie Jenner står og reklamerer for Puma tøj selvom hun ikke er en atlet, eller er kendt for at være sådan specielt sporty, eller…"

S: "Altså, det kommer an på hvilken kontekst det er i. Altså der er jo også, hvis man tager en slikreklame, så er det jo lidt lige meget hvilken kendt person, det er. Men hvis det er sådan noget indenfor dét emne de ligesom er kendte indenfor, så synes jeg det skal have noget med det at gøre. Så det er ligesom at… Det skal ligesom have et eller andet…

T: "Relation?"

S: "Det skal have et eller andet at gøre med det, men det behøver ikke altid… Hvis det ligesom ikke har noget med det at gøre"

T: "Men er det bedre, når der er en relation?"

N: "Ja"

S: "Ja, det er meget bedre, når der er en relation til det"

T: "Hvorfor det?"

S: "Fordi så ved man, at det ligesom er det de… Det er jo det, de står for, og så ved man at 'okay, de reklamerer for det de ligesom er en del af'. Og så ved man, at så kan man stole på det"

J: "Det vil jo heller ikke rigtig give nogen mening, hvis en fodboldspiller gik rundt i basketballsko…"

S og N: "Nej…"

J: "Så giver det sådan lidt… Altså, det er jo på en måde sådan lidt kikset, kan man sige, ikke?"

S: "Det ville være årets meme"

J: "Ja. Sådan, på en måde"

T: "Kommer jeres holdninger til celebrity endorsement reklamer an på produktet eller brandet bag eller er det mere den kendte, der spiller ind og ændrer jeres mening?"

J: "Jeg ville sige, at det var lidt af begge to. Altså, hvis det er en celebrity, men det er et mærke man overhovedet ikke kender, så er det sådan, altså hvad er det? Men altså hvis… Det kan jo sagtens være, at produktet ikke er særlig kendt og man stadig godt kan lide produktet, så kan det jo godt være man stadig køber det, altså"

N: "Ja…"

T: "Kan det så skabe opmærksomhed omkring produktet?"

J: "Det kan det i hvert fald, 100 procent"

N: "Ja"

T: "Plejer det så at være mærket bag eller den kendte, som falder mest i jeres smag? Eller sådan, som i lægger mest mærke til, når i ser reklamen?"

S: "Altså, jeg er sådan typen, der hellere køber Harboe cola, bare fordi det er billigere. Og jeg er lidt ligeglad med smagen. Så jeg tænker ikke rigtig over det der med brandet, jeg er mere sådan, jeg tænker jeg er måske et let offer til celebrity… Hvis det skulle være sådan…"

N: "Jeg synes altså stadig, at brandet det også tæller rimelig meget"

T: "Hvilken af de to, altså brandet og den kendte, kan, sådan, give jer mest lyst til at tjekke en vare ud?"

J: "*Altså, jeg ville sige, at celebrityen giver én mere interesse end selve… i form af at købe produktet, ikke*. Produktet spiller jo… Jeg ville sige, at produktet spiller en større rolle end en celebrity…"

S og N: "Ja…"

J: "…fordi altså celebrityen er til for, at få interesse om produktet, men det er jo ikke sikkert, at man køber det alligevel, hvis produktet er grimt"

T: "Okay, hvis i tænker på en helt almindelig reklame, fx for noget tøj, med en eller anden anonym model, som man ikke ved hvem er, og så sammenligner det med en reklame med celebrity endorsement, hvad forskel er der så imellem de to reklamer? Hvad forskel gør det, at en kendt er med?"

S: "Det ved jeg ikke lige hvad jeg svare til"

J: "Hvad forskel det gør?"

S: "Jeg ved det ikke. Kan jeg få spørgsmålet igen?"

T: "Hvis i tænker på en helt almindelig tøjreklame, fx for, det ved jeg ikke, det kunne være Burberry, der er i en masse af de der modeblade, almindelige kvindeblade, og så sammenligner det med en reklame, hvor en kendt er med. Hvad forskel er der så, når i ser på reklamen? Hvad tænker i om den ene og hvad tænker i om den anden?"

S: "Altså, jeg ville tænke til den kendte, der måske var på reklamen, der ville jeg nok tænke, 'nå, det er jo bare en kendt person på reklamen, ikke?', som nok ligesom gør det for at vise sig selv lidt frem, mens det modsatte, hvis det bare var en ukendt model, der havde det her tøj på, så havde jeg nok tænkt, 'det bare for at vise tøjet frem'. Altså hvis det her er vores tøj… Altså, de er lidt modsætninger til hinanden. Altså det ene med kendte, det er mere for at vise den kendte frem, og sige 'køb vores produkt, fordi den kendte går også i det her' og den anden, det

er mere sådan, 'køb vores produkt, fordi at det ser godt ud', ikke? Altså, det er god kvalitet og det er flotte mennesker, der går med det…"

T: "Får brugen af celebrity endorsement jer til at tænke noget specielt om det produkt, de endorser? Vi har fx haft snakket om, om det nogen gange bare er noget dårligt noget, hvor produktet egentlig stadig er dårligt, men andre gange kan det også sådan relatere tilbage til, om, at det egentlig er et godt produkt, og så tænker i kun bedre om det, fordi den kendte også bruger det. Så får brugen af celebrity endorsement jer til at tænke noget anderledes om produktet?"

J: "**Altså, det synes jeg lidt**"

S: "**Ja**"

J: "**Interessen bliver jo større, hvis en kendt bruger det, synes jeg**"

T: "Tænker i bedre om produktet, fordi en kendt bruger det?"

J: "**Altså, så får man måske også lidt popularitet imellem vennerne, så det er måske også lidt dét, der spiller en rolle. Med at man har de der eksklusive produkter, som de ikke har, ikke? Så er man sådan lidt den 'store', hvis man kan sige det sådan**"

S: "Altså jeg tænkte også lige før, da jeg så det der billede med Kanye West og Adidas, der fik jeg også mere sådan et negativt indtryk, fordi at jeg synes, at Kanye West er en dårlig person, ikke? Så at han er med i Adidas, så får man et negativt syn på Adidas, at de sådan vil have ham med. Det var lidt det indtryk, jeg fik"

T: "Er der så forskel på de ting som én kendt udtrykker i forhold til en anden? Fx hvis vi tager Kanye West for Adidas og det image han har og den udstråling han har, og så fx sammenligner med Taylor Swift, som reklamerede for Coca Cola Light. Hvad for et udtryk giver de forskellige kendte? Eller er der forskel på det?"

J: "Altså, det kommer vel an på hvilken reklame, de er i. Hvis vi tager de to eksempler dér, så… Altså, Cola, det kunne jo være enhver person. Enhver kendt. Altså alle kan jo drikke cola. I forhold til at hvis det er noget med Adidas, så er det måske én, der er mere sportsrelateret, som nok skal brande det, eller være med i det der endorsement der, ikke"

T: "Men hvis i skulle sætte nogen ord på Kanye Wests image, hvad ville i så sige?"

S: "Altså jeg…"

J: "Hans image det er jo lidt sådan, at han har lidt styr på tøj. Han har jo sin egen skokæde, som hedder Yeezy. Det gør sådan, at han er… Man får… *Hvis han har det her tøj på, så føler man, at man har styr på sit tøj, og så er der måske og lidt mere trang… lidt mere trangen efter, at man også gerne vil have det tøj, så man også selv har styr på sit tøj*"

T: "Men også sådan helt overordnet, så er han jo portrætteret som en meget 'cool guy'…

J og N: ”Ja, ja”

T: ”Han er rapper og han er sådan lidt hård…”

N: ”Ja…”

T: ”Hvorimod Taylor Swift, hun er jo utrolig uskyldig og meget lille-pige agtig i sit, sådan i sit image meget tit”

J og N: ”Ja”

T: ”Så synes i, at det siger noget forskelligt om produktet? Relaterer det ikke anderledes tilbage til produktet? Når det kommer an på hvad for en kendt, de bruger…”

J: ”Altså, Taylor Swift er jo meget, kan man sige, neutral i den reklame hun bruger, så måske, sådan, viser det, at alle kan drikke Cola måske, tænker jeg”

S: ”Ja”

J: ”I forhold til at Kanye West han er, sådan, sportsrelateret, så er det måske for en sportsrelateret virksomhed. Så måske lidt mere… Personer, som dyrker sport eller et eller andet, fordi det ville jo ikke… Jeg synes ikke, at fx Taylor Swift ved Adidas reklamen, det vil ikke give nogen mening, synes jeg, i forhold til at, ligesom Kanye West, han drikker Cola. Det ville jo sådan…”

N: ”Ja, det er rigtigt”

J: ”Så er det måske sådan lidt mere de der sportsrelaterede, som får lyst til at drikke Cola i forhold til alle med Taylor Swift, ikke?”

T: ”Jo. Ville det være malplaceret, hvis Kanye West var i Coca Cola Light reklamen?”

J: ”Jeg synes det var… Jeg synes, altså jeg synes ikke…”

T: ”Du griner, det ville det jo lidt…?”

J: ”Jamen altså…”

S: ”Det ville være lidt mærkeligt…”

N: ”Det synes jeg også med Adidas, altså hvis man tænker på sport. Jeg synes ikke rigtig han sådan hører hjemme dér…”

S: ”Ej, det gør han heller ikke”

N: ”Det hører ikke rigtig… Eller han er jo ikke sådan sportsstjerne”

J: ”Han er mere…”

T: ”Han er ikke sportsstjerne, men det har han lidt gjort sig selv…”

J: ”Ja!”

T: ”…fordi han har gjort sig så succesfuld med det tøj og de sko, han har lavet”

N: ”Jamen jeg synes bare mere , at så skulle han over i sådan streetwear. Og det kan han jo godt komme i Adidas fordi de sælger jo også streetwear. Men jeg synes ikke det giver nogen mening, hvis han reklamerer for sportstøj. Fordi han er ikke nogen sportsstjerne”

T: ”Synes i det skaber højere værdi for produktet, når en kendt er med til at reklamere for det?”

J: ”Ja, det gør det jo lidt, synes jeg”

N: ”Ja”

J: ”På den måde, at man får mere interesse og så bliver det jo sådan lidt, hvad kan man sige, der kommer højere efterspørgsel efter produktet måske, og så giver det jo sådan lidt mere…”

N: ”Eksklusivt…”

J: ”Ja”

T: ”Bliver det bedre, mere luksuriøst, mere lækkert, mere eksklusivt…?”

S: ”Så skal det virkelig være en kendt person”

N: ”Ja, det kommer an på hvem det er”

S: ”Ja, det kommer virkelig an på… Det skal være en kendt person, som man virkelig er fan af…”

T: ”Kan i give et eksempel, hvor det ville gøre det?”

N: ”Altså, det kunne jo være Kanye West. Altså det bliver det jo! I hvert fald blandt drenge, altså”

S: ”Ja, i hvert fald nogen”

N: ”Ja, men de fleste”

S: ”Ja. Sådan en som Mike han ville falde over det lige med det samme”

N: ”Ja, de fleste drenge ville jo nok synes, det var vildt, altså”

T: ”Ville i sige, at de her reklamer, hvor kendte de medvirker og de endorser visse produkter, påvirker det jeres måde of jeres grunde til at købe ting? Altså fx du siger, at du har købt de der sandaler, fordi at Rihanna hun har lavet dem og hun har været med til at reklamere for dem og sådan noget… Ville du så ikke sige, at det påvirker – det gør din grund til at købe dem anderledes end, når du normalt er nede og købe et par sko?”

N: ”*Jo, det gør det jo*”

J: ”Jo, altså det er jo… *Man køber det lidt mere fordi hun også går med det, fordi hvis du bare var nede i en butik, en helt tilfældig butik, og du finder et produkt, som du ikke sådan ved så meget om, så ville du have mere værdi i at købe de der sandaler. Så ville det jo påvirke lidt mere på grund af at hun har brandet dem som hun har gjort, ikke*?”

N: ”*Ja*”

J: ”For der er jo ikke sådan, hvad kan man sige, interesse, i for alle, at købe de der, præcis de sandaler. Eller sådan, i en anden butik”

T: ”Vi har været lidt inde på det, men hvis jeres yndlingsstjerner var med til at reklamere for et eller andet, fx at Rihanna laver Fenty og Stephen Curry laver sine egne sko og sådan noget, giver det jer så… Gør det jer mere tilbøjelige til at tjekke det ud?”

N: ”*Ja…*”

S: ”*Ja, lige kigge lidt på det…*”

J: ”*Ja, det gør det lidt. Fx Stephen Curry, de sko han laver, det er jo ikke sådan vanvittigt interessant for de reklamer, men det får mig til at måske gå ned i en af deres butikker – nu har de så ikke butikker, men på deres hjemmeside – og så tjekke det lidt ud og så se om der er nogen af de sko, som han brander, som der er på deres hjemmeside, som er fede. I forhold til den som han præcist brander i reklamen, ikke…*”

T: ”Det var faktisk det, vi er færdige”

J: ”Det var det hele? Super”

Appendix IX – Transcription and coding of Focus Group 3 interview

(In Danish, as the interview was conducted in Danish)

The focus group 3 participants were: Sarah (henceforth referred to as S), Kevin (K), Christine (C), Patrick (P) and Trine (Tr). I Thea, the interviewer, will be referred to as Th.

Th: ”Jamen, jeg optager det, for at jeg kan huske hvad i har sagt bagefter, ikke også? Ja, ok. Jamen, interviewet kommer til at handle om celebrity endorsement, som er når kendte er med til at reklamere for forskellige produkter, og vi skal starte med at lave en billede øvelse, hvor i har fået de papirer her, hvor i så kan sætte kryds på den skala der er afbilledet og… Et kryds sat ved nummer 1 betyder, at i slet ikke synes godt om billedet og et kryds tæt på nummer 5 betyder, at i synes rigtig godt om det. Og så kan i også sætte kryds hen af skalaen, ikke?
Er i klar til det første billede? Det kommer her. Kan alle se?”

K: ”Må jeg spørge om noget lige hurtigt først?”

Th: ”Ja!”

K: ”Hvad skal vi lægge vægt på, når du siger om vi kan lide det eller ej? Det er bare om… Det er helt generelt?”

Th: ”Bare om… Ja, helt generelt. Jeres umiddelbare reaktion, når i ser billedet”

Tr: ”En kendt”

Th: ”Ja”

Tr: ”Altså, er det sådan om vi vil købe det, eller hvad?”

Th: ”Bare om i synes om reklamen, om billedet…
Er i klar til det næste?”

P: ”Han er lidt en drønnert, kan man sige… Det er ikke så godt” (*som reaktion på billede 2)*

K: ”For 5 år siden…”

P: ”Ja, lige præcis”

T: ”Er i klar til det næste?”

M: ”2 sekunder, jeg skal lige tænke”

Th: ”Og billede 4. Og det næste billede. Og billede nummer 6. Og billede 7”

P: ”Nå, den røg højt op den der, da…?”

K: ”Nå, den…”

Th: ”Er i klar til den næste? Og billede nummer 9”

Tr: ”Jeg synes ikke, de passer sammen til det de har reklameret for”

P: ”Nej, der? De passer slet ikke sammen. Nej, det vil jeg give dig helt ret i”

Th: ”Og det sidste billede”

K: ”Sikker 5’er lige der”

Tr: ”Men det er da i det mindste en eller anden, der passer til”

K: ”Nå men der er jo også noget komisk over det der”

P: ”Ja, det er der. Det er faktisk den eneste, hvor der er en lille smule selvironi…”

K: ”Ja”

P: ”Det vil jeg faktisk give dig ret i. Den tager vi kraftedme, den der”

Th: ”Godt. Det var første del”

K: ”Første øvelse”

Th: ”Eneste øvelse, nu er der bare diskussion og samtale”

K: ”Vil du så have dem her?”

Th: ”Nej, dem skal i… Dem må i gerne beholde”

K: ”Okay”

Th: ”Okay, så nu har i set 10 forskellige eksempler på celebrity endorsement og jeg har bedt jer om at tage stilling til hvad for nogen af eksemplerne i kunne lide og hvad for nogen i ikke kunne lide. Og ja, det er nu meningen, at vi skal have en samtale om det, eller en diskussion, og jeg vil rigtig gerne høre om jeres holdninger til celebrity endorsement. Hvis vi starter med at snakke om øvelsen, som vi lige har lavet. Hvad for nogen… Var der nogen af eksemplerne i rigtig godt kunne lide? Var der nogen, der fik et klart 5 tal? Vi kan starte med Malene”

M: Jeg har den med Jennifer Aniston, den gav jeg et klart 5 tal, tror jeg faktisk. Og også billede 8 – ham med uret”

Th: ”Det var Leonardo DiCaprio”

M: ”Ja”

Th: ”Hvad med dig Sarah?”

S: ”Altså, der er ikke nogen, jeg synes vildt godt om, men billede synes jeg… Det var bare pænt”

Th: ”Det var med Julia Roberts”

S: ”Det er nok det, der har fået højest”

Th: ”Hvad med dig Patrick?”

P: ”Det er det sidste billede. **Det var fandme godt, det var sgu sjovt**”

Th: ”Og hvorfor kunne i lige lide de billeder? Var det bare fordi…”

P: ”**Det var fordi, det var morsomt og man kunne se, de havde hygget sig med at skulle tage de billeder. Der har været en lille smule selvironi og der har været noget sjov og ballade. Det har ikke været så højtideligt til trods for at det egentlig er sådan et halvstort brand, der gerne vil være sådan lidt high-end i forhold til mange af de andre billeder, hvor det var sådan meget ’model-opsat’. Så synes jeg, at det var meget rart at se noget andet til en afveksling**”

Th: ”Hvad med dig Kevin?”

K. ”Det er jeg sådan set enig i. Jeg har det sådan lidt, jeg tror de fleste er ret neutrale, fordi jeg ikke har så meget at holde det op imod. Så jeg tror ikke, at det påvirker mig så meget, eller hvem det er, der er på billedet”

Th: ”Okay”

K: ”Måske har det også noget at gøre med de produkter der var. Mange af dem var sådan lidt… Rettet til kvinder, tænker jeg. Så… Jo, det var meget neutralt hele vejen igennem”

Th: ”Hvad med dig Trine?”

Tr: ”Altså jeg satte næsten 5 ved billede 3, men det kan jeg ikke huske hvad er…”

Th: ”Det var Mila Kunis for Dior”

Tr: ”Hvad for én? Nå, det var fordi, jeg synes hun var flot. Ja. Jo, og så har jeg sat ved billede 8, fordi jeg synes, at det gav meget god mening med det der ur dér. Og så ved billede 10. Han var lækker. Og så var det også det, der mindede mest om, altså sådan, reklamerede mest til det, eller hvad man skal sige”

Th: ”Hvad for nogen satte i så lavest ved?”

Tr: ”Mange af dem. Ej…”

M: ”Jeg synes, det laveste jeg har sat, det er billede 3 og 4”

Th: ”Det var Mila Kunis for Dior og 4 var Roger Federer for noget champagne”

Tr: ”Hvad er den laveste, jeg har sat… Det er billede 4 og 7 og 9”

Th: ”Hvorfor har i sat lavt ved dem?”

M: ”Altså, den der med ham der Roger, jeg synes, det var… Jeg ved ikke, jeg synes, det var kedeligt. Jeg synes ikke, det gav nogen mening, at reklamere for, altså…”

Th: ”Vidste du godt hvem han var?”

M: ”Ja ja. Ja, og så tror jeg billede 3, det synes jeg bare… Jeg ved bare, det er en parfume, de reklamerer for, ikke”

T: ”Nej, billede 3 det var Dior med Mila Kunis. Jeg tror bare, det er for mærket, for tøjet…”

M: ”Nå, ja okay. Nå ja, det kan selvfølgelig også være. Jeg tænkte faktisk parfume, da jeg så det, men, nej, det ved jeg ikke, det er sådan lidt, ’hårdt’”

Th: ”Hvad har du sat lavt ved?”

S: ”2 og 3”

Th: ”2 var Tiger Woods og 3 var, det samme igen, fra Dior”

S: ”Altså 3’ere der, den synes jeg, ligesom Malene, den var bare sådan lidt kantet og intetsigende. Og det samme med, hvad var det, 2’eren. Det var bare sådan, det var overhovedet ikke noget, der ville fange mig, hvis det var noget jeg så i et blad eller ude på gaden, eller sådan noget”

Th: ”Hvad har du sat lavt ved?”

P: ”Jamen, nu skal jeg lige spørge, når du siger lavt, så… 1,5 og 2, det gælder også som, lavt, ikke?”

Th: ”Bare det laveste, du har sat…”
P: ”Okay. Billede 1, 2, 3 og 5…”

K: ”Okay, så har man også været kritisk”

P: ”Og så 8 og 9. Ja, men jeg synes faktisk, de var skide kedelige, de billeder, hvis jeg skal være helt ærlig”

Th: ”Okay. Hvordan kedelige?”

P: ”Jamen det er jo fordi, de er så opsat som de er. Det bryder jeg mig ikke om, det pralleer fuldstændig af. Jeg er ligesom Sarah, jamen, det er ikke noget, jeg lægger mærke til. Hverken når jeg læser avis eller når jeg ser det bag på en bus eller et eller andet åndssvagt. **Derimod, hvis det har noget humor, så… Så er jeg vaks. Men ellers, så… Nej. Det fanger altså ikke**”

Th: ”Hvad med dig Kevin?”

K: ”Jeg satte den lavt ved den med Tiger Woods og så den med Möet. Men det tror jeg mere er sådan et holdningsspørgsmål”

Th: ”Okay”

K: ”At med hensyn til Tiger Woods, at han har været utro…”

P: ”Ja, lige præcis”

K: ”Og at Möet, det er mere sådan high-class og han så også lidt arrogant ud på billedet og sådan noget…”

M: ”Hvem var det?”

Th: ”Det var Roger Federer for champagnen, dér”

P: ”Og det vil jeg faktisk give dig lidt ret i, at når man bruger et kendt ansigt på mange af de reklamer der, så skal man satme sørge for…”

K: ”Det går begge veje”

P: ”Jamen det er jo det. Det er jo det, man skal sørge for, at det er nogen folk kan lide, ellers så tager de jo stilling til personen på billedet fremfor det produkt de egentlig forsøger at sælge”

K: ”Nemlig”

Th: ”Hvad med dig Trine, hvad for nogen satte du lavest ved?”

Tr: ”Jeg har sat lavt ved billede 2 og billede 4 og billede 9 og 7”

Th: ”Og hvorfor kunne du ikke lide de billeder?”
Tr: ”Fordi jeg synes… Altså **fint nok, at man bruger kendte mennesker**, men at de bare bruger dem som ansigt, de gør ikke noget, der relaterer til reklamen, som hende med vandflasken eller står og drikker den… Hun sidder bare ved siden af den og glor, ikke. Altså”

K: ”Ja”

Tr: ”**Fint nok at bruge kendte**, men så stadig lave noget, som henvender sig… Eller den med shampoo! Jeg havde aldrig tænkt på, at det var for shampoo, hvis ikke shampooen havde været der og mærket bare havde stået der. Det synes jeg, er dårligt ved dem; at de bare bruger dem og tror de kan mer-sælge på grund af, at de har kendte med”

P: ”Så skulle man hellere bruge en eller anden elev-skuespiller…”

Tr: ”Ja!”

P: ”…som rent faktisk er i bad med den shampoo dér”

Tr: ”Præcis”

P: ”Det vil jeg give dig helt ret i. Du skal ikke sidde der og smile så fjumret, det er jo ikke fordi, det skal være ’adder-badder’, bare… Det var fordi du sagde sådan…”

Th: ”Jeg gjorde ikke noget”

P: ”Nej, det er i orden”

Th: ”Kendte i alle sammen godt til celebrity endorsement før i så de eksempler i dag?”

P: ”Ja!”

Flere, samtidig: ”Ja”

Th: ”Det er noget i har sådan haft lagt mærke til i medierne?”

Flere, samtidig: ”Ja”

Tr: ”Ja, at der har været kendte med. Men jeg har ikke vidst hvad det betød, at det var et navn…”

P: ”Ej, men du vidste godt, hvad det var”

Th: ”Hvad synes i om det?”

K: ”Generelt?”

Th: ”Ja, hvad synes i om det, når i ser kendte er med til at reklamere for ting?”

Tr: ”Jeg tænker, ’hende har jeg set før et eller andet sted’”

K: ”’Ham genkender jeg’. Men det er jo lidt en måde at prøve at skabe noget markedsføring, sådan, få falske forhåbninger, på en måde. *Men jeg tænker, at ’hvis han gør det der, så bliver jeg*

lidt ligesom ham, hvis jeg gjorde det, eller lidt ligesom hende, hvis jeg bruger den her shampoo', altså"

Tr: "Så bliver jeg ligeså flot"

K: "Ja, nemlig"

Th: "Men synes i, at det er en god måde, at lave markedsføring på?"

K: "Den er nok effektiv"

P: "Den er meget effektiv. Jeg bryder mig ikke om den, men jeg ved, at det er effektivt"

Tr: "Det er effektivt, men det er ikke jordnært, eller hvad man kan sige…"

P: "Nej, overhovedet ikke"

Tr: "Altså, det er ikke ligestilling, eller… Jeg ved ikke, om man kan sige det på den måde"

Th: "Kan i nævne andre eksempler i har haft set, andre end dem vi lige har kigget på? Er der sådan nogen i kan huske, nogen der har…"

P: "Jamen, vi kan jo tage bare herhjemme i Danmark. Der kan vi jo tage Uffe Holm for alle de der betting-sider dér"

Flere, samtidig: "Ja"

P: "Det er jo fandme 3-4 forskellige betting-sider han laver for, men lige nu, der kører han den der Leo Vegas dér. Og det er skide irriterende, fordi jeg ved de hedder Leo Vegas og jeg ved det kun fordi den der spade, han står i fjernsynet…"

K: "Men er det der hvor hans kone går ind og ud af…"

P: "Ja"

K: "Ja. Der er også Michael Laudrup for Unibet, tror jeg det er. Det er Brian Laudrup"

Th: "Har i nogen i kan huske?"

Tr: "Hende der fra Desperate Housewives hun er altid med i de der parfumereklamer"

P: "Hende der Eva Longoria dér"

Flere, samtidig: "Nej, hårfarve også"

Th: "Hun er også for sådan make-up, Max Factor og…"

Tr: ”Ja præcis! Det er det”

K: ”Men man kan også sige, at fx med Remees natklub, den brugte han jo sig selv til at markedsføre, ikke. Så man kan ikke komme og sige, at den havde været populær, hvis ikke det var ham, der havde lavet den, jo. Så på den måde kan man også gøre det”

P: ”Gælder det kun tv-reklamer, for der er jo også…”

Tr: ”Busreklamer og sådan noget…”

P: ”Ja, men jeg tænker også på deres Instagram profiler eller et eller andet åndssvagt, så laver de, så uploader de et eller andet snot-billede”

Th: ”Ja, ja. Nej, det gælder sådan for det hele. Bare det er kendte, der er med til at reklamere for ting”

P: ”Ja okay”

Tr: ”Fit Tea for eksempel. Nu ved jeg ikke, men de bruger tit dem fra Kardashian”

Flere, samtidig: ”Ja”

Th: ”Hvad synes i det gør for en reklame, at en kendt er med? Hvad får de reklamer til at skille sig ud?”

M: ”Man lægger mere mærke til det”

S: ”Ja”

Flere, samtidig: ”Ja”

Tr: ”Men jeg vil sige, jeg lægger næsten aldrig mærke til hvad de reklamerer for. Men bare, du ved… at man har set dem før”

Th: ”Så, er i enige i, at man kan sige, at der fungerer som ’blikfang’?”

Flere, samtidig: ”Ja”

P: ”Ja, ja. Jamen helt sikkert. Men det er bare ikke produktet, der er blikfanget”

Flere, samtidig: ”Nej”

P: ”Altså, det er hurtigt glemt. Altså jeg kan godt huske hvem der er på billederne, men jeg kan overhovedet ikke huske, hvad det er for nogen produkter, de har reklameret for. Selvom det er, hvad, 4 et halvt minut siden, du drejede computeren”

Tr: "Men jeg tror de udenlandske reklamer, der tror jeg, at fx i USA og sådan noget, der tror jeg, at det er meget mere effektivt end det er herhjemme, fordi de er også mere sindssyge, når de er fans og sådan noget derovre"

P: "Jo"

Tr: "Jamen det er de jo! De går mere op i 'Uh, jeg skal være ligesom Kim Kardashian' og sådan noget der, hvor her, der er det sådan lidt mere jordnært på en eller anden måde"

P: "Ja. Og så her, der har vi jo slet ikke sammen reklamemængde, som de har i USA"

Tr: "Nej, så når de bruger det i USA er det jo i amerikanske reklamer…"

P: "Der er jo begrænsninger for os på hvor mange seerreklamer, der må være og hvor tit reklamerne på bussen må skiftes og så videre. Det 'rennoment', der kører de slet ikke med derovre, overhovedet"

Tr: "Nej, præcis"

Th: "Kan det få jer til at være lidt mere interesserede og få jer til at kigge en ekstra gang, når der er kendte med i reklamer?"

Tr: "Næ"

M: "**Det gør jeg**"

K: "**Underbevidst, så tror jeg**. Altså, de fleste har det sådan, for de fleste, så vil man måske gerne… Det der med at have en fri vilje og sådan noget, tænker jeg…"

S: "Altså, det kan godt være jeg kigger en ekstra gang, men det har ikke nogen relevans for om jeg vælger at købe produktet. Absolut"

P: "Nej. Det var faktisk godt formuleret, det der"

S: "Tak skal du have"

Flere snakker i munden på hinanden

K: "**Men altså, jeg tror det ligger mere underbevidst. Altså jeg tror vi alle sammen har gjort det til en vis grad, men vi vil alle sammen gerne sige, at 'det gør vi ikke', inklusiv mig selv. Men det spiller jo på nogen psykologiske faktorer, tænker jeg**"

Th: "Hvad siger Patrick?"
P: "Til gengæld, hvis nu at der er en eller anden Youtuber, som kun udelukkende har en kanal om at han bygger træborde, eller at han renoverer et eller andet åndssvagt, hvis han… Når jeg følger ham, og han så siger, at du skal købe den her skruetrækker, så kunne jeg sagtens finde på at købe den skruetrækker, for så er jeg sikker på at den var god"

Th: ”Og hvad er forskellen på ham Youtuberen og…”

P: ”Det er, at han rent faktisk har forstand på hvad fanden det er, han har i hånden”

Tr: ”Og mere normalt, ligestillet, ikke. Lidt mere jordnær”

P: ”Jo, jo. Meget mere”

Tr: ”Mere dig…”

P: ”Og oftest fordi… **Og så nogen gange har de sådan nogen rabatkoder, og så får man…**”

Th: ”Nu snakkede vi om før, med de eksempler, at der var nogen, der var gode og der var nogen, der var dårlige. Hvad gør en celebrity endorsement reklame god?”

Tr: ”At han er lækker, ham der er på”

K: ”Godt svar”

Tr: ”Jamen jeg ligger mere mærke til den med Leonardo DiCaprio end af de andre fx, hvor der var en pige på…”

M: ”**Jeg synes det virker, hvis man kan se buskabet**. Altså sådan, fx det der med, ej det ved jeg ikke, med uret og sådan noget. Det skal nok frem, forestille lidt at man sådan er... Det ved jeg ikke sådan. Jeg ved ikke hvordan jeg skal forklare det, **han så bare selvsikker ud og så er det som, så bliver man 'nå, så bliver man selvsikker, når man…**’”

Tr: ”**Han havde også uret fremme, og havde det på!**”

M: ”Ja. Jeg ved ikke, man skal kunne se budskabet”

P: ”Må jeg lige sige noget til det der?”

M: ”Ja”

P: ”Der var jo sådan også kun 2 reklamer ud af de 10 her, hvor de rent faktisk havde produktet ved sig. Ellers så er det jo, alle de andre, der er det photoshoppet ind, så det kan jeg godt forstå, at du synes. Og han lignede rent faktisk en, der skulle til at tage det der ur på”

K: ”Var det det med Leonardo DiCaprio?”

Tr: ”Ja, hvor han havde det sådan der”
K: ”Men, det der gør den god, det handler vel også om, at de personer, der er med, at man kan relatere til dem på en måde”

P: ”Ja lige præcis”

Tr: "Ja, og at man kan lide dem, ikke?"

P: "Jo jo. Altså, det handler jo om at, jeg ved næsten hvad man skal kalde det, men noget…"

K: "Subjektivt"

P: "Ja, noget loyalitet og noget tillid til dem, ikke"

K: "Ja, også det"

P: "Og man tænker, 'orv, ham der, han er en rar fyr, så'"

K: "Ja, især tillid, faktisk"

P: "Ja, men det tror jeg spiller en enormt stor rolle. Du kan jo bare se, at når vi så billedet af Tiger Woods, så tænkte vi sådan, 'arh'."

K: "Ja! Det der med den første tanke, der slår én"

P: "Ja, lige præcis"

K: "Han er ikke særlig tillidsfuld"

P: "Ja, han er en skiderik, ikke"

M: "Det tænker jeg faktisk ikke over. Jeg tænkte bare, det der med, at han, nu kan jeg ikke huske, hvad var det, der stod, noget med…"

Tr: "Var det ikke for Nike, eller sådan noget?"

Th: "Jo"

M: "Han holder hånden i vejret, og så giver det sådan mening, det der står. Jeg satte den ikke som dårlig, tror jeg"

K: "Men vidste du godt, at han havde været utro?"

M: "Ja ja"

K: "Nå okay. Ja ja"

M: "Han er stadig en lort, men…"
Th: "Men brugen af kendte i reklamer, får det jer til at kunne huske reklamen bedre bagefter? I forhold til så mange andre reklamer der bliver vist på fjernsynet. Du nævner, at du kan huske dem med, ikke Rune Klan, Uffe Holm! I forhold til alle mulige andre reklamer…"

P: "Uffe Holm, ja. Jamen det er fordi den bliver vist 16 gange, mens jeg ser Formel 1. Det er udelukkende den eneste grund. Men det er jo også gentagelsen"

K: "Men jo, det gør det vel. Altså også med Brian Laudrup, som godt nok er Brian Laudrup, men Unibet. Og George Clooney han laver det for Nestlé, altså det kan jeg da også godt huske, på grund af, han er med"

Th: "Ja? Har i nogensinde haft købt ting, på grund af at i har haft set det i en reklame?"

M: "Nej"

K: "Næ"

Tr: "*Sikkert. Hårfarve, måske*"

S: "*Jo, det tror jeg. Altså ikke noget jeg sådan lige kan huske, men det er jeg ret sikker på. Men ikke på grund af dem, der så har promotet det*"

P: "*Nej, så er det fordi, at så har jeg siddet og sagt, 'hold kæft, det er lige det der jeg sidder og mangler i morgen, mand! SÅ må vi hellere komme af sted'. Altså, det har været udelukkende produktet, det har ikke været fordi, at det har været…*"

Th: "Så det har været fordi, der har været et behov i forvejen, og så har den bare husket jer på det…?"

P: "*Ja, lige præcis. Og så har det bare været… Ja, lige præcis*"

Th: "Så i ville ikke sige, at celebrity endorsement, det, at der står en kendt med et eller andet produkt, får det jer til at have mere lyst til at købe det?"

Tr: "Næ, det kunne lige så godt være en flaksedame, der stod med det altså"

P: "Nej"

Tr: "Hvis jeg vil have produktet, vil jeg have produktet"

Th: "Det skal kun være, hvis i rent faktisk har lyst til at have produktet i forvejen?"

Alle, samtidig: "Ja"

Tr: "Så handler det jo bare om, om reklamen er god nok til at overtale mere. Så er det jo lige meget med, hvem der står der. Hvis det virker troværdigt, så virker der troværdigt…"

S: "Jeg tror, for mig, så kan der godt være en forskel i, om det er en eller anden kendt, fancy dame, eller om det er en hjemløs, der står og reklamerer for noget… Om jeg vælger at købe den. Så selvfølgelig har det da en eller anden betydning. Men ikke noget sådan…"

Tr: ”Ja ja, men det var bare sådan… Man kunne også bare sige en normal person så, måske”

K: ”Jeg tror stadigvæk, at der er en eller anden underbevidst, sådan, drivkraft, måske. Måske ikke det påvirker, jeg tror det påvirker folk forskelligt i forhold til hvor modtagelig man er overfor det, men jeg tror, at de fleste, de bliver på en eller anden mærkelig måde, underbevidst påvirket af det”

Th: ”Altså, hvis i husker en bestemt reklame bedre end andre, fx den med, jeg har lyst til at kalde ham Rune Klan, Uffe Holm, men hvis du så er ude og skal finde et eller andet bettingsite online, nu har du sgu lyst til at brænde nogen penge af… Spiller det så ikke en rolle, at du kan huske den reklame bedre end alle mulige andre?”

K: ”*Jo*”

P: ”*Altså, hvis jeg har lyst, jo*. Det kommer ikke til at ske, jeg har aldrig spillet en krone på det…”

Th: ”Nej, men hvis du var på markedet, for at finde, for at købe den vare eller bruge den vare…”

P: ”*Jo*”

Th: ”Ville i andre være enige i det?”

Flere, samtidig: ”Ja”

Th: ”Synes i, at den kendte smitter af på produktet? Sådan at den kendtes persona ligesom bliver afspejlet i produktet, når de optræder sammen i en reklame?”

P: ”Det kommer fuldstændig an på hvordan, det hænger sammen. Altså hvordan det er opsat og så videre… Det kan du jo også se på Leo. Jo, var det ikke Leo med uret?”

Th: ”Jo, Leonardo DiCaprio”

P: ”At han rent faktisk sad med uret. Der var vi jo alle sammen enige om, i hvert fald de fleste af os, tror jeg, at det var faktisk et ganske udmærket billede. Jeg tror faktisk, at det var det eneste billede, hvor vi alle sammen synes, at det var nogenlunde”

Th: ”Opfatter i et produkt eller et brand anderledes, fordi at der er en kendt, der er med til at reklamere for det? Synes i at det kan sige noget negativt eller noget mere positivt om produktet?”

S: ”Det kommer an på hvem det er”

Th: ”Så det kan godt sige noget negativt, hvis det er en kendt, du ikke bryder dig om?”

S: ”Ja”

P: ”Sagtens! Ja, sagtens”

Th: ”Men det kan på den anden side også sige noget positivt, hvis det er en, du godt kan lide?”

Flere, samtidig: ”Ja”

Tr: ”Det kunne man jo se på jer, fordi han havde været utro…”

P: ”Ja, det brød vi os ikke om”

K: ”Eller det med fx Leonardo DiCaprio. Han går jo meget ind for sådan noget som miljøvenlighed og sådan noget, han er stor fortaler for det, det havde i hvert fald en påvirkning på mig, fordi jeg sådan bryder mig godt om ham”

P: ”Han er sgu en meget fin fyr. Jamen jeg tror virkelig, han er hyggelig at drikke bajere med!”

K: ”Især hvis han giver”

M: ”Det er ikke noget, jeg tænker over”

Th: ”Synes i, at der er en sammenhæng imellem produktet og den kendte, eller synes i at der bør være det? Vi snakkede fx om den med… for Pantene Pro-V shampoo og, jeg tror det var dig, der sagde, at der var ikke nogen sammenhæng imellem de to. Synes i, at der bør være det, før reklamen er god?”

P: ”Ja”

Tr: ”Ja, for de reklamerer jo for produktet, så hvis de skal gøre det, så skal de også bruge det eller have en eller anden relation til det i reklamen”

M: Det skal hænge sammen? Ja. Produktet og den måde de er opstillet på, eller et eller andet. Det må gerne hænge sammen”

K: ”Det giver også mening”

Th: ”Jeres holdninger til de her forskellige celebrity endorsement reklamer, kommer de mest an på produktet eller mest an på den kendte, der medvirker? Hvad spiller sådan den største rolle?”

S: ”Det kommer an på hvem det er, og hvad produktet er”

K: ”Man kan jo sige, at der er jo mange, hvis du tager shampoo, der er jo tusindvis af forskellige shampooer du kan købe, men hvis det er Leonardo DiCaprio eller en eller anden kendt, der reklamerer for det, så kunne man forestille sig, at han har en større effekt på hvad jeg køber frem for produktet. Lige med det, ikke. Men med ure for eksempel, tror jeg, der er det mere produktet. Fordi det har også en eller anden status at have et vist ur for eksempel.

Men med shampoo, der er det jo ikke sådan noget man går op i; hvad for en shampoo man har"

Tr: "Nej, ikke på samme måde"

Th: "Plejer det at være mærket bag eller den kendte i reklamen, der falder mest i jeres smag, når i ser sådan en celebrity endorsement reklame? Hvad ligger i sådan mest mærke til? Fx med den reklame med Mila Kunis, som reklamerede for Dior. Er det så mest hende i lægger mærke til, eller er det Dior?"

M: "Jeg lægger først mærke til hvem det er, og så tænker jeg bagefter på hvad det er, de reklamerer for"

Th: "Hvad med dig?"

S: "Det ved jeg sgu ikke rigtig. Altså lige i forhold til den, jeg så godt, at der stod Dior, men bliver fanget af det, der sker bagi. Hvem er hun og hvad er det hun… Hvad er det de prøver at reklamere for?"

Th: "Så det kommer an på sådan selve udtrykket i reklamen? Hvordan den er bygget op?"

S: "Ja, det tror jeg"

Th: "Hvad ville du sige?"

P: "Ingenting, jeg er helt enig. Det er nok hvordan reklamen, den er bygget op"

Th: "Hvilken af de to gør jeg sådan mere tilbøjelige til at tjekke en vare ud? Er det hvis det er et bestemt mærke, som i godt kan lide, eller er det hvis i ser, der er en kendt, som i godt kan lide, der har brugt det mærke eller brugt den vare?"

Flere, samtidig: "Mærket"

P: "100 procent mærket"

Th: "Kan i give et eksempel på det?"

K: "Kan jeg få spørgsmålet igen? Jeg hørte ikke lige efter der"

Th: "Af de to, altså når en kendt er med til at reklamere for et produkt, er det så mest sådan mærket bag produktet, eller det, at den kendte har brugt produktet, der kan gøre dig mere tilbøjelig til at tjekke den vare ud?"

K: "Okay"
Th: "Så det er om, hvad der fylder mest; er det brandet eller om det er den kendte"

K: "Det tror jeg igen kommer an på hvilket produkt, hvilken person det er…"

Tr: "Ja, og hvor meget man ved om produktet, ikke?"

K: "Ja"

Th: "Hvis i tænker på en helt almindelig reklame, sådan i et blad eller sådan noget, for noget tøj, Burberry bruger fx også tit, det gør flere modehuse, anonyme modeller og så sammenligner det med en reklame med celebrity endorsement. Hvad forskel gør det så, at den kendte er med? Hvordan er den reklame anderledes end den anden?"

P: "Jamen, det var lidt ligesom det vi snakkede om, at det kunne muligvis fungere som noget blikfang"

Tr: "Ja, man kan huske den mere, ikke"

P: "Ja"

Th: "Er det det eneste?"

P: "Men igen, det er jo så ansigtet, det er i hvert fald ansigtet jeg husker, og ikke nødvendigvis det tøj eller det produkt, de nu reklamerer for"

K: "Men også igen, det der med, at **hvis man køber et produkt, hvor der er en eller anden, man godt kan lide, der reklamerer for det, jamen så tænker man måske lidt underbevidst, at så er man lidt ligesom ham eller hende**"

P: "Så det kommer altså an på hvem der er på det billede der og hvordan det er bygget op"

Th: "Får brugen af celebrity endorsement jer til at tænke noget specielt om produktet de endorser?"

Tr: "Jeg låner lige din sofa, ikke?"

Th: "Ja, det er helt i orden. Bliver det bedre af, at der er en kendt, der står med det? Eller værre?"

P: "Det kommer jo an på hvem det er…"

K: "Selve produktet? Nej, det gør det vel egentlig ikke"

P: "Nej"

Th: "Er der forskel på hvad en kendt udtrykker i forhold til en anden én?"

P: "Ja, meget"

Th: "Og hvad er det afhængigt af, ville i sige?"

K: ”Dit syn på den kendte”

Th: ”Fx vi havde billedet med Brad Pitt, der reklamerede for Chanel parfumen og Mark Wahlberg for Calvin Klein. Hvad siger Brad Pitt for Chanel, eller hvad udtrykker han, hvordan er hans persona, og så i forhold til Mark Wahlberg?”

P: ”Jeg tror Mark Wahlberg, han er en rigtig drengerøv”

K: ”Ja, det ved vi jo. Han har jo stjålet biler og slået folk halvt ihjel og sådan noget…”

P: ”Ja, lige præcis”

K: ”Så på den måde… Altså Brad Pitt han blev jo også kendt som den der, den lækreste person i solsystemet dengang han var kendt. Så på den måde, det har vel også et eller andet over sig. Han er, som du siger, den her drengerøv… en smartass. Det var hvad jeg sådan tænkte i det tilfælde”

Th:” Så ville i sige, at, altså, Mark Wahlberg passer bedre til den reklame han er med i? Ville han også kunne passe ind i Chanel reklamen?”

K og P: ”Nej”

K: ”Det tror jeg ikke”

Th: ”Hvorfor ikke det?”

S: ”Fordi han ikke er eksklusiv, tror jeg”

P: ”Ja, lige præcis. Så tror jeg måske ikke… Manden bor jo i Boston, der er jo ikke nogen der eksklusive derfra”

Th: ”Synes i at produktet det bliver sådan bedre, måske lidt mere luksuriøst, eller sådan, når en kendt er i sammenhæng med det? Kan det blive opfattet sådan?”

K og S: ”Ja”

P: ”**Det kan det godt, ja**”

M: ”Det er nok det, der sikkert er meningen”

P: ”Lige præcis, ja. Der er altså også, der er også noget image og noget brand for den kendte i det, der ligesom skal hænge sammen med produktet, ligesom vi snakkede om før, ikke”

Th: ”Kan en reklame med en kendt give jer lyst til at købe noget? Og er det sket før?”

Tr: ”*Ja, da jeg var teenager. Der købte jeg Britney Spears parfume*”

S: "*Jeg skulle lige til at sige det, da jeg var yngre, tror jeg det påvirkede mig mere*. Jeg ser ikke rigtig, at det påvirker mig nu. Det kan godt være, at det har gjort uden at jeg har været bevidst om det…"

P: "Jeg kan huske, at… *Jamen det er faktisk rigtigt, da jeg var yngre, så ja. Jeg skulle altid have Harley Davidson deodoranter, fordi jeg ville så gerne have en Harley Davidson*. Og jeg var fucking 11 år, det var helt åndssvagt, men…"

K: "Man kan jo bare se på Bjørn Borg, det er måske en af de mest…"

P: "Ja lige præcis"

K: "…iøjnefaldende eksempler og sådan noget der, ikke. Hvor en kendt tennisspiller er fremme og sælge et produkt, virkelig på hans eget navn, ikke"

P: "Laver et eller andet 'icing' på hans eget navn, ikke"

K: "Ja. De blev i hvert fald rimelig populære, så vidt jeg husker"

P: "De var også gode. Det var jo et godt produkt, skide godt produkt"

K: "God kvalitet"

P: "Jeg tror, hvid de havde lavet et eller andet knald uden elastikker i, så var det ikke gået så godt"

K: "Nej"

P: "Det tror jeg ikke. Jamen det er rigtigt"

Th: "Nu siger de fleste af jer, at førhen der kunne de her reklamer, hvor kendte er med, de kunne godt påvirke jeres grunde til at købe ting, fordi så får i lyst til at købe det fordi, det er en kendt, der reklamerer for det og er i forbindelse med det, kan det stadig det i dag?"

P: "*Kun hvis det er den Youtuber der, der har forstand på det*"

K: "Det er ikke celebrities, jo"

P: "Men fordi David Beckham står med en eller anden kop vand, så blæser jeg ikke direkte ind i 7/11 og køber den vand der…"

Th: "Så kun hvis der er en eller anden troværdighed i det de endorser, det produkt…?"

P: "Der skal være en troværdighed i det, ja. Ja."

K: "Men altså, jeg tror også, med den måde du spørger… Ser du det helt vildt bredt, ja, så er jeg ret sikker på, at det har en ret effektiv virkning, altså ellers ville de ikke gøre det"

Tr: ”Måske også noget vi ikke ligger mærke til, den der underbevidste påvirkning… Altså, at så står man dernede og så tænker man, ’ej, det der produkt’, ikke fordi man tænker, at det er en kendt, der har købt det, men ellers…”

P: ”Men der var et eller andet med den der…”

Tr: ”Ja, der var et eller andet med den, ja. Så måske underbevidst”

Th: ”Hvem er jeres yndlingsstjerne? Har du en Patrick?”

P: ”Ja, to sekunder. Jeg skal bare lige vælge. Yndlingsstjerne? Louis Hamilton og Blake Shelton”

Th: ”Hvem er den sidste?”

P: ”Ja, han er musiker i USA”

Th: ”Nå ja, nu ved jeg godt hvem han er”

P: ”Ja, han spiller… Han er kæreste med hende…”

Th: ”Gwen Stefani”

P: ”Lige præcis”

Th: ”Har du en Kevin?”

K: ”En yndlingsstjerne?”

Th: ”Ja. En du godt kan lide”

K: ”Russell Crow”

P: ”Han er fandme også sej”

K: ”Han er mega sej”

P: ”Det er han, det vil jeg give dig ret i”

Th: ”Hvad med dig Sarah?”

S: ”Det er ikke rigtig noget, jeg sådan dyrker på den måde. Det er ikke rigtig noget, der siger mig noget. Og så er jeg også bare sådan sindssygt dårlig til navnene, så deres ansigter kan godt fange mig; ’nå, du har været med i den serie, du er en meget fed person’, men jeg aner ikke hvem de er”

Th: ”Har du nogen Malene?”

M: ”Nej, det har jeg ikke”

P og K: ”Jo, du har så. Du vil bare ikke sige det”

M: ”Nej jeg har ikke”

Flere snakker i munden på hinanden

P: ”Så ham der Razz fra MGP, han…”

K: ”Han sidder så i spjældet nu”

P: ”Gør han det?”

K: ”For mord”

Th: ”Hvad?”

P: ”Det er løgn!”

K: ”Det er rigtigt”

Tr: ”Hvem gør det?”

P: ”Fuck hvor sygt”

Th: ”Men hvis de så reklamerer for…”

P: ”Hvorfor skal du ikke spørge Trine?”

Th: ”Trine har du en yndlingsstjerne?”

Tr: ”Jeg ved ikke hvad han hedder. Men det er ham der fra Vampire Diaries. Damon, dér”

Th: ”Årh, hvad er det nu han hedder…”

M: ”Er det fordi, han er lækker?”

Tr: ”Ja, og så…”

Th: ”Ian Somerhalder”

Tr: ”Ja, det lyder rigtigt. Jeg kan ikke de navne der… Men de øjne der”

Th: ”Men hvis de så reklamerer for noget, hvad gør det så? Ligger i så mere mærke til det? Når det er dem i rigtig godt kan lide…?”

Tr: ”Ja”

P: ”Ja, for så ligger jeg mærke til dem”

Tr: ”Ja, lige præcis”

Th: ”Gør det jer mere tilbøjelige til, at tjekke det ud, det produkt de står med? Fordi, at i specielt godt kan lide dem?”

K: ”*Jeg tror, at hvis man kobler det sammen med, at man står og mangler et produkt*”

P: ”*Ja*”

K: ”*I den situation, hvor man rent faktisk ser det, så ja. Og det er der mange der gør jo, så det handler om at… Jeg tror, det er det rette tidspunkt på det rette sted*”

Tr: ”*Ja, måske hvis man er nede i en forretning og der er et billede af den kendte og man står og mangler det, så ja*”

Th: ”Men det har ikke som sådan… Det gør ikke som sådan nogen forskel, at det er jeres yndlings eller en i specielt godt kan lide og så i forhold til en anden stjerne?”

K: ”Nej, det tror jeg ikke, at det gør”

Th: ”Det var det. Tusind tak”

Appendix X – Transcription and coding of Focus Group 4 interview

(In Danish, as the interview was conducted in Danish)

The focus group 4 participants were: Maria (henceforth referred to as Mar), Lean (Le), Christian (C), Mathilde (Mat) and Lasse (La). I Thea, the interviewer, will be referred to as T.

T: ”Jamen, jeg optager det, så jeg kan huske hvad i har sagt bagefter, okay? Okay, jamen interviewet kommer til at handle om celebrity endorsement, som er, når kendte er med til at reklamere for forskellige produkter og brands, mærker, og det første vi skal starte med, det er en billede øvelse, hvor i skal se på 10 forskellige billeder, 10 forskellige eksempler af celebrity endorsement og der skal i så sætte kryds på det stykke papir i har fået, på den skala ud for hvert billede. Et kryds tæt på nummer 1 betyder, at i slet ikke synes om billedet og et kryds tæt på nummer 5 betyder, at i synes rigtig godt om billedet”

Mar: ”Har det noget at gøre med om vi kan lide dem, der er på, eller det produkt, eller er det bare sådan…”

T: ”Det er bare jeres helt generelle reaktion til billedet, når i ser det”

Mar: ”Okay”

T: ”Det kan så have forskellige årsager, ikke”

Mar: ”Det kan jeg rigtig godt lide”

T: ”Okay, er i klar?”

Flere, samtidig: ”Ja”

T: ”Vi begynder med billede nummer 1. Vi snakker om grundende til det bagefter, ikke sandt… Er i klar til billede 2? Kan du se det Mathilde? Og billede 3. Og billede 4. Og er i klar til billede nummer 5? Du skal vende dit papir Mathilde”

Mat: ”Jamen det er fordi, jeg ikke helt var klar”

T: ”Hvorfor sagde du det så ikke?”

Mat: ”Nu er jeg klar”

T: ”Og vi går videre til billede nummer 6. Og billede nummer 7. Billede nummer 8. Billede nummer 9. Og det sidste billede”

Mar: ”Det kan vi godt lide”

T: ”Så, det var første del. Så nu har i set 10 forskellige eksempler på celebrity endorsement og jeg har bedt jer om, at tage stilling til hvilke af eksemplerne i kunne lide og hvilke nogen i ikke kunne. Og så er det nu meningen, at vi skal have en samtale om det, en diskussion, om hvorfor i kunne lide og om hvorfor i ikke kunne og så videre. Så hvis vi starter med at tage udgangspunkt i den øvelse vi lige har lavet. Var der nogen af eksemplerne i rigtig godt kunne lide? Maria, hvis vi starter med dig, var der nogen du har sat tæt på et 5 tal ved?”

Mar: ”Jeg kunne godt lide det første”

T: ”Ja, det var Julia Roberts for Lancome”

Mar: ”Ja. Jeg synes det hænger meget godt… Skal man uddybe?”

T: ”Ja, det må du meget gerne”

Mar: ”Jeg synes det hænger meget godt sammen med hendes personlighed og produktet. Og som regel, altså sådan, **selve reklamen synes jeg er meget pænt lavet. Det ser sådan troværdigt ud**”

T: ”Ja? Var der andre, du satte højt ved?”

Mar: ”Det ved jeg ikke, jeg satte højt ved 9, hvad var det?”

T: ”Det var hende fra New Girl”

Mar: ”Ja, det synes jeg også ser ret, sådan… **Det er fordi, jeg synes det ser ud som om, det er godt lavet. Altså jeg kan godt lide, når det er pænt og sådan**. Fx den der med vandflasken og Jennifer Aniston, den synes jeg så mega uprofessionel ud. Jeg synes slet ikke, at det ligner en rigtig reklame. Og det synes jeg er mega ’lol’”

T: ”Okay. Hvad med dig Christian? Er der nogen, du har sat tæt på 5 ved?”

C: ”Ja, altså der er den første, der har jeg sat sådan 4 eller sådan noget. Det er det samme som Maria, at **den spiller godt overens, synes jeg, med hende på billedet, skulle jeg til at sige, og så er der også farvemæssigt, det der er blevet brugt**. Så har jeg sat fuld ved 2’eren. Det tror jeg, det var den med Tiger…”

T: ”Det var Tiger Woods, ja”

C: ”Ja. Den kan jeg godt lide, det forbinder man med sport og Nike mærket også. Så 4’eren har jeg sat, der har jeg nok givet den omkring 4”

T: ”Det var Roger Federer for noget champagne”

C: ”Ja”

T: ”Hvorfor kunne du godt lide den?”

C: ”Det er fordi, jeg forbinder ham lidt med sådan, måske at have den stil der. Spiller jo meget tennis, og så ude på banen… Fyre den af. Hvis man kan sige det sådan… Så, ja, 6’eren”

T: ”Det var Brad Pitt for Chanel”

C: Hvordan var det… Nå, ja!”

T: ”Kunne du godt lide den?”

C: ”Jeg synes bare, at det passer meget godt. Det fremhæver produktet mere at gøre ham i sort/hvid og så…”

T: ”’Passer meget godt’, hvad mener du med det?”

C: ”Det er svære spørgsmål… Nej, altså jeg synes bare, altså, det er en kendt person og så det der med, at der bliver vist et produkt, det bliver fremhævet, og så får man sådan ledt opmærksomheden over på det, og så ser man sådan lige personen, ’nå okay, det er ham’, og så… Er det det han kigger hen imod, så. Ja, det synes jeg bare. Så har jeg billede 8”

T: ”Det var Leonardo DiCaprio”

C: ”Det var noget med det ur. Ja, det er et pænt ur og så forbinder jeg også sådan det, altså, tøjvalg han har, man kan sige, at det stemmer overens med det ur. Det, at det ikke er shorts og, hvad hedder det, t-shirt uden ærmer og… Står og reklamerer for det… Tøjet følger med, ja”

T: ”At der sådan er en stil, han sælger?”

C: ”Ja, mere eller mindre”

T: ”Hvad med dig Mathilde, var der nogen du godt kunne lide?”

Mat: ”Altså den eneste, jeg har givet topscore, det var billede 8”

T: ”Det var den med Leonardo DiCaprio”

Mat: ”Ja”

T: ”Hvorfor kunne du godt lide den?”

Mat: ”Jeg kunne bedre lide det billede end dem hvor produktet og kendissen ligesom var adskilt. Altså, fx det der billede af en parfume og så et ansigt af en kendt, det synes jeg bare er sådan lidt underligt. **Jeg kunne godt lide at han sådan havde uret på og at det var et godt billede og, ja… Det så godt ud, reklamen så godt ud**”

T: ”Hvad med dig Lasse?”

La: ”Jeg har billede nummer 2”

T: ”Det var Tiger Woods”

La: ”Ja. Det var sådan, da jeg kiggede dem alle sammen igennem, de der billeder der, det var egentlig dem, hvor jeg var sådan… hvor jeg kender den kendte, og synes… Har en eller anden holdning til ham. Altså jeg synes jo Tiger Woods han er en fremragende golfspiller og sådan nogen ting, så derfor synes jeg, at det er en fed reklame. Og det er også lidt det samme… Billede 6, nu kan jeg ikke huske hvem det var. Hvem var det?”

T: ”Det var Brad Pitt for Chanel”

La: ”Ja. Og Brad Pitt synes jeg også, det er en jeg også… Jeg synes han spiller med i nogen fede film og sådan nogen ting, og så gør det bare, at det ligesom springer mere i øjnene, reklamen. Jeg synes, at den var mere fed, ikke. Og det er det samme med billede 8 med Leonardo, ja. Det er egentlig dem”

T: ”Hvad med dig Lean?”

Le: ”Jamen, billede 2”

T: ”Tiger Woods”

Le: ”Ja, jeg synes, at det giver god mening, at en atlet reklamerer for noget sportsrelateret. Og så billede 8”

T: ”Det var Leo”

Le: ”Med uret der. Og **der er det fordi han rent faktisk har uret på, så giver det meget godt mening, at reklamere for noget man rent faktisk bruger**. Det er dem jeg har scoret højest”

T: ”Hvad for nogen af eksemplerne kunne i så ikke lide? Hvad for nogen har scoret lavest hos jer? Kan vi starte med dig Maria?”

Mar: ”Hvad var 7’eren?”

T: ”Det var Jennifer Aniston med vandflasken”

Mar: ”Ja, den kunne jeg ikke så godt lide. Jeg synes, at det ser uprofessionelt ud, jeg synes, at det ligner noget, jeg selv kunne have lavet. Jeg synes ikke, at det ligner, at billedet er taget til det formål. Jeg synes, at det ligner, at de bare har fundet et eller andet billede på nettet og så sat deres vandflaske på og det der nede i bunden, det synes jeg også ser mega uprofessionelt ud. Sådan selve deres brand, ikke. Men det er nok mere… Det er ikke fordi, jeg ikke kan lide hende, det er bare fordi jeg synes at brandet er for, sådan, hvad hedder sådan noget… Det er ikke godt nok til at hun skulle repræsentere det”

T: ”Okay, det er ikke sådan ’high profile’…”

Mar: ”Nej, hun er lidt for meget til… Altså du ved, sådan et eller andet ’lollet’ vand, bare kan… Undskyld, jeg skal nok komme på lidt mere brugbare”

La: ”Fedt citat, det der”

Mar: ”Og jeg synes også den der med Leonardo DiCaprio i andre godt kan lide, den kunne jeg heller ikke så godt lide. Og det er også fordi, jeg synes ikke rigtig det passer. Altså jeg kan godt se det der i mener med at han har det på, men det er måske også bare fordi, jeg ved ikke rigtig noget om ure… Er det et kendt mærke, det der?”

La: ”Hvad var det for et mærke?”

T: ”Tag Heur”

Mar: ”Jeg har bare aldrig… Altså nu ved jeg ikke noget om ure, jeg ved hvad Rolex er, det er der vi er, ikke. Men jeg synes bare igen, der virker det lidt som om, at han…”

C: ”Vi kan jo ikke alle sammen gå rundt med Rolex”

Mar: ”…at produktet ikke er godt nok til at han burde bruge tid på det. I forhold til hvad han…”

T: ”Så du synes, der er sådan en uoverensstemmelse imellem produktet og den kendte, der er blevet brugt?”

Mar: ”Ja, på produktet. Helt sikkert. Det synes jeg…”

C: ”Men… Ja. Men jeg tænkte bare om det med uret. Det er jo nok… Hvis du har et ukendt mærke…”

Mar: ”Jeg kan godt se, at det er smart for dem, men for ham kan jeg bare ikke se, hvad han får ud af det”

C: ”Nej nej.

Mar: ”Altså, sådan…”

C: ”Penge”

Mar: ”Ja ja. Men det har vel også noget med at gøre, at sælge sig selv. Altså, vil han godt lægge sit navn til et ukendt ur, altså sådan…”

C: ”Det er selvfølgelig rigtigt. Men det er jo igen, ja, hvis du har en kendt, så kan du trække nærmest det dårligste produkt op, fordi så…”

Mar: ”Ja ja, helt sikkert”

C: ”Så ser folk den kendte, ikke også”

Mar: ”Det er det helt sikkert”

C: ”Men ja, jeg kan godt følge dig med at, det er ikke lige noget man har hørt om, det urmærke”

Mar: ”Nej, lige præcis”

T: ”Hvad har du sat lavt Christian?”

C: ”Jeg har sat 3’eren lavt”

T: ”Ja, det var Mila Kunis for Dior”

C: ”Ja”

T: ”Hvorfor det?”

C: ”Jeg ved… Det tiltalte bare ikke mig. Hvad var det, det var…?”

Mar: ”En parfume?”

T: ”Jeg tror, det er selve mærket”

C: ”Ja, det havde jeg aldrig gættet”

Mar: ”Men det har vel også noget at gøre med, hvad man interesserer sig for”

C: ”Ja, jeg skulle lige til at sige, for jeg kendte ikke… Eller jeg ved ikke lige, det der mærke”

T: ”Kender du ikke Dior?”

C: ”Det er ikke lige noget, jeg har tænkt over”

T: ”Er der andre, du har sat lavt?”

C: ”Ja, 7’eren”

T: ”Som var Jennifer Aniston med vandet”

C: ”Ja, det var sådan stort set det samme som Maria hun siger, at det virker sådan lidt underligt”

Mar: ”Ja, det er ikke så troværdigt”

T: ”Selve looket?”

C: ”Ja både det, også det med at reklamere for noget vand. Altså jeg kan huske hun reklamerede for, det ved jeg ikke… Et andet produkt”

Mar: ”Jeg kunne bedre se det, hvis det var sådan noget Fiji vand, du ved, så ville det være sådan lidt mere ’hende’. Men det der er jo bare sådan et eller andet, det ligner sådan noget discount vand”

C: ”Også hvis hun havde reklameret for noget tøj, eller…”

T: ”Så visse kendte passer bedre til visse mærker end andre?”

Mar: ”Det synes jeg. Det ved jeg ikke, jeg synes det er mere troværdigt, hvis det er sådan…”

C: ”Ja, jeg synes bare det er… Det virker underligt”

T: ”Hvad med dig Mathilde, hvad for nogen har du sat lavt?”

Mat: ”Billede 1 og billede 2 har jeg scoret lavest”

T: ”Det var Tiger Woods og Julia Roberts. Hvorfor kunne du ikke lide dem?”

Mat: ”Altså, billede 1 det bryder jeg mig ikke om, fordi at det giver ikke nogen mening for mig med hendes ansigt og så er der en parfume ved siden af hendes ansigt. Og så det andet, der er fordi, at, det ved jeg ikke, det er nok bare ikke en i mit interessefelt”

T: ”Det har ikke noget at gøre med, sådan, Tiger Woods som…”

Mat: ”Jo, måske faktisk, fordi at når Lasse så siger, at han er en fremragende golfspiller, så tænker jeg enormt meget på de skandaler, han har være med i, med at han er en værre bandit”

T: ”Hvad med dig Lasse?”

La: ”Jeg har scoret billede 5 lavt, men jeg kan ikke huske hvad billede 5 er nu”

T: ”Det var Jennifer Lopez for Gilette Venus. Shaving”

La: ”Ja, det er primært fordi, hun bare irriterer mig generelt, Jennifer Lopez, jeg kan ikke lide hende. Det var derfor, jeg scorede hende lavt, ja. Jeg synes, til at starte med, inden jeg sådan lige læste hvad det er hun reklamerer for, på selve teksten, så kunne jeg ikke lige regne ud hvad det var hun reklamerede for. Det synes jeg også er lidt irriterende. Altså, jeg ved godt hvad det er nu, men det er mere sådan, jeg synes man skal opdage det med det samme, når man kigger på billedet, hvad det er, der bliver reklameret for, tænker jeg”

T: ”Så er det en bedre reklame?”

La: ”Ja, det synes jeg”

Mat: ”I virkeligheden, så er det også lidt underligt at have et billede af hende, hvor hun står med en kjole på i stedet for et billede af hendes ben. Altså man kan se hendes ansigt og hendes overkrop og så en meget lille del af hendes ben ikke, som i virkeligheden er det, det handler om. Eller hendes arme. Jeg ved ikke hvor hun barberer sig. Men dem kan man heller ikke se. Måske er det ansigtet…”

T: ”Hvad med dig Lean?”

Le: ”Jeg har også scoret det der billede 5 lavt, fordi jeg ikke synes, det gav nogen mening, billedet i forhold til produktet. Og der er jeg enig i det, de andre lige har sagt. Og så har jeg også scoret billede 6 lavt, det har jeg scoret lige så lavt”

T: ”Det var Brad Pitt”

Le: ”Ja, det synes jeg bare er underligt”

T: ”Hvordan underligt?”

Le: ”Jamen det giver ikke nogen mening at han står og kigger ud efter ingenting og så er der en kæmpe stor parfume lige ved siden af ham”

La: ”Han kigger jo på parfumen”

Mar: ”Jeg kunne heller ikke lide den”

Le: ”Jeg synes det ser helt dumt ud, det der”

Mar: ”Ja, det synes jeg også”

Le: ”Og så ser han sådan ud på billedet”

T: ”Godt så”

Mar: ”Jeg har givet den der med Jennifer Lopez ret højt. Det er lidt sjovt, når alle i andre har givet den lavt”

T: ”Hvorfor har du givet den højt?”

Mar: ”Jamen jeg tror bare, at jeg tænker sådan mere, at altså netop det der med – jeg kan godt se, at det er lidt mærkeligt, at man ikke kan se hendes ben, når det er det, den skal sælge – men jeg tænker mere at det er hende som sådan ’ikon’ eller ’image’, der skal sælge. At, du ved, man ved hun altid er sceneklar og smækker med bare, flotte ben og sådan… Så skal man sådan instinktivt vide, at det er det, hun er, og så vide, at hun bruger den der”

T: ”Men så på den anden side, så skal man også kunne kende Jennifer Lopez godt, for at kunne lave den konklusion”

Mar: "Ja, helt sikkert, men jeg tænker, at der er flere af dem, hvor det er sådan at de er lidt mærkelige, hvis man ikke ved, hvem personerne er. Altså, sådan fx den med hende, hun er jo 100 procent, altså hvis det bare var en eller anden tilfældig, så ville det jo overhovedet ikke give nogen mening"

T: "Ja. Kendte i alle sammen godt til celebrity branding eller celebrity endorsement før i dag?"

Flere, samtidig: "Ja"

T: "Er der nogen, sådan, specielle eksempler på det i kan huske, at i har haft set før?"

Mat: "Ja, Jennifer Lawrence for Dior. Jeg var lidt overrasket over, at du ikke havde hende med. Men der er jo mange, der laver endorsements"

La: "Ja"

T: "Der er rigtig mange. Kan i andre nogen eksempler?"

La: "Der er Beckham, da han var for H&M blandt andet. Der kendte jeg ret mange, der ikke heppede på ham før, som begyndte på det"

C: "Så er der Ronaldo"

T: "For hvad?"

C: "For hans undertøj"

Le: "Jeg så lige også en, hvad var det, der var, 3 sportsfolk, der gik sammen om noget barber… historie"

T: "Ja"

Le: "Det var Tiger Woods og Federer og en eller anden fodboldspiller, tror jeg det var"

C: "Messi?"

Le: "Nej, en mørk fodboldspiller"

Mat: "Der er også alle de gamle. Den der Pepsi reklame med Pink og Beyonce, Britney Spears, og…"

Mar: "Ja! Den var 'lol'. Ej, undskyld, I'm so sorry. Det var sjovt"

C: "Siger du også det til kunderne nogen gange?"

Mar: "Nej, ikke til kunder, men jeg siger det generelt meget, det er bare lidt sådan upassende, når du skal transskribere det. 'Lol'"

C: ”Nej, det er fint nok”

T: ”Hvad synes i om celebrity branding? Sådan når i ser det, enten i blade eller en reklame på tv, eller… De kan jo være mange forskellige steder”

Mar: ”**Jeg synes, det kan være lidt svært, fordi man ikke ved hvor meget af sig selv, de sælger ud af. Altså sådan, hvis de synes, at et produkt er godt, og de tænker, ’det synes jeg sgu er fedt, det vil jeg sgu godt ligge ansigt til’, så synes jeg, at det er super fint**. Også at, jeg tror for mange, der er det måske også sådan at de så kan identificere sig selv med den kendte og tænke, at ’nå men jeg vil godt være sådan der, så gør jeg det her’, eller sådan… ’Så er det nok den bedste’. Men hvis det er sådan noget, du ved, sådan helt mærkeligt, altså fx den med Jennifer Aniston eller den der nye, der er med Uffe Holm. Den synes jeg også er super utroværdig. At han sidder og spiller de der spil, jeg synes det er så kikset”

C: ”Det er ligesom den anden, den der også med, hvad heddet det, Jokeren og alt det der”

Mar: ”Hvad var det?”

C: ”Det er sådan for et eller andet spil”

La: ”Ja og Jacob Haugaard”

C: ”Ja ja det er sådan slot machine”

Mar: ”Og det er bare sådan, så synes bare, at det er sådan…”

C: ”Og det er jo kun på grund af pengene, de har gjort det”

La og Mar: ”Ja ja!”

La: ”Fuldstændig”

Mar: ”Hvor det bare er sådan, altså…”

T: ”Så er det ikke lige så godt, som… Så virker det…”

Mar: ”Jeg synes, det virker utroværdigt, det synes jeg. Altså sådan, men det er jo nok også sådan lidt individuelt, som vi også snakkede om før. Det der med om man synes, at produktet er lige så høj standard som den der er med i reklamen, ikke”

Le: ”Man kan sige, at det skal give mening, den person, der reklamerer for det, de reklamerer for. Og så giver det mening at Tiger Woods reklamerer for Nike”

Mar: ”Ja ja, helt sikkert”

Le: "Det vil også give mening, at Ronaldo reklamerer for hans egne underbukser. Det ville ikke give mening, hvis en eller anden semikendt skuespiller reklamerede for en tennisketcher eller et eller andet. Altså, det ville være underligt"

C: "Det ville jeg… Ja, det er jo det samme hvis man tog FIFA. Det er jo også fodboldspillere, der reklamerer for spillet, og det er jo klart, når det er det, de spiller, ikke også"

Le: "Det giver mening"

Mar: "Ja"

C: "Det ville også være underligt, hvis det bare var en helt anden, der reklamerede det…"

La: "Jeg tænker nogen gange med det, at, fx fodboldspillere, de reklamerer for noget, der er mange, fx nu når Messi han har reklameret for, hvad fanden er det, Pokertstar eller sådan lignende, ikke, at så er der jo mange, som ikke kan lide Messi, som så fravælger det produkt, kan man sige, ikke. Så altså…"

T: "Så det kan også have en negativ indflydelse?"

La: "Det kan det. Altså, jeg tror meget at det kan, i hvert fald, når det er en sportsudøver, det gør det, der reklamerer for noget, fordi så er der også, i hvert fald meget i fodbold og også holdsport og sådan nogen ting. Så hvis du kan lide et hold, så kan du automatisk ikke lide det andet hold, så hvis der er en fra det andet hold, som reklamerer for noget, så gider du så heller ikke, at købe det produkt, hvis der er et tilsvarende produkt, som du kan købe i stedet for, ikke. Så det… Jeg tror også at du kan støde nogen væk på en eller anden måde, ved at reklamere med de forkerte"

Mar: "Men jeg tænker, at det måske er mest i sport?"

La: "Ja. Det tror jeg du har ret i"

Mar: "Altså jeg tænker, andre steder, der tror jeg ikke, at jeg ville vælge et produkt fra på grund af at jeg ikke kunne lide den kendte"

Le: "Nej"

La: "Nej nej. Hvis nu det fx er Brad Pitt, der reklamerer for et eller andet, så kan det godt være, at du ikke kan lide ham, men du kan stadig godt købe produktet"

Mar: "Men jeg kan stadig godt købe produktet, hvis det nu er et godt produkt, ikke"

La: "Hvis du nu er inkarneret Real Madrid fan og Messi reklamerer for noget, så køber du det måske ikke…"

Mar: "Nej, det kan jeg godt følge. Men det er nok, altså jeg ved ikke om der er andre tilfælde end sport…"

La: ”Nej, det tror jeg heller ikke der er som udgangspunkt”

Mar: ”Med mindre man er sådan helt fanatisk mega fan”

T: ”Hvad effekt synes i at det har, at det er en kendt, der står med et produkt og reklamerer for det?”

Le: ”Jeg synes både det kan være godt og ondt. Altså vi snakkede også om… Altså, det kan jo, man kan jo vinde helt sindssygt meget ved at det er en kendt, der står med det, hvis man kan lide den kendte, der. Men som vi også lige sagde, så kan man også tabe utrolig meget hvis man ikke bryder sig om den kendte. Og så, altså det er jo blikfang, tænker jeg”

La: ”Ja”

C: ”Det tænker jeg også, det der med at det er for at skabe opmærksomhed og det med at man kan tage et, i princippet, ukendt produkt og så bare bruge en kendt og så kommer det ud til flere måske, og der er flere, der bliver sådan, ’nå, de kender personen, hvad er det lige han reklamerer for’, føler at de kender vedkommende”

Mar: ”Altså, **jeg går sådan ret meget op i at jeg synes, at det er en pæn reklame**. Altså sådan, forstå mig ret, at **jeg synes, at det som sagt er troværdigt og jeg godt kan lide den måde, det er lavet på**. Og der kan det godt, sådan, jeg ved ikke om det kan have en indvirkning, men fx ligesom før, med at hvis jeg så ikke synes, at det er godt lavet eller er troværdigt, altså så synes jeg nærmest det ødelægger det endnu mere, at det er en kendt, fordi så er der ligesom en at ’blame’, sådan, ’hvorfor har du også gjort det’. Altså, hvis det var en eller anden man ikke kendte, så ville det bare være en dårlig reklame, men så kan jeg godt blive sådan lidt, at det synes jeg er mærkeligt, at de har sagt ja til sådan et dårligt…”

La: ”De har solgt ud på en eller anden måde”

Mar: ”Ja, det synes jeg! Det føler jeg lidt, at det er sådan man tænker – eller det gør jeg i hvert fald”

T: ”Ja”

Mat: ”Jeg tror også bare, at det sådan er meget specifikt hvilken målgruppe man rammer, når man bruger kendisser…”

Mar: ”Det er det”

Mat: ”…fordi at kendisser typisk er associeret med et eller andet, ikke”

Mar: ”Et eller andet bestemt, ja”

Mat: ”Så jeg kan godt nogen gange, hvis der er en eller anden reklame, hvor jeg ser, at det så måske er nogen, der er yngre end mig, som holder rigtig meget af den person, så ville jeg

typisk tænke, 'det er jeg for gammel til'. Altså sådan, hvis jeg kommer forbi et eller andet, og så er det Selena Gomez, der reklamerer for det…"

Mar: "Ja, det er rigtigt"

Mat: "…nå, men det er ikke for mig så. Så er jeg for gammel"

Mar: "Fx også bare med parfume, at hvis der er nogen yngre kendte, så tænker jeg også, 'nå, det er sådan noget børne-noget, det skal jeg ikke have', altså sådan, jeg går ikke hen og kigger på de der parfumer fx"

Mat: "Nej"

Mar: "Kender du ikke det? At så går man ikke derhen, fordi så er der sådan noget børneparfumer, føler man det er. Det er det jo ikke…"

C: "Altså, jeg kunne forstå hvis der var en eller anden kendt, der reklamerede for børnetøj og sådan noget…"

Mar: "Ej, sådan er det ikke"

T: "Jeg ved ikke, altså måske, fx Britney Spears parfumer, det tror jeg er meget henvendt til en teen målgruppe…"

Mar: "Ja! Men jeg kan huske dengang man var lidt yngre, og hvor der var nogen endnu yngre, der købte de der parfumer, for alle de der ting, hvor jeg var, sådan, du ved, jeg synes, at det kan godt være, at de var gode, og når mine veninder havde dem, kunne jeg godt lugte, at okay de er gode, men jeg havde ikke lyst til selv at gå derhen og købe dem, fordi jeg synes, det var sådan lidt akavet. Du ved sådan, det var over min alder…"

C: "Så du betalte andre for…"

Mar: "Nej! Nej, nej. Forstå mig ret. Men det var bare sådan lidt en pigeting. Har i ikke også haft det sådan? Altså da i var yngre…"

C: "Har du også det Lean?"

Le: "Ja!"

Mar: "Ja"

C: "Med hvad?"

Mar: "Britney Spears parfumen"

Le: "Ja, det havde jeg heller aldrig hørt…"

C: ”Jeg synes bare ikke at jeg kan komme på noget, hvor jeg har haft, ’ej, det’”

Mar: ”Nej? Men jeg kan også kun lige komme på det”

C: ”Altså, jeg kan komme på hvor man er i byen og så man tænker, okay man er vist lidt for gammel til at være her på Harlekin, eller et eller andet”

Le: ”Altså, jeg ville jo aldrig vælge, nu ved jeg ikke om Justin Bieber han også laver dufte…”

T: ”Det gør han”

Le: ”Ja, det gør han. Jeg ville jo aldrig vælge en af ham, fordi jeg også ville tænke, at det var til sådan nogen små snotunger, der…”

T: ”Jeg ved faktisk ikke om han laver til mænd. Han gør i hvert fald til piger”

Mar: ”Det tror jeg. Tror du ikke, at han gør det? Jeg ved det heller ikke”

Le: ”Men jeg tænker, sådan en som ham ville jeg aldrig nogensinde købe noget af fordi jeg tænker, det er til nogen, der er mindre end mig”

Mar: ”Ja, men det er det, jeg mener”

La: ”Men det er jo også fordi du ikke kan lide ham”

Le: ”Ja ja”

La: ”Det er igen det der med, at det tænker jeg også er meget med Britney Spears og sådan nogen ting, det er at man føler lidt, hun er sådan… Altså, det er ikke til mig. Jeg kan ikke lide vedkommende, så hende går jeg udenom”

Mat: ”Men det er jo også sådan den anden vej. Hvis det var Madonna fx, der reklamerede for en eller anden Gucci taske, så ville jeg tænke, ’okay, det er til gamle damer. Den gider jeg ikke at have’.

La: ”Ja ja, det tror jeg du har ret i”

C: ”Men det er jo ligesom med Beckham og hans deodorant eller parfume eller hvad det er. Det er heller ikke noget, hvor jeg tænker, at det vil jeg gerne købe. Altså jeg har nogen jeg synes, der er gode af dem jeg har…”

T: ”Så i synes at den kendte, der bliver brugt i forbindelse med produktet, det afspejler hvem produktet er henvendt til?”

Flere, samtidig: ”Ja”

La: ”Ja, det afspejler målgruppen”

C: ”Ja, til tider”

Mar: ”Ja, det synes jeg også. Det kommer an på hvad det er, men ja”

Mat: ”Men det er da også det jeg tænker, når jeg ser de billeder, fx billedet med Brad Pitt. Så tænker jeg, ’nå men det må være en meget moden duft til voksne mænd med fuldskæg’, eller sådan noget”

Mar: ”Men det forbinder jeg også lidt med målgruppen. At det er sådan lidt ligesom med Chanel no. 5, at det er til sådan modne kvinder. Altså de behøver ikke at være 70, men, du ved…”

Mat: ”Ja”

Mar: ”Og der tænker jeg lidt det samme som med den der parfume, at det er til sådan, ’mænd’. Altså sådan. Så der synes jeg de har ramt meget godt, altså selv om jeg ikke kan lide selve reklamen”

T: ”Sådan helt generelt, hvad synes i så, der gør en reklame god? Hvad får jer til at kunne huske den efter i har set den?”

Le: ”**Jeg synes, at der skal være noget humor i den. Altså de bedste reklamer, jeg synes, der nogensinde har været der, det var nogen, der kørte for Toyota for mange år siden. Hvor de havde, hvad hedder ham der, Jonas et eller andet og Simon Juul og…**”

Mar: ”Nå, jeg kan godt huske… Jeg kan ikke huske hvad det var...”

Le: ”Ja, men det var ligesom standup og så kører de forbi dernede. Ja, det synes jeg var genialt”

Mar: ”Ja”

T: ”Så det skal være underholdende?”

Le: ”**Ja, det skal det**”

Mar: ”Men omvendt kan man også sige, at en parfumereklame det er måske lidt mærkeligt, at gøre den underholdende…”

Le: ”Ja! Det er lidt afhængigt af produktet”

Mar: ”Ja, lige præcis. Jamen jeg synes også, altså **jeg synes det er fedt, når det sådan er sjovt og jeg synes også, igen, jeg går meget op i at jeg synes, det er godt lavet og jeg synes det er pænt og troværdigt og… ja. Det synes jeg er ret vigtigt**”

T: ”Hvad med jer?”

La: ”Altså den sidste reklame jeg kom i tanke om, at jeg havde set, jeg prøvede lige at tænke tilbage på hvad det var for en, det er på bagsiden af en 5A’er. For noget der hedder Washer. Det er sådan et firma hvor de henter ens vasketøj og så afleverer det igen, når det er blevet rent, ikke. Hvor det var sådan, ’vi vasker dine lagner, men vi vasker ikke din dårlige samvittighed’, eller sådan noget”

Mar: **”Det er sjovt**”

La: ”**Så det er meget sjovt, og det er noget, som man ikke har set før, så det husker man**. Det er ligesom sådan, hvis jeg tænker helt tilbage, så er det de der Sonofon reklamer med Polle fra Snave fx, ja, hvor dem kommer jeg også til at tænke på”

Mar: ”Ja!”

La: ”Men jeg ville vædde med at 8 ud af 10 af dem der, dem har jeg glemt i morgen, af dem du har vist”

T: ”Men i nævnte jo også før, sådan med en masse forskellige eksempler med reklamer med kendte, som i godt kunne huske. Hvad skal der så til for en kendisreklame, for at i husker den?”

C: ”Men der er jo også, når…”

La: ”Fx Beckham reklamen, den husker jeg fordi, at… Altså, i min bog, der er Beckham en af de bedste fodboldspillere, der nogensinde har været ikke, og jeg synes, at han er pisse sej, så derfor så huskede jeg den. *Og det gjorde også, at jeg begyndte at købe lidt mere i H&M efter jeg så den*. Så jeg tror, hvis en kendisreklame den skal… Den skal på en eller anden måde virke på en, før man sådan husker den. Og så fx den der Pepsi reklame med de tre der. **Den huskede jeg også, fordi den var anderledes. Den var jo helt vild lang**”

Mar: ”Ja den var”

La: ”Jeg tror den var sådan noget, næsten 10 minutter eller sådan noget”

Mar: ”Det var en god sang i hvert fald. Catchy”

La: ”Ja, den blev lanceret i Super Bowl pausen eller sådan noget”

T: ”Ja, højst sandsynligt”

La: ”Så vidt jeg husker. **Den fangede bare, fordi den er anderledes**”

T: ”Får dét, at der er kendte med, får det jer til at kunne huske reklamen bedre bagefter?”

C og Mar og Le: ”Nej, ikke nødvendigvis”

Mar: "Jeg synes, kun hvis der er et eller andet aspekt i… Hvis der er en eller anden grund til at, altså sådan, at der er en grund til at man lægger mærke til, at det er kendt. Hvis det er fordi man synes den er rigtig god eller rigtig dårlig, så tror jeg, at jeg vil lægge mærke til, at 'det var også med den kendte'. Men hvis det bare er sådan en standard reklame, så tror jeg ikke, der er nogen forskel, sådan…"

C: "Men det kan også være et billede, der underbygger titlen, altså. Der kan gøre, at man kan huske det. En reklame… Der er fx på busserne. Der er nogen gange, hvor de så har kørt, jeg ved ikke om de er blevet fjernet, fordi det var sådan 'krænkende' eller hvad ved jeg, så stod der et eller andet, 'nye bryster' eller sådan noget, og så var der et billede af et par bryster. Og det gør… Altså overskriften og så billedet – så husker du reklamen"

T: "Har i nogensinde haft købt ting på grund af, at i har haft set det i en reklame?"

C: "*Ja!*"

Mar: "*Ja, det tror jeg*"

T: "Kan i nævne et eksempel?"

Mat: "Du har købt de underbukser der…"

La: "*Ja, jeg har købt Beckham underbukser. Det har jeg*"

C: "Hvad har jeg haft købt?"

Mar: "*Jeg tror, jeg har købt sådan noget mascara og sådan make-up, tror jeg, jeg har købt. Og det er ikke fordi, der har været en speciel kendt med, som jeg godt kunne lide eller ikke kunne lide, men bare fordi man ser det i fjernsynet og tænker, 'nå, det ser fint ud'*"

T: "Det var så det næste spørgsmål, med har i haft gjort det med en reklame hvor en celebrity endorser, har været med?"

Mar: "*Ja, ja – de der make-up, der er tit sådan en eller anden kendis. Men det har overhovedet ikke været derfor, det har bare været den vej igennem, jeg har set, at der var nyt… Nye make-up ting*"

T: "Og så har det bare mindet dig om…?"

Mar: "Ja. Altså jeg tror ikke, at det har haft nogen betydning, at det har været en kendt eller ikke-kendt. Lige med det. Ellers tror jeg ikke rigtigt, jeg har noget"

T: "Hvad med jer andre?"

La: "Jeg har været i Irma efter en Irma reklame. Men det er fordi, at jeg er begyndt at høre sådan en podcast, 'Her går det godt' med Esben Bjerre og Peter Falkentoft, som er sponsoreret

af Irma, så det snakker de om sådan 5 minutter hver gang. Så tænkte jeg, 'så prøver jeg sgu at gå i Irma'. Så gik jeg i Irma"

T: "I andre har ikke haft købt noget fordi i har haft set en kendte reklamere for det eller sådan…?"

C: "*Tjo*"

Le: "*Altså jeg har købt noget badmintonudstyr ved at se det, eller sådan… Også, ikke fordi de har reklameret for det, men så har man set, at de har spillet med det. Og det er også reklame jo, det står jo kraftedme ude i siderne ud over det hele, når de spiller, ikke. Så har jeg tænkt, at så bliver jeg nok lige så god som dem, hvis jeg køber det her. Så på den måde, ja*"

La: "*Ja, det har jeg også gjort. Jeg har købt Speedo svømmetøj til når jeg er nede og svømme i svømmehallen, fordi at Michael Phelps han svømmer i det*"

Le: "Er du blevet en bedre svømmer?"

La: "Det ved jeg ikke, nej. Det tror jeg ikke"

T: "Så hvis i husker en bestemt reklame bedre end andre, fx der er et par stykker, der har nævnt den der med Pepsi med Britney Spears og alle dem… Påvirker det jer så, når i står i købssituationen? Har i så haft tænkt… Cola og Pepsi står jo typisk lige ved siden af hinanden, har i så haft… Har det haft påvirket jeres køb?"

Mat: "Nogen gange…"

Mar: "Ikke med de ting, jeg køber"

C og Le: "Nej, heller ikke"

Mar: "Jeg tænker mere fx sådan noget med sport, kunne være…"

Le: "Ja"

Mar: "Altså du ved, dem der anbefaler Tiger Woods, sådan…"

C: "Men det er jo også lidt fordi, kan man sige, de sko jeg bruger, det er Nike sko, dem har jeg altid brugt. Det er en vanesag, tænker jeg"

Mar: "Ja"

C: "Så når man vender sig til fodformen i de sko, så er det sådan, hvis du går i et par Adidas, så er det helt anderledes, føler man. Så er det bare, sådan så man holder sig til det valg, kan man sige det sådan, indenfor den sportssko. Men hvis det er drikkevarer og sådan noget, så er det hvad man har lyst til, synes jeg. Ikke fordi jeg har set en eller anden reklamere for Cola eller for Pepsi, så plejer jeg kun at drikke det… Det er sådan lidt…"

Mat: "Jeg synes egentligt at det har påvirket mig på den måde at, altså, nu kan jeg rigtig godt lide hende Jennifer Lawrence, og hun reklamerer for Dior, ikke kun med sådan make-up og sådan men også for tøj og det ene og det andet. Men i virkeligheden ville jeg aldrig købe Dior, fordi når jeg køber til mig selv, make-up og creme, så køber jeg kun parfumefri og astma- og allergimærket, for det er sådan noget, jeg går op i, *men når jeg så fx har skulle købe en gave til en anden, som er ligeglad med de ting…*"

Mar: "Nå, ja"

Mat: *"…så vælger jeg det. Fordi at jeg synes, at reklamen er flot og jeg godt kan lide hende. Sådan, så på den måde har det egentlig påvirket mit valg, men egentlig lidt underligt*"

La: "*Jeg tror også, at det har påvirket mit valg i forhold til, altså, blandet andet den der ur reklame dér, det er ikke alle, der kender det ur, men hvis nu der er en, der reklamerer for noget, jeg ikke kender, som jeg godt kan lide, så når jeg står i overvejelsen, så kender jeg det produkt…*"

Mar: "Så er der større tendens til at…"

La: "*Så kender jeg jo det produkt i forvejen, fordi at jeg har set det i en reklame, og så tænker jeg at, 'det ser også meget fedt ud', så begynder man at tænke over, at det kunne jeg også begynde at købe i stedet for det jeg plejer at købe for eksempel, ikke*"

T: "Nu snakkede vi netop tidligere om den reklame med Leonardo DiCaprio, og at det netop er et mærke, der ikke er sådan specielt kendt, men at han så ligesom kan booste det lidt, eller få det lidt frem, og det snakkede i om, at det var en positiv ting, der kunne ske. Synes i at den kendte smitter af på produktet? Siger den kendte noget om produktet også, når de er med i reklamen?"

Mar: "Jeg synes lidt, jeg havde faktisk noget jeg lige kom i tanke om. Der var på et tidspunkt i Lærkevej, tror jeg det var, der var der ham der, hende der pigen, der havde sex med ham der faren, kan i huske det?"

Flere, samtidig: "Nej"

Mar: "Der var sådan en teenagepige og så begyndte hun så, at have sex med hendes venindes far, og han var sammen med moren, og det var sådan meget kaos og sådan, mega klamt, og de var 'in love', og det var bare super klamt, ikke. Og lang tid efter…"

C: "Hvad minder det dig om, sagde du?"

Mar: "Nej, men det kommer nu. Lang tid efter, der så jeg en eller anden, jeg tror det var for sådan noget tv eller sådan et eller andet, altså sådan en udbyder af et eller andet tv/ internet/ tele-something, hvor han var ansigt udadtil. Og det synes jeg bare var ulækkert. Det var bare sådan, det synes jeg er klamt. Fordi at, du ved, jeg synes bare, at det var så ulækkert, den måde det hele var på i den der serie, det var meget forfærdeligt, og så forbandt jeg ham med den rolle han havde i den pågældende serie, ikke? Og det er jo negativt. Altså, nu kan man sige, jeg

tror ikke at det er fordi, jeg ville have fravalgt det produkt, hvis det var fordi, jeg stod og skulle have et nyt produkt, men jeg synes ikke, at det var 'nice', altså"

T: "Det snakkede i jo også om før, at visse kendte, de passer bedre til visse mærker…"

Mar: "Ja, men jeg ville ikke synes noget var fedt, hvis han var… Fordi jeg bare har et dårligt indtryk af ham på grund af en rolle han har haft, ikke. Og det er, kan man jo sige, negativt for produktet, hvis at de så tager en forkert. Jeg synes også nogen gange med nogen af de der teenage ting, der kan der være meget stærke holdninger om fx sådan noget, nu kan jeg ikke lige komme på en reklame, men jeg forestiller mig sådan nogen reality deltagere, hvis de har reklameret for et eller andet. Måske ikke så store reklamer, men lidt småt. At der er det også sådan, så kan det godt være, at der er en lille målgruppe, der synes, at de er mega nice men resten af landet, synes de er forfærdelige. Og, du ved, der skal man måske vurdere, det kan godt være vi rammer målgruppen, til gengæld får mange andre et negativt billede, selvom de måske ikke ville have købt produktet alligevel…"

C: "Men, ja, jeg tænker sådan lidt, i nogen af de der programmer, der reklamerer de i selve programmet for produkter ved at de så fx, så går de alle sammen og drikker Mokai, eller Breezer eller et eller andet"

Mar: "Ja! Ja, eller hvad det nu er"

C: "Og så tænker man, okay, det er sådan, det forbinder man med folk, der drikker det måske, ikke også"

Mar: "Ja! Lige præcis. Og der får man ligesom en type, sådan, så kender man godt typen, der drikker Breezer, ikke"

C: "Ja, men det er jo ikke sådan, så de er decideret laver en reklame med 'køb det her tilbud' og så har de den person bag, men i programmet, at de har det med"

Mar: "Men det er jo også med til at opbygge den der stereotype, at generelt sådan… Altså karakterer og typer, sådan, generelt i samfundet, at du ved fx sådan med, at så har de fri tilgængelighed til Breezer eller hvad det var… Jeg kan godt huske, at der var et eller andet program, hvor der var sådan et køleskab"

C: "Ja, det var…"

Mar: "Og det er bare sådan, så bliver det jo bare endnu mere stereotypt og, 'okay, det er sådan nogen typer, der drikker Breezer', ikke? Altså, sådan…"

C: "Det smager godt"

Mar: "Ja ja, alle kan lide Breezer"

T: "Hvad siger Mathilde?"

Mat: "Jeg tror at, de der brands rigtig gerne vil have, at man skal tro, at de kendte har indflydelse på produkterne. Altså jeg tænker sådan særligt på de der store modenavne, som går meget op i at fortælle, at nu er der en eller anden skuespiller eller model, som er blevet deres muse og skal være ansigt udadtil for både tøj og make-up og alt muligt, ikke. Det kan jeg huske, det var der virkelig meget på et tidspunkt, hvor at så var deres muse, både med hende der, Mila Kunis, hedder hun ikke, for Dior og Jennifer Lawrence for Dior og der var også en eller anden britisk model"

T: "Natalie Portman har også været ansigt for Dior"

Mat: "Ja. En eller anden, hvad hedder hende der den kort… Agyness Deyn eller sådan noget. Hun var også muse for Karl Lagerfeld eller sådan et eller andet. Og det er de jo ikke. De har jo ikke noget at skulle have sagt i forhold til… De får jo bare penge for at tage make-up og tøj på, men jeg tror gerne, at firmaet vil have at man skal tro, at de har en eller anden form for indflydelse, for hvis man så kan lide den kendte, så har de nærmest været med til at lave det, eller…"

T: "Opfatter i produktet eller brandet bag reklamen anderledes eller bedre eller dårlige, fordi de har sat en kendt til at reklamere for det?"

La: "Det gør jeg nogen gange. Men det er igen meget det der med når det er store sportsstjerner, der gør det. Altså fx så sådan en som Gillette barber er jeg blevet helt vildt irriteret over. Fordi at de har fået Barcelona sponsor. Altså de bruger Barcelona holdet til at reklamere for deres produkter og det kan jeg slet ikke have. Så gider jeg ikke, at købe det. Sådan får jeg det. Til gengæld så…"

T: "Så du har reageret direkte negativt på det?"

La: "Ja, det har jeg. Jeg gider ikke at købe det mere"

Mat: "Det er da heller ikke så lang tid siden, at der var, faktisk et rigtig godt billede af Johnny Depp, hvor han reklamerede for en eller anden parfume, var det ikke Dior, en mande… Herreduft fra Dior, hvor han stod med tatoveringer, sådan et sort/hvid billede. Det var overalt inde i København og i alle Matas forretninger, det var et sindssygt godt billede. Det var bare lige der, hvor han havde lammebanket hans kone og skulle skilles og sådan noget. Jeg kunne bare huske hver gang jeg så det billede…"

Mar: "Dårlig timing…"

Mat: "…så tænkte jeg bare, 'han ligner bare sådan en, der tæsker sin kone'"

Mar: "Og det har de sikkert planlagt"

La: "Jeg har også positivt valgt noget til. Altså fx, men det er også igen med sport, når jeg skal købe en øl for eksempel, **så køber jeg Carlsberg frem for Tuborg, fordi jeg er FCK fan**. Så det er sponsor, så køber jeg det. Og Royal, det er Brøndby øllen, så den køber jeg ikke. Og så er det sådan"

C: ”Så dybt ligger det sgu ikke i mig, synes jeg. Men apropos det der med reklamer, der er også fx dengang, der blev reklameret for DSB. Altså man så selv har prøvet at køre DSB, så tænker man, ’det er ikke lige så godt, som i reklamen’, der er altid forsinkelser, og der er altid pladsmangel og det er aldrig som i reklamen, med at solen bare skinner og det kører bare på skinner derudaf”

La: ”Og man sidder ved siden af Thomas Blachman og det hele”

C: ”Ja ja, det er… Nej”

T: ”Nu har vi allerede haft snakket lidt om det sådan med sportsudstyr og i forhold til atleter og sådan noget, men synes i at der er en sammenhæng imellem produktet og den kendte eller synes i, at der bør være det i de her reklamer?”

Le: ”Jeg synes, der bør… Hvis det er med sport bør der være en sammenhæng. Altså, hvis der er en, der er sponsoreret af, det er utænkeligt at det nogensinde vil ske, men hvis der er en, der er sponsoreret af Nike, giver det jo ikke mening, at han reklamerer for Adidas. Altså, det ville nok aldrig ske, men altså på den måde, der ville man sidde og tænke, ’det var underligt’”

T: ”Men hvorfor er det vigtigt med den her sammenhæng? Hvad gør den?”

Le: ”Det gør reklamen mere troværdig, synes jeg. At man ved at, den kendte bruger rent faktisk det der, og så giver det meget mening selv at bruge det, hvis man kan lide ham”

C: ”Men også, ja det der med, at det er en, kan man sige, der udøver sporten, der reklamerer for den. Det er ikke en skuespiller, der reklamerer for noget sportsværk. Det ville virke underligt, synes jeg”

La: ”Det giver bare god mening, at det er en svømmer, der reklamerer for svømmetøj og det er en golfspiller, der reklamerer for golf-et-eller-andet”

T: ”Er det lige så vigtigt i andre produktkategorier, altså udover det med sportsudøvere?”

La: ”Det synes… Ikke nødvendigvis, nej”

Mar: ”Så tænker jeg bare, at det skal…”

La: ”Der synes jeg fx en skuespiller kan godt reklamere for parfume og sådan nogen ting, synes jeg”

C: ”Det tror jeg også”

La: ”Men det skal igen være troværdigt at tænke, at han gerne ville gå med det selv”

Mar: ”Ja, lige præcis”

La: ”Fordi hvis det ikke er troværdigt, altså fx som det der du siger med en sportsudøver… Der er sådan en reklame, en Nissan reklame fx, hvor de kører Nissan en masse af de der store, kendte stjerner, og det ved man jo godt, det gør de ikke i virkeligheden. De kører jo rundt i de fedeste biler i forvejen, så det er bare sådan lidt mærkeligt. Så det skal være noget hvor man tænker, det er plausibelt at de ville gøre det selv”

C: ”Så skulle det være Nissan GTR”

Mat: ”Var der ikke lige et billede nu og her med en sportsudøver, hvor han stod med en flaske champagne, eller…?”

Flere, samtidig: ”Jo”

T: ”Jo, det var Roger Federer”

Mat: ”Det synes jeg var mega mærkeligt”

T: ”Hvorfor?”

Mat: ”Det ville han jo aldrig drikke selv, sådan en topatlet drikker jo ikke alkohol”

La: ”Jo! Når han har vundet, så står de og popper champagne”

T: ”Det der Möet, er det ikke sådan ret… Er det ikke meget godt?”

Mar: ”Det er ret fint”

La: ”Ej, det er ikke…”

Mat: ”Det er meget dyrt”

C: ”Det var det vi fik nytårsaften”

Mar: ”Ja, men de havde jo vundet flasken”

La: ”Det har været lidt finere end det er nu, så jeg tror for nogen år siden, der var det sådan…”

C: ”Det er jo også igen hvor grænsen… Grænsen bliver jo hele tiden rykket”

La: ”Ja”

C: ”Så køber man noget dyrt noget, der måske er en mindre målgruppe, der har råd til, og så er det sådan mere eksklusivt og bare…”

La: ”Og så er der en masse, der gerne vil være eksklusive og så bruger de penge på det…”

C: ”Ja ja”

La: "…og så bliver det bare mere mainstream"

Le: "Men hvis nu Roger Federer han fx havde reklameret for et Rolex ur, så havde det jo også givet… Synes jeg, det havde givet super god mening"

C og La: "Ja"

Le: "Fordi at hver gang du ser ham til en pressekonference, der har han Rolex ur på og hele tennisverdenen er sponsoreret af Rolex"

C: "Ja, står det ikke også på de der bannere hele vejen rundt?"

La: "Jeg tror faktisk også at han reklamerer for dem faktisk"

Le: "Jo. Ja, det tror jeg også, at han gør, og det synes jeg også giver god mening. Det ville så ikke give nogen mening, hvis han så reklamerede for Fiat eller et eller andet åndssvagt"

C: "Eller for Skagen ure, eller hvad det hedder"

Le: "Ja. Ja"

T: "Men sådan helt generelt med celebrity endorsement reklamer, hvad har så mest indflydelse på jeres holdninger, er det sådan brandet bag eller er det den kendte, der er med? Hvad styrer sådan mest jeres reaktion til reklamen; om i kan lide eller ikke kan lide den?"

Mar: "Brandet. Og troværdigheden i sammenhæng mellem brand og den kendte"

Le: "Men jeg synes godt, brandet kan blive ødelagt af en kendt, hvis det er en kendt, man ikke bryder sig om. Ja, men jeg tror først, at jeg går efter brandet og **så hvis der også er en kendt, jeg godt kan lide, tænker jeg bare, 'nå, dobbelt fedt'**. Hvis det er en kendt, jeg ikke kan lide, tænker jeg, 'arh, så kunne jeg godt finde noget andet at bruge mine penge på'"

T: "Så har det en negativ indflydelse på din holdning til selve brandet bagved?"

Le: "Ja, hvis nu en parfume… Så er det måske lige dén specifikke parfume, måske ikke Chanel – lad os tage, lad og sige den – måske ikke hele produktserien, men lige den ene parfume ville jeg så ikke vælge, fordi jeg tænker ' ham der eller hende der, kan jeg ikke lide'"

T: "Ja, okay. Hvilken af de to kan gøre jer mere tilbøjelige til at tjekke en vare ud? Er det hvis i ser en reklame med et bestemt mærke eller hvis i ser en reklame med en bestemt kendt én med?"

C: "Bestemt mærke, ville jeg sige"

Mat: "Ja, et bestemt mærke. Men det er igen, man danner sig nogen holdninger. Jeg tror også, at det er anderledes for folk, der skal starte med at bruge creme og make-up og sådan noget"

Mar: ”Ja, lige præcis”

Mat: ”Altså, folk der er unge drenge og piger, som skal til at finde ud af hvad de godt kan lide…”

Mar: ”Ja, helt sikkert!”

Mat: ”…de er helt klart lettest at påvirke”

Mar: ”Altså jeg tager bare det, jeg plejer”

Mat: ”Ja, lige præcis”

Mar: ”Altså, du ved, jeg ved hvad jeg kan lide…”

C: ”Ja, sådan har jeg det også”

Mat: ”Jeg har jo også dannet en holdning til, at jeg vil gerne have ting uden parfume og som har nogen mærker, hvor jeg ved, at det er god kvalitet også i forhold til ikke at udvikle astma og allergi og alt muligt andet pis, det ville jeg aldrig købe”

T: ”Så det ville være ligegyldigt for dig om der var en stjerne med i en eller anden reklame, hvor det er en stjerne du rigtig godt kunne lide, som så reklamerede for en eller anden creme, fordi det er slet ikke et produkt du leder efter?”

Mat: ”Ja, lige præcis. Jeg ville aldrig købe nogen OPI neglelak fordi Mariah Carey var på…”

Mar: ”Altså jeg tror, *hvis jeg skulle lede efter et nyt produkt, altså hvis nu jeg har tænkt, 'jeg har altid brugt den her creme, men nu vil jeg godt prøve en ny creme', så kan det godt være, at jeg ville være tilbøjelig til at købe noget, der er blevet reklameret for*, men det tror jeg er ligeså meget på grund af selve brandet, at man bliver opmærksom på det, på den her creme fx, frem for at det lige var Mariah Carey, der havde…”

C: ”Men er det ikke også sådan, tænker jeg, der er vel rigtig mange reklamer, parfumer og alt sådan noget, det henvender sig til kvinder? Jeg synes ikke, at det er så tit i fjernsynet man ser…”

T: ”Det er ikke lige så ofte, i hvert fald”

Mar: ”Der er mænd”

C: ”Men man kan sige, udvalget er også større til kvinder end til mænd, ikke også. Der skal jo også skabes noget mere opmærksomhed omkring…”

T: ”Så kan man også sige, at sportsindustrien måske i højere grad er henvendt til mænd, hvorimod skønhedsindustrien er…

Le og Mar: ”Ja!”

C: ”Men det er igen fordi, der er meget eksponering på tv, fx med fodbold, hvor du kan se det er et Nike mærke de spiller med på den trøje, eller som du siger, at der står et sponsornavn, ikke også”

La: ”Altså jeg tror, at når jeg skal finde et produkt… Altså hvis der er noget, jeg køber i forvejen, så tror jeg, at en kendt kan ødelægge at jeg gider at fortsætte med at købe produktet”

T: ”Hvis det er en, du ikke kan lide?”

La: ”Ja! Men jeg tror, at hvis det er fordi, det er en jeg kan lide, der begynder at købe noget, altså begynder at reklamere for et eller andet, så tror jeg ikke, at jeg er så tilbøjelig til at skifte på grund af det. Men hvis det er noget nyt…”

T: ”Styrker det det så? Dit tilhørsforhold?”

La: ”Ja, det tror jeg. *Hvis der er en eller anden kendt, jeg godt kan lide, der begynder at reklamere for et eller andet, så bekræfter det mig i, at det er fedt*”

Mar: ”Men er det kun sport? Det kan vel også være andre ting”

La: ”*Nej. Nej, nej. Det kan være mange ting*”

Mar: ”Så hvis den parfume, du har brugt i 8 år lige pludselig bliver sponseret af en, du ikke kan lide, så ville du stoppe med at købe den?”

La: ”Nej, jeg ville ikke stoppe med det, men måske begynde at tænke over, om der var noget andet jeg hellere ville købe i stedet for. Det ville der være”

Mar: ”Okay”

Mat: ”Men jeg synes det er rigtig meget til, sådan at danne den overordnede opfattelse af et brand. Hvem de får til at reklamere for sig”

Mar: ”Ja”

Mat: ”For selvom jeg måske ikke lige ville gå ud og købe noget Gucci tøj, så har jeg da en opfattelse af, at det er noget rigtig dyrt, lækkert tøj, fordi at de får de største stjerner til at reklamere for det”

Mar: ”Ja, helt sikkert”

Mat: ”Så, sådan jo større stjerner, jo dyrere må det være, jo mere lækkert må det være, eller sådan ikke. Så selvom jeg ikke selv ville købe det, så har jeg stadig en opfattelse, som er blevet dannet på baggrund af de reklamer, de laver, ikke”

Mar: "Ja"

T: "Gør det så de produkter, de reklamerer for, lidt mere luksuriøse eller sådan? Lidt bedre?"

Mat: "**Ja, det gør det jo, altså**"

T: "Okay, hvis i tænker på en almindelig reklame, som bruger – fx for tøj eller sådan noget – hvor det er en helt anonym model, som i ikke ved hvem er og så sammenligner det med en reklame, hvor det er en kendt, der reklamerer for det"

C: "Tv eller på skrift?"

T: "Det kan jo være… I et blad for eksempel"

C: "Okay"

T: "I ser på en side en tøjreklame, hvor det er en anonym model og på den anden side er der en, hvor det er en kendt person, der reklamerer for det. Hvad forskel er der sådan imellem de to reklamer i den måde i opfatter dem på?"

Le: "Lige da du sagde det, kom jeg til at tænke på sådan noget Bilka eller sådan noget"

C: "Ja!"

Le: "Hvor jeg så tænker, det er da også sådan nogen man overhovedet ikke ved hvem er. Tit og ofte reklamerer de for et eller andet tøj, hvor jeg tænker, det er et eller andet lortetøj, som jeg ikke gider, at gå i, altså"

C: "Men der er nogen gange nogen kendte med, jo"

Le: "**Ja ja, men så tænker man også, så kan man se, så har Mads Christensen lavet nogen sokker eller et eller andet. Det er måske lidt federe end, at der står en eller anden…**"

La: "**Jeg tror også meget det handler om, hvor kendt han er**. For det jeg kom til at tænke på, det er… Tøjexperten, der havde de på et tidspunkt ham der Christin Bitz, ham der, der altid er i Go'morgen Danmark"

Mar: "Men det er hvis de har deres egne produkter i…"

La: "Ja ja i Tøjexperten, så fik de ham til at være med i deres tv reklame og det er jo ikke sådan en, hvor jeg tænker, 'wuhu, så skal jeg ind og have det'. Men hvis det bare er sådan helt anonym kontra fx Beckham eller en eller anden anden, så ville det gøre en forskel på mig, tror jeg"

Mat: "Jeg ville helt klart kigge længere på en reklame i et blad, fx for Dior, hvis det var Jennifer Lawrence, der var på siden, end hvis det var en eller anden, jeg ikke vidste, hvem var. Ikke

fordi jeg sådan havde intentioner om at købe noget, men bare for at se, 'ej, ser hun godt ud, har hun pænt tøj på'?"

Mar: "Ja"

T: "Hvordan har de photoshoppet hende?"

La: "Men det kommer jo også an på om man kan lide den kendte. Fordi hvis du ikke kan lide den kendte der er på, hvis nu det er…"

Mat: "Det ved jeg ikke, jeg brugte da også enormt lang tid på at kigge på det der billede af Johnny Depp, selvom jeg ikke kunne lide ham"

La: "Jeg tror bare, at jeg ville bladre meget hurtigere væk, hvis det var en, jeg ikke kunne lide, det ville jeg"

C: "Det tænker jeg også sådan lige umiddelbart"

T: "Det har vi lidt været inde på, men får brugen af celebrity endorsement jer til at tænke noget specielt om de produkter, de endorser? Det var før, hvor du snakkede om, at det måske godt kunne få det til at virke lidt mere luksuriøst og lidt mere high-class, sådan, afhængigt af hvor kendt personen er, hvor stor en stjerne, de er. Ville i så sige, at der er forskel på de ting som en kendt udtrykker i forhold til en anden?"

Mar: "Ja. Altså med deres personlige image, agtigt, eller hvad tænker du?"

T: "Ja, lige præcis"

Mar: "Helt sikkert!"

T: "Altså fx, der var en reklame med Brad Pitt for Chanel og, ja, den persona han er, det han udtrykker, og så i forhold til billedet med Mark Wahlberg for Calvin Klein. Det er jo to sådan meget forskellige udtryk, der er i de reklamer"

Mar: "Har den været der i dag? Nå ja"

T: "Mark Wahlberg for Calvin Klein, det var den her, og så var der den for Chanel med Brad Pitt, som i alle sammen ikke så godt kunne lide. Ville i sige, at de to kendte, de udtrykker to forskellige ting?"

Mat: "Ja, meget"

La: "Kan du ikke lige prøve, at gå tilbage til det andet også? Så jeg lige hurtigt kan huske hvad for et, det var"

T: "Det var der"

La: ”Ja, den der, den med Brad Pitt, den symboliserer lidt mere sådan en, ’old fashioned’ på en eller anden måde. Sådan retro”

Mar: ”Ja!”

Mat: ”Det er til voksne, modne mænd”

Le: ”Det er far-agtigt”

La: ”Det er til voksne, modne mænd, hvor den nederste… Ja, det er far-agtigt, lige præcis. Hvor den nedenunder, det er sådan en, det er til ham, der gerne vil i byen og ud og score nogen damer og sådan nogen ting”

Mat: ”Det er til yngre fyre, der træner og…”

C: ”Det skulle jeg lige til at sige, den nederste kunne han jo godt have haft en t-shirt på, hvis det var, ikke også…”

Mar: ”Men det synes jeg ikke havde…”

La: ”Jo, jo, han skal ud og score nogen damer og han skal se sexet ud, så han kan gå i byen og være ung, ikke. Sådan noget lignende”

Mar: ”Ja”

La: ”Hvor den anden, den er sådan lidt mere far-agtig i det, ’jeg har stil’ -agtig”

T: ”Så visse kendte passer bedre til visse reklamer og visse brands på grund af de ting, som de udtrykker?”

Flere, samtidig: ”Ja”

Mar: ”Men jeg synes, at lige fx de her to reklamer, der synes jeg, at selve den kendte passer meget godt til den målgruppe, de skal fange, ikke”

La: ”Men det er jo også den der, den reklame vi snakkede om til at starte med, med Uffe Holm, hvor han sidder og spiller. Altså det kan godt være, at man tænker, at den er totalt utroværdig, fordi at han ikke ville spille, men mange af dem, som tager ind og ser hans show og som…”

Mar: ”Ja, det tror jeg, der er mange, der kunne finde på det”

La: ”De kunne nok godt finde på at tage ind og spille, ikke”

C: ”Men jeg tænker også sådan lidt, om det er dem selv, der har lavet det, siden de reklamerer så meget for det hele tiden”

Mar: ”Det tror jeg ikke, det tror jeg ikke det er”

La: ”Nej, det tror jeg ikke, at det er, jeg tror bare, at han får helt vildt mange penge for det”

Mar: ”Ja, det tror jeg også”

La: ”Når han er ved at være fattig komiker”

C: ”Når man reklamerer så meget for det, om det så er noget man selv har stået for…?”

Mar: ”Nej, 100 procent. Det er jeg 100 procent sikker på, at han ikke gør. Det tror jeg ikke”

La: ”Men, altså, det er klart…”

Mar: ”Men det er jo også som du siger, hvis nu man er sådan en, der synes, det er sjovt at spille på telefonen, altså jeg hader at spille, så det er også derfor, jeg har det sådan, jeg synes bare, at det er mega åndssvagt”

La: ”Ja, ja. Men jeg tænker bare, at dem, der ser hans show og dem, der synes, at han er sjov, det kunne godt være sådan nogen…”

Mar: ”Men jeg kan godt se… Som også sidder og spiller i forvejen og så er det meget sjovt. Helt sikkert. Ja, det kan jeg godt se”

La: ”Så passer han meget godt til imaget, men hvis de måske havde sat Michael Schøt eller en eller anden anden komiker, som måske tager sig af sådan noget politisk humor i stedet for sådan noget ’tju’bang’ humor, så kunne det godt være, at det ikke havde passet særlig godt ind, ikke?”

Mar: ”Ja, det kan jeg godt følge dig i”

C: ”Der er også den der reklame med, hvad er det, den hedder, Spil Nu eller sådan noget et eller andet. De der, de har…”

Le: ”Ja. De er så irriterende”

La: ”Der er så mange af dem!”

C: ”De der, der er sat til at… Bare sådan en gruppe, der…”

Le: ”Sociale udskud, der…”

C: ”Og så er det sådan… ’Så vandt jeg lige en masse penge’”

T: ”Er det der, hvor det er ukendte folk…”

Flere, samtidig: ”Ja!”

La: ”Der sidder og snakker…”

Mar: ”Hvis jeg vandt den helt store gevinst, så ville jeg…”

T: ”Så ville jeg købe mig en lækker bøf”

Le: ”Så sidder der en på 250 kg og bare…”

C: ”Der er også hende der med, så vandt hun den helt store gevinst, og så købte hun sushi for i hvert fald 500 kroner!”

Mar: ”Ja! Det er så sjovt”

La: ”Hvis det er den store gevinst, så har du altså brugt for mange penge derinde”

C: ”Ja ja. For satan”

T: ”Men kan de her reklamer, hvor kendte er med til at endorse produktet, kan de påvirke jeres grunde til at købe ting?”

Mat: ”Vores grunde?”

La: ”Det er jeg ikke sikker på, at jeg forstår hvad du mener med”

T: ”Altså, fx normalvis, så køber i jo kun et produkt, antageligvis, fordi i har brug for det, eller fordi i står og mangler det eller sådan noget. Men hvis en kendt reklamerer for det, kan der så også være et andet motiv i det?”

La: ”Så hvis nu man fx aldrig nogensinde har brugt parfume før, men fordi der så er en kendt, der reklamerer for det, så tænker du, ’så må jeg også hellere begynde at bruge det’?”

T: ”Eller at du begynder, at stå og kigge efter en anden parfume, og du prøver at købe en anden parfume, fordi du har set en reklame, hvor, det ved jeg ikke, Brad Pitt har…”

Mar: *”Altså for mig skulle det kun være, hvis jeg i forvejen havde tænkt, ’jeg kunne godt tænke mig, at prøve noget nyt’*. Hvis jeg altid har været glad for den samme parfume, og jeg altid har brugt den, og ikke havde noget ønske om at skifte, så ville en kendt person ikke få mig til at skifte. *Men hvis det var fordi, at jeg alligevel tænkte, at jeg godt kunne tænke mig at prøve noget nyt, så kunne jeg sagtens finde på, at… I hvert fald så overveje, de muligheder, som jeg havde set”*

Le: ”Ja, jeg har engang prøvet det med, kommer jeg lige til at sidde og tænke på, med noget parfume, hvor Usain Bolt samarbejdede med Puma. Hvor jeg gik ned i Matas, der hvor jeg skulle købe den parfume, jeg altid bruger, og så gik jeg over og duftede til det. Jeg købte det ikke, men jeg duftede til det. Jeg tænkte, jeg vil da gerne lige dufte hvordan det er…”

Mar: ”Ja, det har jeg også tit prøvet”

Le: ”Og det duftede faktisk fint, men…”

Mar: ”Og så skal man lige se hvad det er…”

Le: ”Og så gik jeg over og købte den jeg altid har brugt”

La: ”Altså, jeg er også mere impulsshopper, tror jeg. Men *det kunne sagtens få mig til at skifte, det tror jeg, at det har før. Altså igen, fx inden Beckham han reklamerede for H&M for underbukser og begyndte at lave dem selv, så købte jeg altid Bjørn Borg og så på grund af ham, så skiftede jeg til dem. Så det får mig til at skifte, det giver mig i hvert fald lyst til at prøve noget andet, og så prøver jeg det, og så hvis jeg ikke kan lide det, så skifter jeg bare tilbage til det, jeg kender, men hvis jeg synes, det er bedre, så bliver jeg bare ved der. Så det får mig til at skifte”*

T: ”Har i en yndlingsstjerne eller nogen kendte, som i specielt godt kan lide?”

Mar: ”Ikke sådan…”

C: ”Som er med i reklamer, eller?”

T: ”Ikke nødvendigvis”

Le: ”Jeg kan rigtig godt lide Roger Federer. Jeg synes, han er den sejeste mand på jorden, altså”

La: ”Han er kampsej”

Le: ”Ja. Så, om det ville få mig til at købe nogen af de produkter der, det tror jeg ikke. Der tænker jeg også, jeg ville aldrig købe et Rolex ur, for det har jeg ikke råd til, men…”

T: ”Men får det dig til at tænke mere positivt om mærket og om produktet?”

Le: ”**Ja, det vil jeg sige. Hvis det er en god reklame og han er med i den, så tænker jeg, det der, det er fedt, altså. Det synes jeg er okay**”

Mar: ”**Helt sikkert**”

Le: ”Men hvis han så lige pludselig reklamerede for et eller andet helt vildt dårligt noget der, så tror jeg, ja, jeg ville ikke tænke dårligt om ham, jeg villa bare tænke, ’det er da mærkelig, at han er der, men fair nok, altså’”

Mat: ”Altså jeg har da også oplevet at købe noget for at støtte den kendis, der står bag, eller sådan. Hvis det er et eller andet, en musiker jeg godt kan lide, eller et band jeg godt kan lide, så ville jeg købe det. Men det har jeg da også haft gjort for min lillesøster, når hun køber neglelak hvor Mariah Carey var på forsiden”

T: ”Ja. Jeg har ikke flere spørgsmål”

Mat: ”Wuhu, vi klarede det”

Appendix XI – Summary of interview findings

This appendix has the purpose of summarizing the findings from each of the 4 focus group interviews that were completed for this thesis. It has been used as a foundation for the analysis and as a way of pinpointing the most important and useful statements made by the participants. It furthermore has the purpose of describing the focus group participants' statements in English, something that was beneficial since the quotes that are used throughout the thesis had to be in English. The following quotes have been selected as representations of each interview. Below each quote is an explanation about its relevance and subject matter.

Focus group 1 findings:

They were quite skeptical and hesitant, if not to say reluctant, to agree or admit that celebrity endorsement has any effect or influence on their opinions, purchases and intentions. While they did admit that it can make them look a bit longer at the commercial, they still highlighted a lot of negative aspects about it.

K: "I think it's bad. I don't think you ought to use celebrities to sell a product"

About celebrity endorsement in general

K: "I think it's odd how it can change your opinions about the product"

About the effects of celebrity endorsement

R: "I just can't help but think that the brand kind of sucks if they need famous people for it"

The impact on the brand of use of celebrity endorsement

L: "There are a lot of female celebrities who endorse perfumes and make-up"

Ad recall and general knowledge of the "market"; it is common to see female celebrities endorse make-up and beauty products and endorsements are very common for sports-related products.

R: *"…because it's a person you know of who have either worn it or used it, you might use it yourself"*

When, or because, you know the celebrity you might have a greater want/wish/need to try or buy the product

L: "I think that depends on how it is presented and who has been in it…"

Your attitude towards an endorsement commercial depends on more than the brand and the celebrity

J: **"It gets better with a coherence"**

Celebrity endorsements work better when there is a visible, discernable coherence between celebrity and endorser

J: **"…if a football player who plays in, say, Adidas, then you might think that those are some good shoes because he is a good player"**

A positive match-up between celebrity and endorser makes sense and reflects positively onto the product

E: "He is an expert and he might use them himself"

Celebrities considered as positive match-ups for the product can be/are considered as 'experts'

R: *"Sometimes, but I don't always have the money for it"*

Celebrity endorsement commercials can give teenagers the urge to buy certain products

L: "*I think I give it more thought when I actually see a celebrity wearing it…* As soon as they are presented through a commercial you know that they don't necessarily wear those shoes."

It can seem untrustworthy when endorsements are purely presented through commercials. The celebrity's ulterior motives are questioned. Be aware of alternative channels through which to explore endorsement.

E: "I think that the brand ought to be able to sell itself instead of having celebrities selling it"

It is perceived negatively when celebrities endorse products; they should be able to do it themselves.

Conclusive findings for FG1:

They all agreed that the brand behind a commercial is what they notice and like the most. While the celebrity within the commercial can function as an eye-catcher and make them look a bit longer than they normally would, it is the brand behind the commercial they direct their attention towards. The celebrity's own monetary incentive was mentioned in Focus group 1's interview and it can thus be perceived that they have a certain critical sense towards the marketing materials they are exposed to. They don't necessarily see a connection between the commercial use of a celebrity and quality in the product.

Focus group 2 findings:

There seemed to a discernable difference between the "young" teenage-aged focus group and the "older". Focus group number 2 seemed to agree that while celebrity endorsement does have some sort of effect, although this can be difficult to put into exact words, there are certain prerequisites that have to be present in order for it to be effectual and successful.

N: "…I just think it looked very edited. You could really tell her body had been edited"

It can be perceived negatively when the commercial looks too edited.

N: **"…I just thought it was funny with how they had written some of his lyrics on there…"**

It is positive when commercials have a humoristic approach or "touch".

J: "It's not anything I would look for normally, you know?"

J: "It doesn't really have that much of a significance for us boys. I mean, it isn't anything we'd ever use"

The commercials that are targeted towards specific audiences (e.g. when a man sees a commercial targeted at women), does not have an effect on other audiences. The commercial is disregarded.

N: **"I thought it was good. It very much indicates who it is and who she is as a person… You can tell that it's Pink with all of that make-up and the colors… A bit punk-ish…"**

It is perceived positively when the commercial reflects the style or persona of the celebrity

J: "Yeah, I've seen it before on TV and where they appear in commercials"

All FG2 participants knew of celebrity endorsement beforehand, could mention various examples and, again, the example with sports-related products came up very quickly.

J: *"If a celebrity does it…You, yourself, feel the need to do the same"*

Celebrity endorsement overall is regarded positively and it becomes apparent that the "power" of the celebrity can make them, teenagers, feel like doing similar things and owning the same things as them

J: "…they can get more customers by use of celebrity endorsement"

S: **"Yeah, it is not a problem. I think it's fair enough if they do it"**

They are aware of ulterior motives for the use of celebrity endorsement but this is not necessarily regarded as something negative.

J: "A lot of people see celebrities as role models, so if they do it, then they feel the need to do it too. Just to keep up with and follow their role model"

Celebrities can be regarded as role models and people teenagers look up to and what to be like

S: "It makes the product more desirable, it makes it more desirable to have the product"

J: *"…if they use it, others will too"*

J: "It gets cooler to wear it. Then everybody wants to do the same and that brings more customers to the store and that is positive for the company"

Celebrity endorsement makes it more desirable to own certain products and support certain brands. It is an accepted concept, that celebrities wearing and endorsing certain products makes others want them too.

S: "I think it generally depends on who it is with. I mean, I think it has an effect on all of us, somehow"

The effect of a celebrity endorsement commercial depends on, among other factors, whom it is with.

N: "…I really like Rihanna, so when she does something, maybe a commercial – she makes her own clothes for Puma, streetwear – I mean, that affects me"
"…but that might just be because I look up to her a lot"

Because Natasha likes Rihanna especially, she notices the things she does and has an automatic inclination towards liking it and finding it cool. The connection to the celebrity transfers to the projects they have and the things they do – it creates a natural interest.

J: "You get more interested in the commercial if it is with someone you know"

The inclusion of a celebrity endorser is "definitely" perceived as something that catches the eye and it is something that makes them look longer and pay the commercial more attention. They all also agree that the use of celebrity endorsement makes them remember the commercial more (more than a "normal/anonymous" commercial).

It is perceived as something positive when commercials are something out of the ordinary.

J: *"If they wear a certain shoe, then I think, 'I'd like to have that'. Then I'd be prone to buy it"*

Celebrity endorsement can affect their purchase intentions and their "wants" positively.

S: "I can't really think of any time I've bought something because of a celebrity. Because I don't really care about what celebrities do"

The opposite view is represented as well. To Sian, it does not matter that a celebrity endorses it or appears in the commercial, because he doesn't care about the celebrity.

J: "It depends on what the product in itself looks like, I think…"

Memorability of commercials depends not only on whether or not a celebrity appears in the commercial – although that does make them remember the commercial better. It depends on what type of commercial, product, set-up, colors, etc. that are used.

S: "The younger you are, the more influence the celebrity has on you. So if you're around 12 years old I'd imagine it hits quite hard"

It was perceived by the "older" teenagers that younger children and teenagers would be more influenced by celebrity endorsement.

J: "*If they wear them in their spare time, it shows that they do actually want to wear them. And that just makes even more of an impression, that makes me want to wear them more, I think*"

There is a discernable difference between commercial endorsement and "private endorsement" – when celebrities, seemingly, wear and support brands of their volition. It makes the celebrity's connection to the product and brand and endorsement of the product in general more believable and trustworthy, which is positive.

S: "That is what they stand for and then you know, 'okay, they are advertising for something they are really part of'. And then you know it's trustworthy"

While it depends on the product category overall, a positive product/celebrity match-up makes for a more trustworthy, dependable commercial and message. Some products or product categories do not necessarily need an "expert" celebrity, but others do and work better if they do have that (e.g. sports).

It is both the brand and the celebrity featuring in celebrity endorsement commercials that contribute to the overall assessment of these commercials. But celebrities are definitely seen as facilitators of attention – they can attract attention to unknown products and brands.

The use of celebrity endorsers is able to make this target audience think better of the product they are endorsing but it depends on the celebrity. The more famous the celebrity, the better, more high-end and luxurious the product will seem. But that goes the other way as well; if the celebrity is not that well-known or classy, the product will not be perceived as that either.

J: **"You get more popularity among your friends, so that might be what is influencing it. If you have those exclusive products that don't have, you know? Then you're kind of 'the one on top', if you can put it like that"**

> There are clear social motives in purchasing the products celebrities endorse. Because they are better known, they have more social prestige and create greater popularity as a result.

S: "...when I saw the picture with Kanye West and Adidas I got more of a negative impression because I think Kanye West is a bad person, you know? So, the fact that he is with Adidas gives me a negative view on Adidas"

> The use of celebrity reflects back on the brand behind the endorsement commercial. If they have used a celebrity that the target audience does not like, they might associate this feeling with the general brand in the future.

J: *"His image is like, he knows what he is doing in terms of his clothes. If he is wearing these clothes then you feel like you know what you're doing with your clothes, and that can give you a greater urge to want those clothes as well, so you'll feel like you've got it together like him"*

> If the celebrity is considered an "expert" within his or her field, the purchase of the product they are endorsing within this product category will make you feel like you are an expert as well. The persona of the celebrity "rubs off" on you.

Specific celebrities attract specific audiences.

Conclusive findings for FG 2:

The FG 2 participants were a lot more open towards "admitting" or agreeing that celebrity endorsement has an effect. They were a lot more forthcoming with examples than the younger teenagers and has all somehow experienced being influenced by it. With regard to their purchase intentions, celebrity endorsement commercials were seen as easier to remember, more prone to attract their attention, and as a possibility to make the product seem more luxurious and exclusive. In short celebrity endorsement has the possibility to sway their attitudes towards the product and thereby their intentions to buy it depending on the circumstances surrounding the commercial (target group, color scheme, set-up, choice of celebrity, etc.).

Focus group 3 findings:

All participants seemed to more readily admit and agree that celebrity endorsement does have some sort of underlying effect on the viewers. According to the participants in focus group 3, the exact effect is hard to pinpoint as it can take many forms and perhaps it just is multifaceted. The girls all admitted to completing purchases in the past because they had been exposed to celebrity endorsement but all interview participants seemed to think and believe that this could not happen at the age they have reached now.

P: **"…because it was funny. You could tell that they'd had a good time taking those pictures. There has been a bit of self-irony and a fun atmosphere. It hasn't been so formal in spite of them being quite a big brand who wants to be kind of high-end as compared to a lot of the other pictures, that were quite "staged". So I thought it was nice to see something different for a change"**

> It is perceived positively when commercials have a fun "look" or "touch" and when they are "different" than the normal, typical quite staged celebrity photo. Although primarily mentioned by the female participants, a general "pretty" look of the commercial can sway their attitudes towards it as well. It has a certain significance.

K: "I think it might have to do with the products that were represented. A lot of them were targeted at women, I think"

Attitude towards a commercial depends on who the commercial is targeted at, what product it is for and the design of the commercial in itself

The fact that the participants did not like Tiger Woods as a person because of the public scandals he has had, meant that they did not like the commercial he was in. Their negative thoughts about him as a person had a direct influence on their general opinions of the commercial in itself.

P: "…you have to make sure it is somebody people like, otherwise they will consider the person itself as opposed to the product they're actually trying to sell"

Choice of celebrity has a profound impact on the way a target audience considers and views a commercial. It can have negative effects if the wrong person is chosen.

Tr: "**Fine, that you're using celebrities**, but if they just use them as a face outwards, if they don't really do anything that relates to the commercial…"
"I think that that's what is bad about it; if they just think they can get additional sales by using celebrities…"

The use of celebrities for endorsements in general is perceived as being fine and understandable, but they have to have some sort of relevance and action in the commercial – they have to do something and interact with the product, not just act as a "public face" for the brand. Another participant said (P) that he didn't like the method (of celebrity endorsement) but he definitely thought that it was effective.

K: *"I think, 'if he does that, I'll become a little bit like him if I did the same or a little bit like her, if I used this shampoo'"*

Celebrity endorsement is perceived as creating a way for the consumer to be like the celebrity who is endorsing the product, hereby saying that there is a connection between the product and the celebrity. Meanwhile, the same participant states that this is "creating false hope".

All participants knew of celebrity endorsement beforehand and plenty of examples were mentioned where everybody knew of them. Various channels through which this endorsement can appear were also mentioned: TV, instagram.

M: "You notice it more"

Tr: "But I'd say, I almost never notice what it is they are advertising for"

P: "I remember who were on the pictures but I don't at all remember what products they were advertising for"

The effects of celebrity endorsement come across in heightened attention towards the commercial. It very much functions as a way to catch the audience's eye, but this is then on grounds of the celebrity and not the product and it is therefor the celebrity who received the most attention and they find themselves unable to remember what product was being endorsed afterwards.

S: "It might make me look one more time but that is not relevant for whether or not I will choose to buy the product"

Focus group 3 was quite divided on whether or not celebrity endorsement makes them more interested in the commercial.

K: **"I think it's more subconscious. I think we've all done it to some degree but we'd all like to say, 'no, we don't do that', including myself. But I'd say that it caters to some psychological factors"**

Here, the notion of a "subconscious" effect was introduced; while one would like to say that they have their own free will and don't want to notice or be affected by celebrity endorsements, subconscious factors would make one look anyway.

The look and design of the commercial matters greatly to how the audience perceives it. It was a matter of conversation whether or not the celebrity was actually holding or interacting with the product or if it look like the product had just been photoshopped into the commercial. If the latter was the case, it was perceived negatively.

The other important factor in how an audience perceived a celebrity endorsement commercial is the celebrity. It has to be somebody likable, relatable and trustworthy.

Tr: "If I want the product, I want the product"

While they agreed that commercial could act as reminders for products they wanted and needed, they have not made them go out and buy something – only in instances where they had already decided to buy the product or recognized a "need" for it. In this instance it does not seem to matter who advertises for the product

S: "…there is a difference between it being a famous, fancy woman or a homeless person who advertises something. That makes a difference for whether I choose to buy it or not. So of course it bears some sort of significance"

All participants agreed that it matters at the point of decision-making when either planning to or purchasing a product that you are able to remember a certain commercial. Since they all agreed earlier that celebrity endorsement makes you pay more attention and remember the commercial better afterwards, that would necessarily mean that celebrity endorsement commercials can alter your purchase intentions, choices and decisions.

They all agreed that if a celebrity who they don't like was chosen as an endorser for a brand or product, their dislike would be able to transfer onto the brand itself.

M: "That isn't really something I think about"

Malene was the only participant to state that she didn't really connect her general thoughts of and feelings towards the celebrity to the commercial or brand they were endorsing.

Tr: "They're advertising for the product, so if they do that they ought to either use it or have some sort of relation to it…"

A connection (match-up) between the celebrity and the endorsed product was seen as something very positive if not necessary.

K: "If you take shampoo; there are thousands of different shampoos you can buy, but if it's Leonardo DiCaprio or somebody else famous who is endorsing it, you might imagine that that

would have a bigger effect on what I'd buy than the product itself. But with watches I think it's more dependent on the product. Because certain watches can act as status symbols for example. But with shampoo, you don't really care"

Choice of celebrity and importance of match-up depends on the product (category).

M: "I notice who it is first and then consider what they're endorsing afterwards"

The celebrity functions as a way to draw the eye of the audience.

K: "The product in itself? No, I guess it doesn't really…"

The association with a celebrity endorser does not make the product better or reflect the qualities of the celebrity back onto the endorsed product according to this grouping.

Certain celebrities only fit certain products, brands and commercials. A celebrity can be too "exclusive" to be associated with a certain product.

When I asked them whether a product could be perceived as being better, more luxurious when associated (endorsed) to a celebrity, they all agreed that that was possible. So while the product in itself does not become better, it seems as though it does.

This focus group recognized that it goes both ways in an endorsement "process" – while the celebrity adds "luxury" to the brand's product the brand also reflects back on the celebrity's image.

S: "…when I was younger, I think it affected me more. I don't really see it affecting me now. It might have done so without me being aware of it…"

They all agreed that celebrity endorsements had made them want to and actually buy certain products before but they did not really see it happening at the age they have now. The only instance in which it was thought to be able to affect them was with a Youtuber, because they're perceived as; "someone who knows what they're doing". So only if the endorsement seems real, trustworthy and

perhaps safe from too much editing, glitz and glam – things that make it seem artificial and fake.

Conclusive findings for FG 3:

They were quite open to acknowledging that celebrity endorsement has an effect. They pointed out clearly that while commercials in general can act as reminders and consequently create an urge to buy a product, the need for this product has to have been recognized before. The participants did not experience celebrity endorsement commercials as something that created purchase intentions; only in the sense that it could remind them of intentions they already had had to purchase certain things.

The appropriateness and importance of a celebrity/product match-up depended on the product and product category. For less specific, less important products (such as shampoo), celebrity endorsement was thought to have a bigger influence and the potential to more easily sway intentions and decisions.

Of brands and celebrities, the participants for this interview agreed that the brand behind a product, perhaps a brand that they especially like, has a stronger potential to urge them to try new things and purchase new products than a celebrity has. But, this was still seen as dependent on the circumstances – who the celebrity endorser would be, what product it'd be and what and how much you'd know about the product.

Unlike with the teenage focus groups, products were not deemed more "luxurious", they did not gain more social esteem, they did not become cooler to have because of an association to a celebrity.

<u>Focus group 4 findings:</u>

Focus group 4 talked a lot about the general quality of the commercial, the "look" of it and they agreed that some celebrities fit some products or brands better than others. This became apparent through conversation about the pictures from the exercise. Here, several participants noted that several commercials were odd because of a perceived mismatch between product and choice of celebrity. They found 2 examples where the celebrity was perceived as "too good" or "too big" for the product, namely the picture with Jennifer Aniston and the one with Leonardo DiCaprio.

Choice of celebrity for an endorsement-based commercial seemed to matter greatly both in terms of gender and age but also in terms of their image. If they had had scandals it was considered risky and negative to use them.

Mar: "I think there's a good connection between her personality and the product. **And the commercial in itself is nicely done. It looks trustworthy**"

It makes for good celebrity endorsement commercials when there is a perceived connection between the celebrity (and his/her personality) and the product they are endorsing. The general look of the commercial matters; a good look can make it seem more trustworthy.

Mat: **"I liked that he was wearing the watch and that it was a good picture. It looked good, the commercial looked good"**

The general look of the commercial matters and it is perceived as a more trustworthy commercial when the celebrity is actually in contact with the product

La: "I think that Tiger Woods is a brilliant golf player and stuff like that, so because of that I thought the commercial was cool"

Because he likes the star that appears in the commercial he automatically likes the commercial.

Le: "I think it makes a lot of sense for an athlete to endorse something sports-related"

Celebrity/product match-ups make for more understandable commercials.

Mar: "It's not that I don't like her. It's just because I don't think the brand is good enough to represent her"

It was notable when there was a discrepancy between the "star power" of the brand and that of the celebrity. While it was later acknowledged that famous celebrities could draw attention to lesser known products and brands, the difference and distance between the two can be so great that it just seems odd.

Again, one's response to commercials in general, herein also celebrity endorsement commercials, depends on who the commercials are meant for, who appears in them, what they look like… It depends on the circumstances surrounding the commercial.

La: "It's primarily because she just irritates me in general, Jennifer Lopez, I don't like her. That was why I scored it poorly"

His dislike or irritation with her as a person translates to the commercial.

La: "I think you have to know instantly what it is they are advertising when you look at the picture"

It makes it a better commercial when the intent, product and message of the commercial are clear from the get-go.

Mar: "**I think it's a bit difficult because you don't know how much of themselves they are really putting out there. If they think that a product is good and think, 'I think this is good, I'd like to be the face of it', I think that's super fine**. Also, I think for many, this is way of identifying themselves with celebrity and thinking, 'I want to be like that, so I'll do this', or…"

There was a notion of celebrities "selling out" when promoting things. If they are not perceived as legitimately liking the product they're endorsing then it doesn't seem trustworthy.

You can identify with a celebrity by using and buying the same products as them.

C: "They have only done it for the money"

The monetary incentives for the celebrity endorsers were mentioned and are strongly combined to the commercials they perceive as bad, botched or embarrassing.

La: "If football players advertise for something, e.g. Messi has been advertising for Pokerstar or something like that, and a lot of people, who don't like Messi, would disregard that product…"

La: "I think advertising with the wrong people could push some people away"

The use of certain celebrities can have a negative effect on the product and the brand by making some consumers not want to buy it or be associated with it because of their distaste for the celebrity. This is perhaps especially true for sports-related endorsers because of the strong rivalry that exists between teams.

Mar: "I don't think I'd ever disregard a product because I didn't like the celebrity who was endorsing it"

The role of the celebrity is not all that matters. Functionality of the products and the consumer's own wants play a bigger role than that of the celebrity.

Le: "You can win a lot by having a celebrity endorse your product, if you like the celebrity. But you can also lose a lot if you don't like the celebrity"

It can both be positive and negative to have a celebrity endorse your product. It matters greatly for the general attitude towards the commercial whether the target audience actually likes the celebrity.

C: "You can take an unknown product, use a famous advertiser, and then reach a lot more people…"

It is perceived that celebrity endorsement helps commercials become more interesting and relevant and they thus reach and affect more people.

La: "They have sold out somehow"

When celebrities appear in commercials for which they are deemed not to fit – e.g. if the brand is a lot less known than they are – this target audience perceives that the celebrity is "selling out". They have taken a bad business deal just to make money and that gives a negative impression.

Mat: "I just think that it's very specific which target audience you're hitting when you're using celebrities because celebrities are typically associated with specific things"

Choice of celebrity limits the opportunities of audiences to target because specific celebrities are connected and associated to quite specific things, business deals, projects and age-groupings.

Mat: "...if there is a commercial and I see that it's typically someone younger than me who likes and cares a lot about this celebrity, then I'd typically think, 'I'm too old for that product'."

The perceived target audience of the celebrity plays a part too. If they are known for targeting teenagers then older people, young adults, will disregard the commercial and the product. This can result directly in negative purchase intentions.

Mar: "...I didn't want to go over there and buy them because I thought it was a little awkward. You know, it was beyond my age group..."

The wrong choice of celebrity can result in negative purchase intentions if they are associated with other age groupings

The choice of celebrity reflects directly whom the product and commercial is for. If they use an old celebrity (such as Madonna) it is perceived that the product is for old people but if they use a young celebrity (such as Justin Bieber) it is perceived that it is for young people. Both is on the grounds of the celebrity's perceived target audience, not necessarily their own ages.

What makes a commercial good is different for various products and product categories. A good commercial is entertaining, meanwhile this would be perceived as odd if it was e.g. a perfume commercial. So, it depends on what product we are talking about. A good commercial ought to be nice looking and trustworthy – it has to have a nice, pretty, credible, professional look to it. It has to be a bit different than everything else.

La: "In my book, Beckham is one of the best football players there has ever been and I think he's really cool, so I remembered the commercial. *That resulted in me starting to buy more things at H&M, after I saw that commercial*"

Using the right celebrity to market something can result directly in positive purchase intentions

Mar: "If a commercial is either really good or really bad I think I'd notice that 'oh, that was with that celebrity'. But if it's just a normal, standard commercial, I don't think it makes a difference"

Celebrity endorsement is perceived only to stick in the minds of this target audience if the commercial is something out of the ordinary.

Mar: *"I think I've bought mascara and make-up things. And that hasn't been because a certain celebrity has been involved that I liked or didn't like, but just because you see it on TV and think, 'oh, that looks good'"*

They all agreed that they have bought different products as a result of seeing a certain commercial. However, it was perceived that this created purchase intention was not the result of a celebrity endorser, but more so a result of the "reminder" the commercial acted as.

Le: *"I've bought badminton equipment… Not because they've endorsed it, but because you've seen them play with it. And that is also a form of advertising… Then I've thought, 'I might be as good as them if I buy this'"*

The qualities of the celebrity is transferred to the consumer if and when they buy the same products that the celebrity use

La: *"I've bought Speedo swimming wear for when I go swimming because Michael Phelps swims in that"*

Same as above

Focus group 4 states that the fact that they might remember a commercial better, which is likely for a celebrity endorsement commercial, does not influence their purchase decision.

Mat: *"When I've had to buy a present for someone…I choose it because I think the commercial is pretty-looking and I like her. So in that way the commercial has influenced my choices"*

A celebrity endorsement commercial with a celebrity you like can enhance and better one's general opinion of a brand. It makes you more likely to seek it out and notice it among all the other brands that are out there.

La: *"Then I know of that product already because I've seen it in a commercial and then I think, 'that looks pretty cool' and then you start to think about whether you ought to buy that product instead of what you usually buy…"*

Celebrity endorsement creates awareness around certain products – especially products that are unknown. This makes the consumer pay more attention and remember these brands when they encounter them at other times.

Mar: "That's where you get a type, then you know the type who drinks Breezers, you know"

They connect the people in the commercials with who the product is meant for.

Mat: "I think the brands really wants us to think that the celebrities have some sort of influence on the products… They don't have any influence at all. They are just paid to put on the make-up and clothes but I think the companies really wants us to think that they have had a say about it, because if you like the celebrity, then it's almost like they have helped to make the product…"

There are perceptions about what brands and companies want the consumers to think and feel when exposed to celebrity endorsement commercials. The "reality" of the situation is perceived as the celebrity "just doing it for the money".

La: **"I buy Carlsberg before Tuborg because I'm a fan of FCK"**

Because FCK is sponsored by Carlsberg Lasse is more likely and would rather buy that beer before any other beer because there is a connection from the sponsor to the team and from the team to him. Christian said afterwards that it doesn't really have that deep of a meaning for him.

Le: "…if someone is sponsored by Nike it wouldn't make sense for them to advertise for Adidas"

Celebrities' other commitments matter to how their match with other brands is perceived.

Le: "It makes the commercial more trustworthy, I think. That you know that the celebrity actually uses the product and then it just makes a lot of sense to use it yourself if you like the celebrity"

A match-up between product and celebrity makes the commercial more trustworthy. It makes the commercial "make more sense", but this is seemingly limited to specific product categories – namely sports. It was mentioned that actors can endorse perfumes and things like that without it seeming untrustworthy.

La: "But it has to be believable to image that he would want to wear it himself"
"It has to be plausible for them to want to do it themselves"

While a strong connection, or a match-up, between product and celebrity is not necessary for all product categories, it still has to seem credible and it has to believable that the celebrity would use and wear the product

Le: "But if Roger Federer had e.g. endorsed Rolex watches, then that would have made perfect sense, I think. Because every time you see him at a press conference he's wearing a Rolex watch and the entire tennis world is sponsored by Rolex"

Sports people can endorse other things than sports-related products; as long as it has some sort of connection to the celebrity. It is a matter of the perceived value of the celebrity compared to the perceived value of the product or brand; do they match, are they on the same level, is it believable that the celebrity would use the product?

The brand still has more power than the celebrity to convince or sway consumers to try new things because they already know of the brands, have probably tried products from them before or have heard of them; consumers have certain preconceptions of certain brands and they develop habits around some of the ones they have tried before. So there is an element of trust and an expectation of sustainability in their products: 'if the product I tried was good, this other product might be good too'.

Mat: "…young boys and girls who are finding out what they like are definitely the easiest to affect"

It was perceived that young people, teenagers, who haven't developed these preferences and habits yet would be more easily affected by the commercials and messages.

Mar: "*…if I were to look for a new product…then I might be prone to buy something that has been advertised.* But that is as much because of the brand that you become aware of it…"

While commercials, and herein celebrity endorsement commercials, can create purchase intentions and make consumers want to buy things, it has as much to do with the brand as it does with the celebrity endorsing the product.

La: "If there is a celebrity who I like that starts endorsing something, then that confirms to me that this is a cool product"

Celebrities in commercials can give a negative or positive impression of the brand or product you are already buying.

La: "No, I wouldn't stop buying it but I might start to think about buying something else instead"

While a choice of wrong celebrity can have a negative impact and make the consumer think about choosing something else next time it does not automatically make them change products

Mat: "I think it contributes a lot to the formation of the general perception of a brand; who endorses them"

The celebrity they choose is an active part in forming the general opinion of the brand among the target audience. And again, the bigger the star the better the product will have to be.

Having a celebrity endorse a product does make the product seem a bit more luxurious and a bit better. The qualities of the celebrity, both good and bad, rub off on the product.

Mat: "I would definitely look at a commercial in a magazine for, e.g. Dior longer if Jennifer Lawrence featured in it than if it was somebody I didn't know. Not because I necessarily had intentions of buying anything, but just to see, 'oh, does she look good, is she wearing something nice?'"

Consumers can get interested in a commercial purely based on the celebrity.

La: *"It could easily make me switch things up and I think it has done so before. Before Beckham endorsed H&M underwear and started making them himself, I always bought Bjørn Borg and then because of him I switched to H&M. So it does make me switch and, in any case, it makes me want to try new things and if I then try it and don't like it, I'll just switch back to what I knew before…"*

Celebrity endorsement commercials can make consumers switch brands

Conclusive findings for FG 4:

Focus group 4 was definitely open towards acknowledging that celebrity endorsement has an effect. They made it very clear that there can be good and bad commercials and that the endorser reflects back on the product and brand in general – both positively and negatively. So, if a likable celebrity has been chosen, the brand and product will be perceived positively but if an un-likable one has been chosen, the brand and product will perceived negatively.

While celebrity endorsement commercials do not necessarily make this target audience want to buy something or create purchase intentions per se, it can contribute to a better, more positive overall attitude towards the brand and increased interest in and attention towards the commercial.

While most participants of this focus group agreed that for them to be persuaded to try something new by a commercial, there would have to be a pre-existing need for it, Lasse stated that celebrity endorsement commercials can and already have made him try new products and change his preferences.

When talking about the importance of match-ups between product and celebrity it became apparent that this was much more important for certain product categories than others – herein especially sports-related products.