Endorsements beyond Mainstream

An Investigation of the Prevalence of Typical Celebrity Endorsements and the Potential of Unconventional Endorsement Strategies

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submitted by

Christian Schimmelpfennig

from

Germany

Approved on the application of

Prof. Dr. Wolfgang Jenewein

and

Prof. Dr. Felicitas Morhart

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The President:

Prof. Dr. Thomas Bieger

Branded story-telling will be that thing in branding in the years to come.

Today, consumers are bombarded with visuals in marketing communication. In the future, marcom needs to be more than just pictures. It needs to be more emotional. It needs to be stories.

Perhaps, our campaign was ten years too early.

With whomever marketing professional I interact, all refer to this campaign and say: "Hey, that was a great claim, an amazing campaign. That was a really novel idea!"

Stéphane Waser, International Marketing Director, Maurice Lacroix

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List of Abbreviations

Ad	Advertisement
Advert	Advertisement
CEO	Chief Executive Officer
e.g.	For example
et al.	And others
FMCG	Fast moving consumer goods
p.	Page
pp.	Pages
UK	United Kingdom
US	United States of America

Abstract

Although there is a substantial amount of research on the subject of celebrity endorsements, a lot of questions remain, and a multitude of new questions have arisen due to the developments of this advertising strategy over the years. By means of conceptual, quantitative and qualitative studies, this dissertation seeks to close some of the research gaps in the domain of endorsement strategy.

The first chapter reviews previous studies and consolidates research findings. A celebrity endorsement theory framework, based on the constructs of credibility, attractiveness, congruence and meaning transfer, is proposed, which might be able to explain a majority of celebrity endorsement campaigns.

The second chapter determines the actual use of the six different endorser types that literature has identified: celebrities, experts, typical consumers, company presidents/CEOs, employees and spokes-characters, and looks into their usage in advertising of different industries and for different product categories. I find that in actual advertising, endorsements, and particularly celebrity endorsements, play a much less prominent role than most of the literature assumes. Moreover, I demonstrate that the different endorser types are used to a varying degree in different industries and product categories.

The third chapter closer examines the nature of celebrity endorsers featured in advertising and substantiates what kinds of celebrity are used in advertising campaigns. I find that congruent with industry experts' suggestions contemporary advertising campaigns indeed feature new varieties of celebrity that are available to the advertiser as potential endorsers, besides typical celebrity endorsers such as famous actors, comedians, athletes, entertainers, or musicians.

The fourth chapter explores advertising campaigns that feature infamous, 'ordinary' spokespeople in high-involvement categories. The results suggest that advertisers perceive such spokespersons to be more effective in communicating a certain set of brand values, and that the portrayal of such individuals provides a particularly authentic and credible approach to advertising. Moreover, evaluations of the respective advertising campaigns by the brands' target audiences are presented, and learnings from the marketing managers discussed. Also, propositions for future quantitative research are developed.

Zusammenfassung

Obwohl es bereits eine Vielzahl an Studien im Bereich Prominenten-Testimonials gibt, sind dennoch verschiedene Forschungsfragen unbeantwortet, beziehungsweise haben sich aufgrund der Veränderung und Weiterentwicklung dieser Werbestrategie neu aufgetan. Mithilfe konzeptioneller, quantitativer und qualitativer Studien, versucht die vorliegende Arbeit einige dieser Forschungslücken zu schliessen.

Das erste Kapitel diskutiert frühere Studien und konsolidiert Forschungserkenntnisse. Ein Prominenten-Testimonial-Framework, basierend auf den Konstrukten Glaubwürdigkeit, Attraktivität, Kongruenz und Bedeutungs-Transfer wird vorgestellt, welches eine Mehrzahl an Prominenten-Testimonial-Kampagnen zu erklären vermag.

Das zweite Kapitel ermittelt die tatsächliche Verwendung der sechs von der Literatur identifizierten Testimonial-Typen: Prominente, Experten, Konsumenten, Unternehmer/CEO, Mitarbeiter und Werbefiguren, und betrachtet deren Einsatz in Kampagnen für verschiedene Industriezweige und Produktkategorien. Die Arbeit zeigt auf, dass in der aktuellen Werbelandschaft, Testimonials, insbesondere Prominenten-Testimonials, eine weit weniger wichtige Rolle spielen als ein Grossteil der Literatur annimmt.

Das dritte Kapitel prüft die Charakteristiken der in der Werbung eingesetzten Prominenten-Testimonials eingehend und konkretisiert welche Arten von Prominenten verwendet werden. Die Ergebnisse zeigen, dass – übereinstimmend mit den Anregungen von Marketing-Fachleuten – aktuelle Kampagnen neue 'Klassen' von Prominenten, jenseits der klassischen Testimonials wie berühmte Schauspieler, Komödianten, Athleten, Moderatoren und Musiker, einsetzen, welche der Werbeindustrie mittlerweile als potentielle Testimonials zur Verfügung stehen.

Das vierte Kapitel untersucht Werbekampagnen von high-involvement Marken welche unbekannte, ‚gewöhnliche' Testimonials verwenden. Die Ergebnisse zeigen, dass Werbetreibende solche Testimonials als effizienter in der Kommunikation von bestimmten Markenwerten erachten und dass die Darstellung solcher Persönlichkeiten einen besonders authentischen und glaubwürdigen Werbeansatz darstellt. Darüber hinaus werden die Einschätzungen der jeweiligen Zielgruppe sowie Erfahrungen und Erkenntnisse der Marketingverantwortlichen hinsichtlich der Kampagnen präsentiert und diskutiert. Schliesslich werden Propositionen für zukünftige, quantitative Studien entwickelt.

1 Introduction

A considerable amount of research has been carried out on the phenomenon of celebrity endorsements (Amos, Holmes, and Strutton, 2008; Batra and Homer, 2004), and yet, multiple questions remain that have not been addressed. Besides, as with the disciplines of marketing and advertising in general, 'celebrity endorsement' as an advertising technique is not a static concept but in a constant process of development and change; as a result, additional new questions have arisen.

In order to differentiate their advertising campaigns from the competition and grab ad viewers' attention in today's highly saturated markets, in which consumers are bombarded with marketing messages, advertisers are coerced to come up with novel creative ideas and new campaign concepts on a regular basis. Thus, the nature of endorsement campaigns has changed and advanced considerably over the years. Naturally, the execution of advertising campaigns based on new strategies and concepts poses new questions that marketing literature is challenged to answer.

It has been argued that for a long time most endorsements had been explicit ("I endorse this product"), implicit ("I use this product"), or imperative ("You should use this product") (McCracken, 1989).
For a long time, celebrity endorsers had been well-known public figures such as famous actors, comedians, athletes, entertainers, or musicians (Atkin and Block, 1983; Friedman, Termini, and Washington, 1976; McCracken, 1989).
For a long time, endorsements had typically been straightforward (Avery and Rosen, 2005; Stallen, Smidts et al., 2010) and tended to be repetitive, high-profile and loud extravaganzas in which the celebrity features prominently and directly (Carroll, 2008), á la: "I am a rich, famous, successful person and I use this product" (Erdogan, Baker and Tagg, 2001, p. 209).

In more recent years, however, this once prevalent plain approach to celebrity advertising has been supplemented and advanced by increasingly sophisticated, co-present celebrity-brand associations (Avery and Rosen, 2005).
Today, advertisers 'place' celebrities with their products in movies, make celebrities publicly use their products, sponsor and equip celebrities, employ celebrities as designers and the like and name products and product-lines after them; celebrities have

become brand owners, with labels bearing their names and even brands in their own right (Avery and Rosen, 2005; Pringle, 2004).

Today, an abundance of new varieties of celebrity has emerged that is available to advertisers such as 'experts' from do-it-yourself or home remodeling TV programs and the like, hosts, judges, and contestants from reality TV shows, bloggers, up-and-coming athletes in minor sports, aspiring artists, scientists, or entrepreneurs (Fitch, 2006; Pike, 2012; Pringle and Binet, 2005; Weber and Willers, 2009). In today's marketing environment even 'It girls' who are simply famous for being famous, "can acquire a temporary notoriety which can be harnessed for a brand in a celebrity campaign if the timing is right" (Pringle and Binet, 2005, p. 202).

However, in today's advertising landscape consumers are also more cynical and critical about celebrities' true intentions (Charbonneau and Garland, 2005; Roberts, 2009) and are increasingly looking for reality and authenticity in marketing messages (Fleck, Michel, Zeitoun, 2014; Gilmore and Pine, 2007).

These are but a few of the substantial developments, challenges, and opportunities in endorsements strategy that marketing literature needs to address and which this thesis investigates.

The structure of this thesis, which comprises of four distinct studies, follows a funnel approach: the first chapter reviews existing endorsement theories, the second chapter studies the prevalence of identified endorser categories, the third chapter focuses on the use of different kinds of celebrity endorsers and the last chapter investigates 'novel' endorsement campaigns. In the following sections, the four studies of this thesis will be introduced and the research gaps which made the respective studies necessary will be discussed.

1.1   Toward an endorsement theory framework

Over the past decades, various theories have been proposed to explain the concept of celebrity endorsements. Initially, it had been suggested that celebrity endorsements should be based on credibility and attractiveness, which led to a stream of research on the so-called source-models (e.g. Debevec and Kernan, 1984; Eisend and Langer, 2010; Kahle and Homer, 1985; Kamins, 1990; Ohanian, 1990, 1991; Patzer, 1983;

Priester and Petty, 2003; Solomon, Ashmore, and Longo, 1992). More recently, literature has acknowledged the multidimensionality of celebrity endorsement strategy and suggested that effective celebrity endorsements would require a good fit between celebrity endorser and endorsed brand and products, which led to a number of studies investigating the 'match-up hypothesis' (Choi and Rifon, 2007; DeSarbo and Harshman, 1985; Koernig and Boyd, 2009; Lee and Thorson, 2008; Lynch and Schuler, 1994; Misra and Beatty, 1990; Till and Busler, 1998, 2000); a concept that proposes a good fit of endorser and brand besides and beyond the premise of attractiveness and credibility.

Also, it has been suggested that celebrity endorsements in fact would trigger a process of identification (Kelman, 1961), in which cultural properties inherent in the celebrity would be transferred to the brand through compelling advertising, and which consumers could make their own and build their selves from through brand consumption (Batra and Homer, 2004; Langmeyer and Walker, 1991; McCracken, 1989).

It appears that scholars have typically advocated for one of the various theories in an attempt to identify *the* theory that would explain celebrity endorsements in a rather holistic fashion. However, as will be argued in chapter 2 into detail, the nature of celebrity endorsements has changed and advanced over time and it can therefore not be assumed that the variety of different endorsement campaigns that advertising praxis has employed over the past decades could be explained by one single theory. In fact, it is much more likely that a framework, comprising of distinct theories, is better able to explain a majority of the celebrity endorsements run by advertisers. An attempt to consolidate research findings and to propose such a framework, however, has not been made yet.

Thus, the first study, which is conceptual in nature, reviews previous research, consolidates findings, and proposes a framework that might be better able to explain the underlying concepts of the majority of celebrity endorsements.

1.2 The use of different endorser types in advertising, and celebrities' relative importance

The second research gap that I have identified in endorsement literature is reliable data on the actual use of different endorser types in advertising. Literature has iden-

tified six types of endorsers: celebrities, experts, typical consumers, company presidents/CEOs, employees, and spokes-characters (Freiden, 1982; Friedman, Termini, and Washington, 1976; Phillips, 1996b; Stephens and Faranda, 1993). It is assumed that all these different spokes-persons are used in advertising praxis, but that the celebrity endorser is "by far the type of endorser most widely used" (Friedman, Termini, and Washington, 1976, p. 22; Kamins, 1990) and celebrity endorsements therefore considered a popular advertising strategy (Agrawal and Kamakura, 1995; Choi, Lee, and Kim, 2005; Erdogan 1999; Erdogan, Baker, Tagg, 2001; Halonen-Knight and Hurmerinta, 2010; Stafford, Stafford and Day, 2002; Till, Stanley and Priluck 2008; Till and Busler, 1998). However, no study has yet investigated the actual prevalence of those six different endorser types in advertising praxis. Only fragmented data is available from studies that merely examine the use of a particular endorser type, use different methodology, analyze different media, and investigate different markets. This lack of coherent data poses two problems to academia: research efforts cannot be assigned to the investigation of those endorser types that are most important to advertising practice, and scholars are coerced to use practitioners' estimates for their argumentation which often are derived by employing dubious methodology (Belch and Belch, 2013). Moreover, advertising practice is in need of reliable data on the use of different endorser types since one of the major objectives of marketing communications is creating awareness and differentiating the brand from competitors (Erdogan, Baker, and Tagg, 2001); this can hardly be achieved by means of an overused advertising vehicle that lacks any uniqueness.

The second study of my thesis intends to close this research gap by carrying out a content analysis that codes for all the six endorser types identified by academic literature and determines their actual usage in contemporary advertising. Additionally, endorsement ads identified are further examined, disclosing in which industries and product categories each endorser type is used.

1.3   Who is the celebrity endorser?

The third research gap that my thesis addresses is data on the nature of the celebrity endorsers used in contemporary advertising.

Literature assumes that celebrity endorsements are a very popular advertising strategy; it has been reported that 20% to 30% of all advertisements feature famous personalities (Amos, Holmes, and Strutton, 2008; Carroll, 2008; Choi and Rifon, 2007; Ding, Molchanov, and Stork, 2011; Erdogan, 1999; Erdogan, Baker, Tagg, 2001; Hsu and McDonald, 2002; Mehulkumar, 2005; Stephens and Rice, 1998; Till, 1998; Till, Stanley, and Priluck, 2008; White, 2004; White, Goddard, and Wilbur, 2009). The results of my second study, along with other market research data, however, indicate that meanwhile the prevalence of celebrities in advertising has declined significantly. This decline might have been caused by the reduced efficacy of celebrity endorsements to create attention for the ad, awareness for the brand and to differentiate the brand's advertising from competitors, due to an overuse of the strategy in previous years. Industry experts have claimed that meanwhile "celebrity endorsements appear to be a barrier-to-entry" (Daboll, 2011a), that they "have simply become wallpaper" (Roberts, 2009), and that "the old model of celebrity endorsements is dead" (Chahal, 2013). Instead of using typical celebrity endorsers, who Fitch (2006) terms as "stars of our parents' generation", it has been suggested to consider the abundance of new varieties of celebrity that have emerged and that are available to advertisers such as 'experts' from do-it-yourself or home remodeling TV programs and the like, hosts, judges, and contestants from reality TV shows, bloggers, up-and-coming athletes in minor sports, aspiring artists, scientists, or entrepreneurs (Fitch, 2006; Pike, 2012; Pringle and Binet, 2005; Weber and Willers, 2009).

As of yet, no study has investigated the nature of celebrity endorsers used and attempted to substantiate what kinds of celebrities are featured in advertising campaigns. Thus, data on whether or not these emerging varieties of celebrity are indeed used in advertising, and whether or not advertisers consider them as an alternative to typical celebrity endorsers, is lacking.

This study intends to close this research gap by conducting a content analysis that employs a comprehensive celebrity endorser typology, which is able to classify the different endorser types used in contemporary advertising.

1.4 Brand image creation through the use of 'ordinary' spokespeople with an 'extraordinary' story

Building on the findings of the first three studies, the fourth study of this thesis more closely examines the use of infamous personalities, 'ordinary' spokespeople, in advertising campaigns by an explorative research approach.

The third study has determined to what degree typical celebrity endorsers and new varieties of celebrity are used in contemporary advertising. However, as with any content analysis, the study did not allow to draw conclusions why advertisers use such individuals in their campaigns and what benefits such spokespersons offer over typical celebrity endorsers. The use of infamous, 'ordinary' spokespeople seems to be particularly at odds with previous research findings in case of high-involvement categories. For it has been found that the receptivity of consumers to messages delivered by celebrities is particularly high when a high-social-consequences context is evoked since image congruence will have a greater effect, and when purchasing socially consumed products consumers are more likely affected by ideal congruence (Batra and Homer, 2004; Carroll, 2008; Hong and Zinkhan, 1995; Kamins, 1990). Thus, the question emerges why advertisers use infamous, 'ordinary' spokespeople for advertising high-involvement brands and how successful this advertising strategy is in this context.

There is substantial research regarding celebrity endorsements that employ celebrity endorsers such as famous actors, comedians, athletes, entertainers, or musicians (Appiah, 2007) (see the literature reviews by Amos, Holmes and Strutton, 2008; Erdogan, 1999; and Erfgen, 2011 for an overview). The benefits of such endorsements have been discussed into detail (Atkin and Block, 1983; Chapman and Leask, 2001; Dickenson, 1996; Erdogan, 1999, 2001; Jacobson, Kulik, and Louie, 2001; Kaikati, 1987; Larkin, 2002; Pringle and Binet, 2005; Rifon, 2007; Sherman, 1985), and their effects on success indicators are well documented (Agrawal and Kamakura, 1995; Chung, Derdenger, and Srinivasan, 2013; Ding, Molchanov, and Stork, 2010; Elberse and Verleun, 2012; Farrell, 2000).

However, as to the best of my knowledge, no research has been carried out yet, that examines the portrayal of 'ordinary' spokespeople in advertising campaigns. Particularly in campaigns for high-involvement brands this strategy seems to be somewhat puzzling, because it is incongruent with research findings. Questions that emerge

are: is the use of infamous spokespeople merely a more inexpensive and less risky strategy? Or do 'ordinary' spokespersons offer benefits that typical celebrity endorsers do not provide? Why have advertisers chosen such a strategy and how does the target audience respond to it?

Answers to these questions are lacking, since academic research has not yet devoted efforts to explore the use of spokespeople beyond the types celebrity, expert, typical consumer, company president/CEO, employee, and spokes-character.

Knowledge on the potential of new kinds of spokespeople, however, is of great importance since one of the major objectives of marketing communications is creating awareness and differentiating the brand from competitors (Erdogan, Baker, and Tagg, 2001), which might be accomplished particularly well by novel advertising strategies.

Thus, the fourth study of this thesis is devoted to investigate the phenomenon of 'ordinary' spokespeople in advertising for high-involvement brands. It investigates an unexplored research area and addresses 'how' and 'why' questions, hence, case study methodology is applied (Eisenhardt and Graebner, 2007), and propositions for future, quantitative research are developed.

1.5   Overview of the research approach

The following figure summarizes the appraoch of this research project and illustrates how the respective studies build on each other.

Figure 1: Funnel approach of this thesis

study 1: conceptual study
Literature review and consolidation of findings of previous research on endorsement strategy; proposition of an endorsement theory

study 2: content analysis
Determination of the prevalence of the six endorser types that literature has identified

study 3: content analysis
Investigation of the nature and kinds of celebrity used in contemporary celebrity endorsement campaigns

study 4: explorative case study
Investigation of advertising campaigns that feature infamous, 'ordinary' spokespeople

2 Towards the suggestions of an endorsement theory framework - 40 years of research on celebrity endorsements and the quest for the one grand endorsement theory

The phenomenon of associating a product with a well-known figure in order to increase consumers' favor towards it has been known for centuries. As early as in 1155, Henry II granted the Weavers' Company a royal charter that would allow it to be recognized as supplier to the sovereign and with that, allowing the medieval guild to associate with the crown. When in 1476 the first royal warrant was issued to the printer William Caxton, an early form of endorsement was institutionalized, that has seen its peak during Queen Victoria's reign from 1837 to 1901 when more than 1'000 royal warrants were granted (Barford, 2013). Such warrants are a mark of recognition that allow the tradesmen to use the legend 'By Appointment' and display the Royal coat of arms on products, stationary, advertisements and vehicles,[1] and enable the tradesmen to affiliate with The Queen, The Duke of Edinburgh or The Prince of Wales.

The first endorsement as we know them today, however, dates back to 1881, when the English soap manufacturer Pears paid Lillie Langtry - as actress, novelist and mistress to the King of England an A-list celebrity at that time - £ 132 for an advertisement in which she exclaimed: "Since using Pears' soap for the hands and complexion I have discarded all others" (Louie, Kulik, and Jocobson, 2000; Moskowitz & Schweitzer, 2009, p. 125; Young, 2011).

For decades, most endorsements had been explicit ("I endorse this product"), implicit – like Lillie Langtry's for Pears - ("I use this product"), or imperative ("You should use this product"). In more recent times, however, advertising has advanced considerably and employed an additional variety of co-present endorsements, in which the celebrity merely appears with the product (McCracken, 1989). Thus, forms of endorsements, very different from its literal and initial concept have emerged. Today, marketing strategist 'place' celebrities with their products in movies, make celebrities publicly use their products, sponsor and equip celebrities, employ celebrities as designers and creative directors and name products and product-lines after them.

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[1] The official website of The British Monarchy. DOI:
http://www.royal.gov.uk/MonarchUK/Symbols/Royalwarrants.aspx, accessed March 19, 2014

Meanwhile celebrities have become brand owners, with labels bearing their names and even brands in their own right (Chahal, 2013; Pringle, 2004), fact that led to the suggestion that celebrity endorsements indeed would be alliances between a corporate brand and a human brand, a co-branding activity (Halonen-Knight and Hurmerinta, 2010; Illicic and Webster, 2011). But, not only the quality of campaigns that feature celebrities has changed over time, also did the quantity: celebrity endorsement have become "one of the most popular forms of marketing" (Halonen-Knight and Hurmerinta, 2010, p. 452), although the use of celebrities in advertising varies significantly between countries. Around 5% of advertisements feature celebrities in countries such as Ukraine, Sweden, and Canada, around 10% in the US and the UK, and up to over 40% in Asian countries such as Japan and Korea (Twose, 2013).

Given the prevalence of celebrity featured campaigns in modern marketing, the necessity for the substantial research on the subject (Amos, Holmes, and Strutton, 2008; Batra and Homer, 2004) becomes evident. For about forty years, researchers have analyzed the phenomenon of celebrity endorsements from multiple angles. The primary focus, however, has been on determining what endorser traits account for the effectiveness of celebrity endorsement campaigns. Research strives to comprehend why some campaigns are effective while others are not, why a particular individual is a very effective endorser for some brands while s/he fails as a spokesperson for others. Hence, a significant body of endorsement literature has studied the effect of endorsements in the quest for a theory that would explain how endorsements work, how endorsers manage to effectively change consumer attitude. Four theories have been offered over the past four decades: the source credibility model, the source attractiveness model, the match-up hypothesis and the meaning transfer model, which will be reviewed in the following section.

2.1 The Source Credibility Model

This theory is based on the work of Hovland and colleagues, who found that the effectiveness of a message, which in a marketing context is the persuasiveness of marketing communication, depends greatly on the credibility, composed of the two dimensions expertise and trustworthiness, of the message sender (Applbaum and Anatol, 1972; DeSarbo and Harshman, 1985; Dholakia and Sternthal, 1977; Hovland and

Weiss, 1951-1952; Hovland, Janis, and Kelley, 1953; Ohanian, 1990; Sternthal, Dholakia, Leavitt, 1978; Sternthal, Phillips, and Dholakia, 1978). It is assumed that information from a credible message sender influences beliefs, opinions, attitudes and behavior of the message receiver through internalization (Kelman, 1961), which occurs when the views presented seem useful for the solution of a particular problem (Biswas, Biswas, and Das, 2006). Consumers are more likely to accept arguments presented in an advertisement if endorser credibility is high, whereas they tend to reject arguments if endorser credibility is low (Grewal, Gotlieb, and Marmorstein, 1994).

Expertise is defined as the perceived *ability* of the message source to make valid assertions, whereas trustworthiness as the perceived *willingness* of the message source to make valid assertions. Expertise reflects a message sender's knowledge, experience or skills. Thus, the expertise of an endorser accrues "from an actor's ability to provide information to others because of his [or her] experience, education, or competence" (Horai and Fatoullah, 1974, p. 601). Trustworthiness on the other hand reflects an endorser's objectivity, honesty, integrity and believability (Erdogan, 1999; Ohanian, 1991). It was found that for the message sender to be credible his/her actual expertise and trustworthiness are subordinate, relevant is the perceived level of expertise and trustworthiness of the message sender by the message receiver (Erdogan, 1999; Hovland, Janis, Kelley, 1953; Ohanian, 1991).

The influence of an endorser's credibility on consumer attitude change has received tremendous attention in endorsement research particularly from the late 1970ies to the mid-1990ies and source credibility is regarded as the most studied construct with regard to celebrity endorsements (Choi and Rifon, 2007). Groundbreaking, well-cited studies were published by Smith (1973), Dholakia and Sternthal (1977), Friedman and Friedman (1978), McGinnies and Ward (1980), Speck, Schumann, and Thompson (1988), Ohanian (1991) and others, which have helped us understand the impact of endorser credibility on advertising effectiveness.

For example, Wiener and Mowen (1986) have demonstrated that consumers discount sources perceived to have external reasons for making a persuasive argument while expert sources influence perceptions of the product's qualities. Thus, credibility has proven to have a significant and direct effect on attitudes and behavioral intentions (Erdogan, 1999). However, research findings are ambiguous in regard to the significance of credibility's sub dimensions expertise and trustworthiness which has resulted in a controversial discussion in literature (Stafford, Stafford, and

Day, 2002). For example, McGinnies and Ward (1980) found that perceived trustworthiness of the source produces greater attitude change than perceived expertise. Ohanian (1991) on the other hand found that trustworthiness only had an insignificant impact on purchase intention in comparison to perceived expertise. Ohanian reasoned that ad viewers would not associate a high level of trustworthiness with individuals who get paid handsomely for endorsements and therefore, trustworthiness of the source is not an important determinant of respondents' likelihood to purchase a product.

More recently, Priester and Petty (2003) have stressed the significance of trustworthiness on effectiveness, while Siemens, Smith et al. (2008) have stressed the positive impact of expertise. Eisend and Langner (2010) on the other hand only found a delayed impact of expertise but no direct influence.

Biswas, Biswas and Das (2006) demonstrate that for high technology-oriented products the expertness of an endorser is highly influential in reducing perceived performance and financial risk, and that this effect is further magnified when the consumer is highly knowledgeable about the advertised product. Lafferty, Goldsmith, and Fynn (2005) in turn show that innovators are not influenced by the expertise of the endorser, but only later adopters; this could be due in part to the greater expertise and knowledge that innovator-consumers have with the product category, the authors suggest.

The perceived expertise and trustworthiness of a message sender invariably contribute to the source's credibility (Amos, Holmes, and Strutton, 2008). Research, however, implies that both concepts may make independent contributions to an endorser's effectiveness (Mowen and Minor, 2006), and that their influence depends on what consumers are targeted.

2.2 The Source Attractiveness Model

Research in social psychology has shown that physically attractive individuals more effectively facilitate attitude change (Chaiken, 1979), since attractive persons exude sensuality and are able to increase arousal which affects information processing (Roozen and Claeys, 2010). Congruent with findings in social psychology, also in an advertising context, attractive communicators consistently are liked more, are per-

ceived in more favorable terms, and have a more positive impact on the products with which they are associated (Joseph, 1982; Kahle and Homer, 1985; Kamins, 1990).

The influence of endorser attractiveness on consumer attitude change was acknowledged at the same time as the influence of endorser credibility. Particularly relevant work was published from the mid-1970s to the mid-1990s, for example by Baker and Churchill (1977), Petty and Cacioppo (1980), Petty, Cacioppo, and Gold-man (1981), Petty, Cacioppo, and Schumann (1983), Debevec and Kernan (1984), Kahle and Homer (1985), McGuire (1985), Patzer (1985), Petroshius and Crocker (1989), Kamins (1990), Ohanian (1991) and others, that has helped us understand the impact of endorser attractiveness on advertising effectiveness.

The source attractiveness model holds that by using particularly attractive endorsers, advertisers benefit from the dual effects of the endorser's celebrity status and physical appeal (Friedman and Friedman, 1979; Singer, 1983). Yet, the attractiveness construct of a message sender is not limited to physical attractiveness, but encompasses other attributes such as similarity, familiarity and liking also (McGuire, 1985). Similarity means the resemblance between the source and the receiver of the message; familiarity is defined as the knowledge of the source through exposure, and likability is the affection for the source as a result of the source's physical appearance, behavior or credentials (Biswas, Biswas, and Das, 2006). Thus, sources considered attractive are known to, liked by and/or similar to the target group (McGuire, 1969), and it is believed that an endorser's attractiveness also includes his/her intellectual skills, personality and lifestyle (Erdogan, 1999). Choi and Rifon (2007) even go that far to argue that celebrities' achieved recognition and popularity make them look attractive to consumers regardless of their physical appearance. Most research on source attractiveness, however, has focused on the physical attractiveness of endorsers (Silvera and Austad, 2004) since effective advertising is more likely to rely on the influential power of celebrities due to admiration and their status as role models (Raven, Schwarzwald, and Koslowsky, 1998).

Erdogan (1999) concludes that in sum, there would be no doubt "that attractive endorsers enhance attitudes towards advertising and brands" (p. 301). However, it is ambiguous if particularly attractive endorsers are able to create purchase intentions: the majority of studies have found that attractive celebrity endorsers are not able to initiate behavioral intent, while some studies have found that celebrities are able to create purchase intentions (Erdogan, 1999). Liu, Huang, and Minghua (2007)

could even demonstrate that a highly attractive but rather poorly matched endorser outperforms a rather unattractive but well matched endorser in terms of purchase intent among Chinese consumers.

2.3   The Match-up Hypothesis

The research on the so-called source models, source credibility and source attractiveness model, suggests that any celebrity who is credible and/or attractive could effectively endorse any product. An assumption that has been challenged and criticized by various authors, since it does not explain why certain highly credible and/or attractive celebrities are effective endorsers for some brands while the same individual is not for other brands (see McCracken, 1989 for a discussion). Research on the match-up hypothesis responds to this valid critique and seeks to provide a concept that helps explain how endorser effectiveness varies based on the product category that is being endorsed (Koernig and Boyd, 2009).

The match-up concept traces back to Mowen, Brown and Schulman (1979) who suggested that an endorser would be most effective when there is a perceived congruence between endorser, brand and the target audience. Such congruence is believed to have two dimensions: relevancy and expectancy. Relevancy refers to the degree to which the information contained in the stimulus contributes to or prevents a clear identification of the theme being communicated, and expectancy to the degree to which a piece of information fits into a predetermined pattern or structure evoked by this theme (Heckler and Childers, 1992). It has been shown that perceived congruence between the message conveyed by celebrity image and the product message results in more positive evaluations of the endorser, the brand, and the advertisement (Forkan, 1980; Kamins, 1990; Koernig and Boyd, 2009; Till and Busler, 1998).

Much of the earlier research on the match-up hypothesis aimed at matching celebrities and products based on credibility and attractiveness (e.g. Kamins, 1990; Solomon, Ashmore, and Longo, 1992; Lynch and Schuler, 1994; Till and Busler, 1998) but the scope of the concept was expanded after the call from scholars to move beyond these two match-up aspects. For example, Till and Busler (1998) also examined attractiveness and expertise as match-up factors, but concluded that "examining the role of image as a match-up factor awaits further research". They argued Pierce

Brosnan, Arnold Schwarzenegger, Dennis Rodman, and Cindy Crawford project very different images such as suave, tough, rebellious, or sexy and by associating with them brands could assume such images. Similarly, Erdogan, Baker, and Tagg (2001) expect match-up hypothesis research to extend "beyond attractiveness and credibility toward a consideration and matching of the entire image of the celebrity with the endorsed brand and the target audience" (p. 41), and Törn (2012) suggests that from a practical perspective the pairing of endorser and brand "is based on the overall correspondence between the images of the endorser and the brand", where expertise and trustworthiness may be key, but not the only components (p. 22). Thus, more recently the effectiveness of a close fit of endorser and brand on multiple dimensions has been investigated. For example, Choi and Rifon (2007) studied the construct of celebrity image beyond "the dominant, uni-dimensional, credibility perspective" (p. 305) and suggest a framework with the four dimensions genuineness, competence, excitement and sociability to match celebrity and product image. In their model the dimension 'Genuineness' reflects human traits that are generally considered favorable such as humble, modest, pleasant, and responsible. 'Competence' represents confidence, power, and enthusiasm. 'Excitement' reflects masculine qualities, such as ruggedness and dominance, whereas 'sociability' displays an outgoing and extrovert. If for example a fun and personable image is sought for the product or brand, a celebrity who is rated high on 'excitement' and 'sociability' should be selected as endorser.

While multiple studies have investigated the match-up effect in the context of attractiveness and credibility, the effects of endorser-brand congruence has received limited empirical attention for other match-up conditions (Koernig and Boyd, 2009), the study by Choi and Rifon (2007) being one of the few notable exceptions.

Besides theoretical concepts also indices developed by market research firms aid in the characterization of celebrities and brands in order to allow for a close fit. For example the E-Score index by E-Poll Market Research reflects the US population's characterization of 6,600 celebrities described by 46 attributes, such as: aggressive, attractive, beautiful, cute, distinctive voice, funny, good energy, handsome, intelligent, over-exposed, physically fit, rude, sexy, talented, trend-setter, stylish, experienced, confident, interesting, influential, creepy, mean, unique, trustworthy, glamorous, kooky, and wacky (E-Poll Market Research, 2012). Such indices allow to

measure the images of celebrities and enable marketers to identify individuals who project the image that they want their products to assume.

2.4 The Meaning Transfer Model

Although the match-up concept addresses the major misconception of the source models, which is the assumption that any endorser could effectively endorse just any product as long as s/he is attractive or credible, it still leaves a number of endorsements unexplained, since neither of these models considers the overtone-meaning-interactions between a celebrity and the endorsed product (DeSarbo and Harshman, 1985; Erdogan, 1999). Although the match-up hypothesis intends to match an endorser's image with the product's image on multiple dimensions, it does not capture a celebrity endorser's cultural meanings. Yet, it is these cultural meanings where the effectiveness of celebrities as endorsers stems from, it has been suggested (McCracken, 1989). For McCracken pointed out that the 'attractiveness' of an endorser does not depend on his/her qualities as a person or even on his/her qualities as a famous person, but on the qualities s/he has created in his/her stage persona. Ad viewers would in fact respond to and identify with a very particular set of meanings that celebrities have accumulated over time through their movie performances, athletic achievements and so forth. These accumulated meanings allow them to bring clear and unambiguous meanings to the products and brands they endorse.

Celebrities are persuasive as communicators not only because they are 'attractive' but also "because they are made up of certain meanings the consumer finds compelling and useful" (p. 312). The variety of cultural meanings contained in celebrities is very large in number, and include distinctions of status, class, gender and age, as well as personality and lifestyle types.

According to McCracken (1988) meaning begins as something resident in the culturally constituted world. It then moves to consumer goods through advertising and the fashion system and finally to the individual consumer through his/her efforts (McCracken, 1989). Celebrities provide meanings of extra subtlety, depth, and power, such as a range of personality and lifestyle meanings beyond what anonymous models are able to provide. Different from the literature that advocates the match-up hypothesis, McCracken (1989) goes that far to argue that there is no necessary or moti-

vated relationship between the meanings and the product. Any product can carry virtually any meaning by the means of advertising which is a particularly powerful mechanism of meaning transfer. Likewise, Baudrillard (1975, 1981) argue that through the manipulation of the symbolic code, any object can take on any symbolic meaning regardless of its physical attributes. The final act of meaning transfer, however, needs to be performed by the consumer, who suddenly 'sees' that the cultural meanings contained in the people, objects and contexts of the advertisement are also contained in the product. Well-crafted advertisements enable this essentially metaphoric transference while badly crafted ads do not. The best endorsements would take their power and their efficacy from a successful transfer of meaning, it has been claimed (McCracken, 1989).

2.5 Forty years of research on endorsements: The quest for the one theory

2.5.1 Developments in endorsement theory vs. endorsement praxis

Research in social psychology has suggested that credibility and attractiveness are particularly important characteristics for message senders to produce attitude change, hence, research on endorsement effectiveness commenced with considering credibility and attractiveness to be the most essential dimensions of effective endorsements. Expanding the research on the so-called source models, the match-up hypothesis assumes that for an endorsement to be effective a congruent image of endorser and endorsed product is necessary which may be primarily based on attractiveness or credibility, but frequently includes a variety of other characteristics (Hsu and McDonald, 2002). The meaning transfer model finally assumes that the best endorsements take their power and their efficacy from the successful transfer of meaning (McCracken, 1989).

Academic studies investigating celebrity endorsements have typically been based one particular of those four theories as the underlying theoretical construct for effective endorsements, thereby implying that the construct examined might be the most relevant in explaining the effect of celebrity endorsements. Thus, academic studies have often assumed that either credibility, attractiveness, a good endorser/brand fit or a transfer of meaning would be the basic premise of effective en-

dorsements and attempted to evidence the effectiveness of particularly credible, attractive, brand-congruent, or 'meaning-loaded' endorsers. The following summary provides an overview of which studies have investigated which theory.

Credibility: Biswas, Biswas, and Das (2006), Eisend and Langer (2010), Feick and Higgie (1992), Goldsmith, Lafferty, Newell (2000), Grewal, Gottlieb, and Marmorstein (1994), Klucharev, Smidts, and Fernández (2008), La Ferle and Choi (2005), Lafferty, and Goldsmith (1999), Lafferty, Goldsmith, and Flynn (2005), Lafferty, Goldsmith and Newell (2002), Lord and Putrevu (2009), Nataraajan and Chawla (1997), Ohanian (1990, 1991), Patzer (1983), Petty and Cacioppo (1980), Petty, Cacioppo, and Goldman (1981), Petty, Cacioppo, and Schumann (1983), Priester and Petty (2003), Roozen and Claeys (2010), Siemens, Smith et al. (2008), Speck, Schumann, and Thompson (1988), Till and Busler (1998, 2000), Wiener and Mowen (1986).

Attractiveness: Bower (2001), Bower and Landreth (2001), Debevec and Kernan (1984), Eisend and Langer (2010), Joseph (1982), Kahle and Homer (1985), Kamins (1990), Kamins, Brand et al. (1989), Kamins and Gupta (1994), Lord and Putrevu (2009), Liu, Huang, and Minghua (2007), Ohanian (1990, 1991), Patzer (1983), Petty and Cacioppo (1980), Petty, Cacioppo, and Goldman (1981), Petty, Cacioppo, and Schumann (1983), Roozen and Claeys (2010), Solomon, Ashmore, and Longo (1992), Till and Busler (1998, 2000).

Image-Congruence: Choi and Rifon (2012), DeSabro and Harshman (1985), Fleck, Korchia, and Le Roy (2012), Illic and Webster (2011), Koernig and Boyd (2009), Koernig and Page (2002), Lee and Thorson (2008), Liu, Huang, and Minghua (2007), Lynch and Schuler (1994), Martin (1996), Misra and Beatty (1990), Martin (1996), O'Mahony and Meenaghan (1995), Roozen and Claeys (2010), Till and Busler (2000), Törn (2012), Solomon, Ashmore, and Longo (1992), Till, Stanley, Priluck (2008), Till and Busler (1998, 2000).

Transfer of meaning: Batra and Homer (2004), Halonen-Knight and Hurmerinta (2012), Hunt (2001), Langmeyer and Walker (1991), McCracken (1989), Walker, Langmeyer, and Langmeyer (1992).

Although there is no clear cut between the periods when each of the theories has been in the focus of academic research, it is safe to say that endorsement research emerged in two waves. First, scientific studies examined the effectiveness of credibil-

ity and attractiveness, which led to a body of research on the source models. Later, the multidimensionality of endorsements was suggested, leading to an additional body of research on the match-up hypothesis and the meaning transfer model.

However, it must be acknowledged that most studies have provided substantial evidence that each of the respective endorsement theory studied indeed constitutes a valid construct that explains celebrity endorsements and aids in identifying effective endorsers. Although various authors have implied that Match-up hypothesis and Meaning Transfer Model provide a more correct and appropriate explanation of the effect of endorsements than the source models since these constructs would leave a number of endorsements unexplained (see McCracken, 1989 for a discussion and Erdogan, 1999 for an overview), research findings have unambiguously demonstrated the relevance of source credibility and source attractiveness on consumer attitude change. Thus, despite the forty years of research on celebrity endorsements, there is an ongoing debate in literature as to which construct best explains celebrity endorsements. For example Biswas, Biswas and Das (2006) suggest that "research in the area of endorsements has been addressed mainly in the context of two theories – source credibility theory and source attractiveness theory", and that "endorsements are effective usually because of their source's credibility and attractiveness" (p. 18); in a similar fashion argue Choi, Lee, and Kim (2005). Other authors, however, argue that the source models "do not properly take into account the multifunctional aspect of certain characteristics of the source and there is no proof the dimensions examined are the correct ones" (Fleck, Korchia, and Le Roy, 2012). Hence, "neither credibility nor the congruity research is entirely adequate" (DeSarbo and Harshman, 1985). McCracken (1989) pointed out that those models would leave a number of endorsements employed in practice unexplained, and suggested the Meaning Transfer Model which addresses limitations of previously proposed models. The Meaning Transfer Model has therefore been "adopted as the model that comes closest to conceptualizing the process" (Carroll, 2008, p. 152) since it is seen as "more suitable, as it explains the endorsement process as a whole" (Fleck, Korchia, and Le Roy, 2012). Erdogan (1999) cuts right to the chase of the matter by stating that "although the Match-up Hypothesis recovers some of the pitfalls of Source Effectiveness Models, such as any celebrity who is attractive, credible and/or likeable could sell any product, […] it is clear that Source Effect Models and the Match-up Hypothesis fail to explain important factors about celebrity endorsements" (p. 304), since the transfer of much-

admired characteristics to products is perhaps the most compelling reason to juxtapose brands with celebrities (Erdogan and Drollinger, 2008).

Although there is no doubt that match-up hypothesis and Meaning Transfer Model add considerably to the previously proposed source models, and thus, considerably enhance our knowledge of how endorsements work, studies that investigate the effectiveness of these models tend to negate the source models the significance they deserve.

At the time when match-up hypothesis and Meaning Transfer Model were suggested, the severe critique on the formerly proposed source models was a necessary consequence of a noticeable divergence of advertising practice and scientific research. Originally, endorsements had typically been straightforward (Avery and Rosen, 2005): implicit, explicit or imperative, primarily based on a single dimension. They had tended to be repetitive, high-profile and loud extravaganzas in which the celebrity features prominently and directly (Carroll, 2008). Thus, it is little surprising that research by Erdogan, Baker and Tagg (2001) has revealed that marketing professionals consider the typical American way of using celebrity endorsers to be: "I am a rich, famous, successful person and I use this product" (p. 209).

More recently, however, this once prevalent simple approach to celebrity advertising has been supplemented by increasingly sophisticated, co-present celebrity-brand associations (Avery and Rosen, 2005), which have led to an abundance of multi-faceted campaigns, very different from the once prevalent single dimensional endorsements. In fact, the evolution of endorsement theory, from one-dimensional to multidimensional to models based on elaborate subconscious, psychological constructs, does reflect the developments in endorsement practice. However, the developments in endorsement practice are no evolution in the sense that more recent campaign concepts would outdate traditional endorsement concepts. Much rather are more recent endorsement concepts an addition to a portfolio of endorsement concepts, available to the marketer. For when paying close attention to endorsement advertisements it must be noticed that campaigns are based on all the four concepts: either a single endorser trait, such as credibility or attractiveness, or multidimensional aspects, or a transfer of meaning. A recent study by Belch and Belch (2013) for example showed that of the 2'358 celebrity endorsement advertisements examined, 52% of the endorsers are likely to have been chosen because of their popularity/likability, 30% because of physical attractiveness, 16% because of expertise and 2%

for other reasons. These findings provide substantial evidence that marketers base celebrity advertisements on various endorsement concepts and that it cannot be assumed that today, all endorsements intend to transfer cultural meanings from the endorser to the brand. The logical consequence of such finding is that in fact no single construct would be sufficient to explain celebrity endorsements as such. Marketing literature, however, has attempted to identify *a* theory that would explain endorsements, *a* theory that would tell us why a particular endorser works as testimonial for some brands while s/he does not for others. How can one theory possibly explain the variety of different endorsement campaigns advertisers run in today's fast-paced marketing environment? It seems to be absurd that the abundance of distinct endorsement campaigns out there could be explained by any single theory. Much rather it appears to be logical that what we need to come to grasp with a variety of distinct endorsement campaigns is a framework encompassing a variety of distinct theories. And since the different endorsement theories that have been suggested in the past decades somewhat reflect the developments in advertising praxis, it seems reasonable to suppose that only bundled together, the four models make up a framework that allows to explain a majority of today's endorsement campaigns.

A first attempt towards a model that combines existing endorsement theories has been undertaken by Simmers, Damron-Martinez, and Haytko (2009). These authors posit that celebrity endorsers may possess credibility as well as attractiveness-related characteristics, which interact with different product dimensions to determine endorsement effectiveness. They propose an 'Endorser Sexpertise Continuum' which provides a theoretical construct that "considers both the roles of expertise and attractiveness in determining the effectiveness of celebrity endorsers for particular brands" (p. 55). Although a noteworthy first step towards the suggestion of a model that merges different theories and attempts to explain endorsement effectiveness depending on product category, their model only takes the dimensions of attractiveness and credibility into consideration. However, as pointed out by various scholars and illustrated by endorsement praxis, a framework that might be able to explain a majority of endorsements needs to consider endorsement aspects beyond the dimensions of attractiveness and credibility.

2.5.2 The necessity for distinct endorsement constructs due to motives and objectives

Literature offers plausible arguments why advertisers base endorsement campaigns on distinct conceptual constructs. Firstly, it has been suggested that celebrity endorsements are pursued for a number of distinct reasons (Erdogan, 1999). Most prevalently it is believed that celebrity endorsements are particularly effective in creating attention for an advertisement and awareness for a brand (Atkin and Block, 1983; Chapman and Leask, 2001; Kaikati, 1987; Larkin, 2002; Pringle and Binet, 2005; Sherman, 1985). Today consumers are exposed to 3'500 to 5'000 marketing messages per day (Howard, 2005) and it is assumed that using celebrities in advertising may ease the threat of consumers actively drowning out the advertising noise by helping generate consumer attention for advertisements and awareness for the brand. Furthermore, celebrities allow to rapidly create new brand images for brand introduction, brand repositioning or brand polishing, since celebrities bring meaning to advertisements that rubs off to endorsed products and brands (Dickenson, 1996; Erdogan, 1999; Louie , Jacobson, Kulik, 2001; Kaikati, 1987).

It seems plausible that certain individuals make an effective endorser for some brands while they fail as endorsers for others, not only because a model that focuses on a single dimension might not fully capture what is going on (McCracken, 1989), but also because motives for pursuing a celebrity endorsement and objectives of campaigns differ. For the objective of an advertising campaign has a considerable impact on the effectiveness of an advertising variable (Aaker and Brown, 1972), and therefore spokespersons may perform differently with respect to the communication objective (Freiden, 1982, 1984; Stafford, Stafford and Day, 2002; Walker, Langmeyer, and Langmeyer, 1992). Thus, unsurprisingly industry experts have put forward that it depends on the objective of a marketing program whether or not a particular spokesperson is the right choice (Durham, 1997).

To make it more clear: it seems obvious that an advertising campaign that seeks to push sales short termed should be based on a different conceptual construct than an advertising campaign that seeks to build a strong brand, which is an often long, enduring process since strong brands to not develop overnight (Baltas and Saridakis, 2009). And while the former campaign might feature a celebrity to generate attention for an advertisement that seeks to inform consumers about some special offers, the

latter campaign might feature a celebrity to create a certain brand personality through a process of meaning transfer.

Yet, research has been in pursuit of the one model that would holistically explain effective endorsements, no matter the motive for pursuing a celebrity campaign, and omitted to discuss whether each endorsement theory might provide an effective construct for achieving different campaign objectives.

2.5.3 The necessity for distinct endorsement constructs due to diverse product categories

Besides strategy motives and campaign objectives, advertisers are likely to base celebrity endorsement campaigns on different conceptual constructs because the characteristics of the advertised products and brands differ. It has been suggested that the effectiveness of an endorsement depends upon an optimal combination of endorser type and product category. This assumption is based on the notion that each endorser type influences consumers by a different dominant attribute, which induces attitude change. Since the dominant characteristic of each endorser type is different, it has been reasoned that a particular endorser type would not be equally effective for all types of products (Biswas, Biswas, and Das, 2006; Friedman and Friedman, 1979; Kamins and Gupta, 1994; Kim, Wang and Ahn, 2013). Multiple studies have manipulated endorser type variables and product category variables to identify combinations that induce the most positive effect on advertising effectiveness measures, and thereby demonstrated that the effectiveness of an endorser largely is affected by product/brand characteristics (e.g. Freiden, 1982, 1984; Friedman and Friedman, 1979; Stafford, Stafford, and Day, 2002).

Therefore, it seems reasonable to suppose that the effectiveness of an endorsement concept also depends on the nature of the product and the targeted image of the brand being advertised.

Summing up, I argue that one endorsement theory is not able to holistically explain effective endorsements since advertisers run endorsement campaigns based on different conceptual constructs. It can be reasoned that advertisers choose different constructs because celebrity campaigns are pursued for different motives and because the characteristics of the advertised products and targeted brand images differ.

The following four paragraphs demonstrate that each endorsement theory indeed explains a distinct set of endorsements and further substantiates that only bundled together, the four endorsement theories constitute a framework that is able to explain the majority of celebrity advertisements. Moreover, research findings are presented which indicate under which conditions each theory provides the most effective conceptual construct for a celebrity endorsement campaign.

2.6 Endorsements based on the construct of credibility

The advertising campaign of sports equipment manufacturer Wilson, which features tennis champion Roger Federer (see appendix 1 for an illustration), is primarily based on the construct of credibility. Federer signed a lifetime endorsement agreement with Wilson Racquet Sports in 2006, and has since been featured in TV, print, billboard, social media and promotion campaigns, and has attended company events.

Many critics, experts and commentators consider Federer to be the greatest tennis player of all time (Steinberger, 2013). He has an unquestionable expertise in the product category of tennis equipment and his immaculate image makes him appear highly trustworthy. He is greatly credible as an endorser for tennis equipment and very persuasive for tennis enthusiasts who admire him for his skills.

An executive of a full-service sports, entertainment and media marketing company, who was asked to comment on Wilson's campaign, is quoted as saying: "Federer adds so much credibility globally to the Wilson brand. When tennis players purchase a racquet it has a lot to do with trust in the brand, and they feel that if the racquet is good enough for Roger Federer to play and win with, it must be good for them." (Malykhina, 2010)

Albeit incongruent research findings on specific matters of source credibility, there is much agreement that for certain advertising campaigns particularly credible endorsers are most persuasive.

Celebrity advertisements consistently produce more favorable impact than non-celebrity ads, since celebrities are perceived as significantly more trustworthy and competent (Atkin and Block 1983; Chao, Wührer, and Werani, 2005; Goldsmith,

2000). This might stem from the notion that in the eye of the public celebrities' accomplishments and fame translates to credibility. For often celebrities have gained their fame for outstanding performance in a number of disciplines that prove their superior expertise in related product categories since sometimes one has to be the best in his or her career to become a celebrity (Kahle and Homer, 1985; Ohanian, 1990). Hence, celebrities with superior expertise in a certain discipline make highly persuasive and effective endorsers for product categories that involve the skills they have acquired over time. Expert celebrity endorsers do therefore amplify the credibility that consumers hold towards celebrity endorsers anyhow due to their celebrity status, and gain from the dual effects of credibility and popularity.

Friedman and Friedman (1979) examined for which product category different endorser types and traits are most persuasive. For product categorization they applied the risk perception framework suggested by Jacoby and Kaplan (1972) which distinguishes five risks: financial, performance, physical, psychological and social risk. Financial risk is defined as the chance of losing money due to purchase of the product, performance risk as the chance that the product will not work properly, physical risk as the chance that the product will cause the user physical harm, psychological risk as the chance that the product will not fit well with the consumer's self-image and social risk reflects the chance that use of the product will affect the way others think of the consumer.

The work of Friedman and Friedman (1979) suggests that for advertising complex products, high in financial, performance and/or physical risk, credibility – with its sub-dimensions expertise and trustworthiness – plays a major role for persuasion. Likewise, Biswas, Biswas and Das (2006) could demonstrate that for high technology-oriented products the expertness of an endorser is highly influential in reducing perceived risks, and Dean and Biswas (2001) could show that expertise appears to be the most influential source effect for advertisements that promote expensive, utilitarian products.

Furthermore, the cognitive response theory holds that a high degree of credibility is particularly effective when intending to persuade consumers that have a negative disposition towards a product since credible endorsers inhibit audience's own thought activation and facilitate acceptance of message thoughts (Karlins and Abelson, 1970; Harmon and Coney, 1982; Sternthal, Dholakia, Leavitt, 1978; Sternthal, Phillips, and Dholakia, 1978).

2.7 Endorsements based on the construct of attractiveness

The advertising campaign of L'Oreal that depicts super model Claudia Schiffer on the other hand is primarily based on the construct of attractiveness (see appendix 2 for an illustration). Schiffer could be the real-life Barbie: tall, long-legged, curvaceous, blond hair, a wholesome face and a Brigitte Bardot glance. Having gained world-wide recognition through a Guess ad campaign in 1989, she has become the world's highest paid model and has been on the cover page of over 500 magazines (Nash, 1996). Her physical attractiveness, that stems – among other features – from her full, shiny hair, her soft, flawless skin, and her distinctive eyes and lips, serves as a credible source to give testimony to the effectiveness of L'Oreal's cosmetic products. Her effectiveness as an endorser for L'Oreal cosmetic products does not originate from her attractiveness as such, but from the credibility that her physical attractiveness bestows upon the advertisements, that L'Oreal products indeed enhance attractiveness.

Studies suggest that the attractiveness of endorsers positively influences advertisements' effectiveness for attractiveness related product categories (Baker and Churchill, 1977; Kahle and Homer, 1985; Kamins, 1990; Koernig and Page, 2002). For attractiveness-unrelated products on the other hand the use of an attractive celebrity does not translate into higher ad effectiveness (Silvera and Austad, 2004; Kamins, 1990). In fact, the physical attractiveness of a celebrity endorser is a meaningful attribute of credibility: consumers cannot be tricked by an appealing and physically attractive celebrity, only do they acknowledge a celebrity's good looks as a credible testimony for a product's promise to enhance attractiveness. In other words, attractiveness only serves as a vehicle for credibility, but does not persuade consumers in and of itself (Till and Busler, 1998). Thus, recent publication, i.e. Choi and Rifon (2012), Lord and Putrevu (2009), and Spry, Pappu, and Cornwell (2011) suggest that credibility comprises of the three components: expertise, trustworthiness, and attractiveness. Particularly advertisements for cosmetic brands frequently use physically attractive models who serve as such 'experts' on attractiveness-enhancing products (Till and Busler, 1998). However, it is particularly important to understand whether the target audience perceives an attractiveness-related product as attractiveness-enhancing or rather as aiding to solve an appearance problem. For it has been shown that highly attrac-

tive endorsers are only greatly effective when the endorsed product is perceived to be truly attractiveness-enhancing (Bower and Landreth, 2001).

Using a notably attractive celebrity for endorsing an obviously attractiveness-unrelated product might create attention for the brand's advertising, however, is likely to result in the brand becoming notorious rather than appreciated. For lack of congruency inherits the likely risk of the brand being overshadowed by the celebrity endorser. This is the hazard that ad viewers notice and remember the celebrity but not the brand or product endorsed (Cooper, 1984; Kaikati, 1987; Erdogan, 1999; Zyman and Brott, 2003).

2.8 Endorsements based on the construct of congruence

For more than ten years Franz Beckenbauer has been endorsing Erdinger wheat beer (see appendix 3 for an illustration). Beckenbauer has been a former soccer player, coach and manager of Bayern Munich and the German national soccer team; also he has served as vice president of the DFB, the German Football Association. He was chosen on the FIFA Dream Team of the history of World Cups, and was named as one of FIFA's Top 125 greatest living footballers. He was born and raised in Munich, has spent most of his life and professional career in Munich, is deeply rooted in Bavarian culture, exhibits some degree of traditionalism, and is perceived to be down to earth and credible. The TV commercials and print advertisements of Bavarian brewery Erdinger show Beckenbauer in a traditional Bavarian beer garden on a warm summer evening enjoying an Erdinger wheat beer from a typical 0.5 liter wheat beer glass among friends in traditional Bavarian dresses. Given Beckenbauer's image among consumers, he is a perfect match for a traditional Bavarian brand, and a product that derives from the region and that is very popular especially among male consumers and soccer fans. The strong congruence between the image that consumers hold for Franz Beckenbauer and the image of Erdinger wheat beer is easily grasped by ad viewers.

Various studies have demonstrated the impact of a good fit of endorser and product on important measures of advertising effectiveness such as believability (Kamins and Gupta, 1994), perceived credibility (Salmones, Dominguez, and Herrero, 2013), brand

recall (Misra and Beatty, 1990), attitude toward the advertisement (Kamins, 1990), brand effect (Misra and Beatty, 1990), brand attitude (Kahle and Homer, 1985; Till and Busler, 1998, 2000) purchase intention (Till and Busler, 1998), and audience's schema change (Lynch and Schuler, 1994). A poorly matched-up celebrity endorser on the other hand, is amongst the least effective advertisements regarding almost all constructs (Roozen and Clayes, 2010). Thus, it has been reasoned that practitioners as well as consumers expect some degree of match between celebrity endorsers and endorsed products/brands (Erdogan, 1999; O'Mahony and Meenaghan, 1997/98).

The effectiveness of well-matched endorser-brand relationships and the negative effects of poorly-matched endorser-brand associations can be explained by schema congruity (Mandler, 1982). Schema congruity suggests that the image of an endorser and the image of a product are congruent, so that the relationship between endorser and product can be readily addressed within the existing category schemas that ad viewers hold for endorser and product. Congruence produces more favorable responses toward advertisements than incongruence because congruent endorser-brand images conform to consumers' expectations (Lee and Thorson, 2008), to their existing category schemas (Mandler, 1982).

Ad viewers' judgment of an advertisement is manipulated in a two stage process of categorization and evaluation (Fiske, 1982). In case of a high degree of congruence the affect associated with the endorser is immediately transferred to the product category (Sujan, 1985), while extreme incongruence cannot be resolved within ad viewers' activated schemas, or only if major changes are made in their cognitive structure, which generates feelings of frustration and helplessness that lead to unfavorable evaluations (Mandler, 1982; Meyers-Levy, Louie, and Curren, 1994).

Lee and Thorson (2008) tested the effectiveness of a number of Hollywood and sport celebrities who endorse a variety of products of different categories in fictitious ads. Contrary to most academic studies which generalize its findings from student samples (e.g. Biswas, Biswas, and Das, 2006; Debono and Harnish, 1988; DeSarbo and Harshman, 1985; Friedman and Friedman, 1978; Kahle and Homer, 1985; Kamins, 1989; Nataraajan and Chawla, 1997; Ohanian, 1990, 1991; Till and Busler, 1998; Lafferty and Goldsmith, 1999; Koernig and Boyd, 2009; Roozen and Claeys, 2006) the authors drew a random sample of 1,500 subjects from the 1,000,000 subject consumer panel of research firm Market Tools Inc. (response rate 22%). They found that the extremely congruent conditions were more persuasive than the extremely incongru-

ent conditions. The authors conclude that advertisers would be well advised to not only take the attributes into account that are to be established as a primary link, but also to assess the broader meaning associated with an endorser.

A direct link to credibility and attractiveness may be established by means of endorsements based on the source models, the match-up hypothesis, however, goes beyond these two dimensions and suggests a good endorser-brand fit on multiple dimensions. Thus, the selection of an endorser based on image congruence appears to be the right strategy for products that are neither particularly attractiveness nor performance-related. The framework suggested by Choi and Rifon (2007) as well as developed indices by market research firms such as the E-Score index by E-Poll Market Research, allow to measure and capture the otherwise intangible images of celebrities and brands, and aid in identifying well matching endorsers for the brand.

2.9 Endorsements based on the construct of meaning transfer

Actor George Clooney delivers a number of cultural meanings to the Omega brand that consumers are eager to build their selves from through consumption of the Omega brand. He is perceived as the man about town, charming, attractive, sexy, seductive. A guy who knows how to indulge life, who knows how to dress, and who can afford to enjoy the pleasures of life. He knows how to handle situations and girls with an easiness, denied to the majority of us, every of his appearances a grand entrance. The actor's characteristics, that many women are drawn to, and many men envy him for, make up a bundle of meanings that the 'fictive self' of George Clooney has accumulated over years through his real life as well as through his stage persona. Particularly his biggest commercial success, the Ocean's 11 trilogy,[2] in which he gives the all charming, occasionally clumsy but all the more likeable, sunshine boy who seduces Julia Roberts, might have had a major stake in building this persona. But also his many relationships with actresses and models, his enduring bachelor status, his awards as 'Sexist Man Alive' by People Magazine, and his residency on the shores of Lake Como in Italy add to the persona he has created. The ad campaign of Swiss brand Omega (see appendix 4 for illustration) picks up all the culturally constituted

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[2] according to Nash Information Services, LLC the movie grossed around $ 450 million; Box office data can be found at: http://www.the-numbers.com/movies/2001/OCEAN.php; accessed on January 4, 2014.

meanings that consumers hold for George Clooney and elaborates and reinforces them in the advertisements: Clooney is portrayed sun tanned, debonair white pants, classic shirt, the first few buttons undone, casually sailing on his vintage style motor boat in the sunset, his gaze dreaming away, his mind perhaps mediating on the rendezvous he is about to meet in the Trattoria at the piazza in Laglio.

It is argued that consumers turn to their goods not only as bundles of utility with which to serve functions and satisfy needs, but also as bundles of meanings that serve to constitute who they are (Belk, 1988; McCracken, 1989). Belongings are regarded as part of ourselves that enable us to acquire or reinforce our (self) identities (Batra, Myers, and Aaker, 1996). Intentionally or unintentionally, consumers regard their possessions as reflective and as part of themselves that allow them to present themselves. Thus, brand consumption has evolved into a process of self-reference, self-identity and self-articulation that facilitates self-enhancement (Carroll, 2008). It allows consumers to express their actual as well as their ideal self, by consuming a brand with a personality that is either congruent with a consumer's actual or his/her ideal self-concept (Aaker, 1999). In other words, brand consumption allows consumers to express themselves not only as they are, but as they would like to be or be seen (Onkvisit and Shaw, 1987). Thus, consumers are constantly seeking the object world for goods with meanings to generate certain aspects of their selves, such as gender, class, age, personality and lifestyle (McCracken, 1989) and are constantly moving symbolic properties out of consumer goods into their lives to construct aspects of their self-concept (Choi and Rifon, 2012; Erdogan, 1999).

Particularly positional goods, that strong brands provide us with, are a means to demonstrate group membership, identify ourselves, mark our position, and help us to satisfy our desire for visibility and social status. Marketing does not create these motives but, in recognizing them, serves them (O'Shaughnessy and O'Shaughnessy, 2002).

Moreover, it has become particularly difficult for companies to differentiate their brands and products through rational and economic features such as quality, consistency and reliability in increasingly competitive markets. Murphy (1990) therefore argues that mature brands are in an 'image stage', where functional advantages have eroded and symbolic values become more important. As a result, the emphasis

of advertising has shifted to symbolic, emotional features that generate more socio-psychological associations in the minds of consumers (Graeff, 1996; Simoes and Dibb, 2001), and to 'graft' brand images onto products in order to create memorable and immortal brands (Meenaghan, 1995). Differentiation may be achieved through life-style advertising, that communicates information about the people who might use the product rather than information about the product itself (Goodyear, 1996; Baran and Blasko, 1984). Today, the real route to commercial success may be found in the artful creation of images and brands and therefore, it has become the prime task for brands to infuse meaning into products, to transform commodities into concepts and lifestyles (Salzer-Mörling and Strannegård, 2002).

Celebrity endorsements allow the creation of strong brand images particularly well since they are able to charge a brand with the powerful meanings that consumers hold for celebrities (McCracken, 1989). Celebrities are seen as super-consumers: exemplary figures who have created the clear and powerful selves that everyone seeks and so strong that even a momentary glimpse of them in an advertising instantly conveys meaning (Carroll, 2008; McCracken, 1989). If the advertisement is done properly, the consumer accepts that the meanings in the celebrity are in the brand, and a strong brand image created.

Choi, Lee and Kim (2005) applied the matrix suggested by Foote, Cone and Belding (FCB) (Vaughn, 1980, 1986) to identify product categories that ought to employ the conceptual construct of meaning transfer. The FCB framework suggests to categorize products along the two dimensions of level (high/low) and type (thinking/feeling) of involvement that consumers associate with products. The thinking/high involvement category includes products such as cars, appliances, and insurance. The feeling/high involvement category includes cosmetics, jewelry, and fashion clothing. The thinking/low involvement category is associated with products such as gasoline, paper products, and household cleaners, and the feeling/low involvement category comprises products such as alcohol, cigarettes, and candy (Weinberger and Spotts, 1989). Choi, Lee, Kim (2005) suggest that for high-involvement categories the focus should be on rendering cultural meaning to the product.

Moreover, it has been argued that celebrities are effective endorsers because of their symbolic aspirational reference group associations (Assael, 1984; Biswas, Hussain, and O'Donnell, 2009; Solomon and Assael, 1987) For example, Friedman and Fried-

man (1979) found that for advertising products high in social and/or psychological risk, celebrities' typical qualities, which make them the aspiration group that consumers strive to associate with by using the same symbolic meanings (Roozen, 2008), are particularly persuasive, since such product categories involve elements of good taste, self-image, and opinions of others (Atkin and Block, 1983). Thus, the receptivity of consumers to messages delivered by celebrities is particularly high for product categories high in social and psychological risk (Carroll, 2008; Dean and Biswas, 2001; Kamins, 1990).

Likewise, other studies have concluded that meaning transfer is particularly important for brands that are viewed as vehicles for self-enhancement, since when a high-social-consequence context is evoked, image congruence will have a greater effect, and when purchasing socially consumed products consumers are more likely affected by ideal than actual congruence (Batra and Homer, 2004; Hong and Zinkhan, 1995).

2.10 Discussion: value proposition vs. product category

2.10.1 Matching endorsers with product categories

Several studies have examined the effectiveness of different endorser traits dependent on the product categories endorsed. For product categorization different frameworks have been employed: for example Friedman and Friedman (1979) used the risk category framework by Jacoby and Kaplan (1972), while Choi, Kim, Lee (2005) applied the Foote, Cone and Belding (FCB) matrix (Vaughn, 1980; 1986). Whatever the framework applied, it has been acknowledged that the effectiveness of an endorsement is greatly affected by a favorable configuration of endorser attributes and product category. For example, it has been frequently suggested that for advertising technical products expertise is a significantly more important attribute than attractiveness (Bower and Landreth, 2001; Kamins, 1990; Till and Busler, 1998, 2000; Roozen and Claeys, 2010). Thus, Biswas, Biswas and Das (2006) argue that "for high technology-oriented products, an endorsement by a person perceived to be an expert for that product is more effective" (p. 27). In the same vein Koernig and Boyd (2009) conclude that "an attractive model would not be more effective than the unattractive model in an ad for computers" (p. 27). However, it needs to be put up for a critical

discussion if a categorization based on the original purpose of goods still is an appropriate construct to identify a schema for effective endorsements given today's product variety. For example Roozen and Claeys (2010) argue that much of the endorsement literature dates back to the 1990s and significant cultural changes and shifts in consumer product categorization have occurred since. It stands to reason that today a company might be better advised to base its advertising strategy on the conceptual construct that most effectively advertises the actual value proposition of its products and brand rather than the original purpose of the goods it offers. For is it really technologically advanced information processing devices that Apple offers? Are the risks when consuming the Apple brand and buying its products indeed financial and/or performance? Or is the MacBook Air rather a doubtlessly well-engineered, but primarily fashionable lifestyle item? Would Apple's adolescent, Western-society customers be best persuaded to upgrade to the next generation by a tech-savvy expert dwelling on technological features, as some authors imply? It seems to be a valid assumption that for a lifestyle product such as Apple computers a rather attractive, fashionable spokesperson, known for his/her chic and trendy lifestyle, might be a more effective choice. Supporting this assumption, Roozen and Claeys (2010) found that the endorser perceived to be most expert, was no more effective in an ad for a laptop computer than an anonymous model or no endorser at all. In fact, for all tested constructs (brand attitude, attitude towards the advertisement for the affective and cognitive component, and purchase intention) the anonymous model scored significantly higher than the endorser that was perceived to be most expert on the matter of laptop computers of a pool of 13 celebrities. The authors concede that in the ad with the anonymous endorser a close-up of the model's face was shown and her body posture also partly revealed her breasts, it may therefore be possible that the anonymous model was considered more attractive than the best match celebrity.

How do such findings need to be interpreted given that literature clearly suggests that expertness is much more relevant for advertising technical products than attractiveness? The authors offer: laptop computers may be considered a 'cross-over' product that includes features of attractiveness and life-style related products (Roozen and Claeys, 2010). This assertion seems reasonable. Also, it should be noted that the design of the used mock-ads indicates that a life-style product is being advertised rather than a high-tech product offering superior quality and performance.

The tagline reads 'Big Boys need Big Boy Toys', the endorsers are all attractive, sexy and seductive, the displayed laptop computer has a clean, Apple-white design, the color scheme of the ads strikes as fresh, bright and polished. Everything about the ad says: the advertised product is a lifestyle product, and nothing indicates: this product should be bought because the quality or performance of the advertised computer is better than that of other laptop computers.

The results of this very interesting and noteworthy study allows to reason that it is the value proposition of a product that needs to be aligned with the appropriate endorser attributes not the product category. Attractiveness by all means may be a very appropriate endorser trait for advertising technical products whose value proposition is in fact of non-technical nature.

In a similar fashion Sereno and Hawkins (1967) argued that without a high degree of trustworthiness any other quality possessed by the communicator is not effective in producing attitude change. Likewise, Smith (1973) argued that untrustworthy endorsers would be regarded as questionable message sources by consumers regardless of their other qualities. This may have been a valid assertion back then, given that most goods were targeted at the functional needs consumers intended to satisfy with purchasing a product of the respective category. And still, an imaginary advertisement in which, let's say, Paris Hilton presents the technological advantages of Hilti drill machines, upscale equipment for professionals, would appear somewhat awkward. But envision Paris Hilton endorsing electric drills that come in fancy colors, are particularly light and easy to use in order to cater to the needs of the growing segment of well-educated, well-earning, female single households. Considering such drill machines' value proposition, a campaign featuring Paris Hilton might be one of the situations where a source rather low in credibility is more effective than a highly credible source (Harmon and Coney, 1982; Dholakia and Sternthal, 1977; Speck, Schumann, and Thompson, 1988; Sternthal, Dholakia, and Leavitt, 1978). In such a presumed brand-endorser relationship the degree of expertise might be less important than celebrities' other qualities, even in case of technical products. This assumption is supported by findings of Biswas, Biswas, and Das (2006). Contrary to their expectations, these authors found that a strong perceived congruency between the endorser and the product can neutralize the potentially stronger effects of endorsers' expertness. Therefore, at the end of the day, what truly matters is a strong fit

between the image of an endorser and the value proposition of the advertised product.

2.10.2 The growing importance of intangible value propositions

Park, Jaworski, and MacInnis (1986) proposed brand concept management (BCM), which assumes that a brand concept can be either symbolic or functional. Functional brands satisfy immediate and practical needs, whereas symbolic brands satisfy symbolic needs, such as self-image and social identification, their practical usage being only incidental. Certain watch brands for example would be considered functional since their usefulness lies primarily in their ability to tell the time correctly, while other watch brands would be considered symbolic since they are used primarily for their status appeal, and their ability to tell the time is only an incidental reason for their usage (Bhat and Reddy, 1998). Thus, is has been argued that these functional vs. symbolic consumer needs could be satisfied by brands with a positioning as a functional vs. symbolic brand image.

However, differentiating products through its specifications and features has become very limited since it could not be assumed that consumers were interested in a product because of some combination of basic ingredients (Carroll, 2008; Onkvisit and Shaw, 1987). As a result, marketers are challenged to create product offerings that offer value propositions well beyond the satisfaction of the originally functional requirements consumers meant to satisfy by purchasing a good, and that they recognize as better than that presented by competitors (Christopher, 1996). In fact, creating desire for products has become one of the major tasks of marketing (Kotler, Rackham, and Krishnaswamy, 2006), or said in the words of O'Shaughnessy and O'Shaughnessy (2002): "consumers are motivationally empty until injected by marketers with wants" (p.11). Advertising plays a key role in creating such wants through expressive campaigns emphasizing symbolic associations rather than the physical aspects and functional benefits of products (Meenaghan, 1995; Poiesz, 1989).

The actual value a product offers may be technical or qualitative superiority of its functional purpose, but given today's necessity for branded products to offer 'something extra' that sets them apart from commodity goods, chances are, it is not. For endorsement advertisements this means endorsers ought to be effective in endorsing

the actual value proposition of a product or brand rather be effective in endorsing its functional purpose. Endorsement research therefore should focus on identifying which endorser traits are most effective for marketing distinct value propositions rather than the functional purpose of products and brands.

2.10.3 Value proposition in the automobile industry – the case of Opel

Weinberger and Spotts (1989) suggest cars would be in the *thinking* and high involvement category whereas the *feeling* and high involvement category includes cosmetics, jewelry, and fashion clothing. Since most people consider buying a new car as a major investment and the final choice elicits extensive decision making effort (Baltas and Saridakis, 2009) there is little doubt that cars are typical examples of *high-involvement* products (Hermann et al., 2007). However, while some cars, such as minivans that cater to the needs of families, are obviously *thinking* and *high involvement*, exclusive marques much rather constitute status symbols (Strach and Everett, 2006), vehicles for self-expression, that might be more appropriately placed in the *feeling* and *high involvement* quadrant.

Similar to other industries, also in the automotive sector the overall quality has risen and manufacturers rely more heavily on the character of their brands as a means of differentiation (Baltas and Saridakis, 2009). Thus, advertisements for automobiles increasingly highlight intangible values, more and more by associating with celebrities.

In 2010 General Motors brand Opel contracted Lena Meyer-Landrut as endorser for its Corsa model (sold under different brand names in non-German markets, most notably Vauxhall, Chevrolet and Holden). The Opel brand had been heavily tarnished by an almost bankruptcy that was followed by substantial governmental subsidies in 2009. Besides the company's severe financial situation, it also faced genuine marketing challenges. A study published in spring 2010 revealed: the brand was by far the least interesting automobile marque among young German consumers, ranked lower than Dacia and Fiat (Bratzel, 2010). Thus, for the launch of its new supermini model Corsa, the car manufacturer was seeking a youthful, breezy and cool image to rejuvenate the brand's rather moldy image and make it more appealing to younger consumers (Rahmann, 2011). Back then 19 year old singer Lena Meyer-

Landrut, better known as Lena, unexpectedly won the Eurovision Song Contest in May 2010, obtaining the 8th highest score in the contest's history. After her triumphal success in Oslo she became highly popular especially among German consumers and portrayed the image a typical first car for young drivers wants to assume: youthful, breezy and cool. In August 2010 Lena became ambassador for the new Corsa model, she featured TV and print campaigns and a Corsa edition named after the song she won the contest with was released: satellite. Shortly after, the image of the Opel brand improved substantially: until the turn of the year 2010/2011 the brand climbed 13 index points up, surpassing Ford and Toyota (Rahmann, 2011). Also the sales figures of the Corsa increased significantly after the campaign was launched (Spiegel online, 2011), particularly the figures of the satellite edition, said Opel's former CEO Karl-Friedrich Stracke (Sueddeutsche online, 2011). After the contract with Lena ended, Katie Melua was obtained as an endorser for the introduction of the electric Ampera model (Spiegel online, 2011), indicating that the endorsement of cars by young, female singers indeed turned out to be successful.

If all automobiles were high-involvement, high-technology products perceived to be high in financial and performance risk, much of the literature would suggest a person perceived to be an expert for that product category would make a better choice as an endorser. Neither Lena, nor Katie Melua are particularly knowledgeable in automobiles and still, their endorsements for Opel have been very successful. As many marketers, Opel did not emphasize the hard, tangible benefits of the Corsa or Ampera car, but emphasized emotional, intangible values. Considering the car's actual value proposition, Lena has been a very effective endorser.

2.10.4 Conclusion

Endorsement research ought to particularly focus on identifying which endorser traits are effective in advertising a certain set of value propositions, since research based on category schemes of the 1980s and 1990s may not be perfectly relevant to today's product mix (Roozen and Claeys, 2010).

The contingency approach, which has become emergent in marketing literature in the 1970s and 1980s, challenged the existence of universal laws or principles, highlighting instead the relevance of context on the performance of variables (Stafford, Stafford, and Day, 2002). For example Hanssens and Weitz (1980), and

Holbrook and Lehmann (1980) presented convincing evidence that advertising effectiveness is dependent on the relationship of ad characteristics and product type. Thus, different concepts have been suggested to differentiate products and to investigate advertising effectiveness: Kaplan and Jacoby (1972) suggested the risk perception framework, Vaughn (1980) the FCB Strategy Planning Model which differentiates products in terms of thinking versus feeling, Johar and Sirgy (1991) referred to utilitarian versus value-expressive products. Whatever the preferred lexicon, products can be differentiated along dimensions related to benefits sought and obtained through consumption (Stafford, Stafford, and Day, 2002).

Due to the shift towards differentiating products by means of emotional, intangible values rather than hard, tangible benefits a product's value proposition will more often be of the latter category in the future. Since it is widely acknowledged that different spokespersons will have different effects for different market offerings (Freiden, 1982, 1984; Friedman and Friedman, 1979; Stafford, Stafford, and Day, 2002; Walker, Langmeyer, and Langmeyer, 1992) academic findings need to be interpreted in terms of which endorsement construct is most effective in advertising a certain set of value propositions.

2.11 Proposition of an endorsement theory framework

Four theories have been suggested how effective endorsers should be selected: upon their credibility, their attractiveness, a good fit between product and endorser, and a transfer of meanings. Together, these four theories compose a framework that comprises of four distinct conceptual constructs advertisers base celebrity endorsement campaigns on. Depending on the motive that led to the pursuit of a celebrity endorsement, the campaign's objective, and the actual value proposition of the advertised product or brand each of these endorsement constructs provides a substantial, but distinct underlying concept for effective endorsement campaigns.

The source credibility model provides a conceptual endorsement construct that rests upon credibility. Endorsements based on this concept intend to persuade ad viewers by emphasizing the technical and qualitative superiority of advertised products by means of a highly credible, expert and trustworthy, endorser. By using celebrity experts as opposed to anonymous experts, advertisements do not only ben-

efit from the relevant expertise the celebrity has accumulated due to an unprecedented career in a discipline related to the product category and the trustworthiness s/he might enjoy among consumers due to his/her popularity. Also, advertisements benefit from the fact that consumers tend to regard celebrities to be generally more credible than anonymous endorsers, and that celebrities are able to generate additional attention for the advert and awareness for the brand. The credibility concept is an effective conceptual construct for celebrity endorsements that seek to advertise products or brands whose value proposition is technical or qualitative superiority, for targeting consumers with high product knowledge, and when seeking to persuade consumers that have a negative disposition towards a product or brand.

The source attractiveness model provides a conceptual endorsement construct that rests upon attractiveness. An endorser's attractiveness is an eminent aspect of credibility when endorsing attractiveness-enhancing products (Till and Busler, 1998), which positively influences consumers' evaluation about the product's attractiveness enhancing capabilities. By using an attractive celebrity endorser instead of an attractive but anonymous model, the campaign also benefits from the attention that a celebrity draws to the advertisement, helping it break through the advertising clutter. Thus, the attractiveness concept is an effective conceptual construct for celebrity endorsements that seek to advertise products or brands whose value proposition is the enhancement of attractiveness.

The match-up hypothesis constitutes a conceptual endorsement construct that rests upon image congruence. Due to celebrities' popularity consumers hold strong images for famous endorsers that may be further elaborated on in the advertisement. If consumers perceive the image of celebrity and product and/or brand to be congruent, the product and/or brand image is reinforced and ad viewers are more likely to accept the advertising message. In addition, image congruence is an important parameter for capitalizing on the attention and awareness a celebrity creates for an advertisement and a brand without running the risk of overshadowing the advertised brand and product.

The match-up hypothesis provides an effective conceptual construct for celebrity endorsements that seek to advertise low-involvement products or products whose value proposition is other than technical or qualitative superiority, or attractiveness-enhancement.

The meaning transfer model accounts for a conceptual endorsement construct that aims at transferring cultural meanings from the endorser to the brand. Meaningful advertisements, frequently in form of lifestyle advertising that communicates information about the people who might use the product rather than information about the product itself, facilitates the transfer of properties residing in celebrities to consumer good. Through brand consumption consumers are able to claim these symbolic meanings and express an ideal self-concept. Thus, endorsement campaigns based on the conceptual construct of meaning transfer allow to trigger a process of identification (Kelman, 1961), in which consumers attempt to establish or maintain the identity associated with the celebrity.

The concept of meaning transfer is an effective conceptual construct for celebrity endorsements that seek to create 'positional brands', brands that offer high-involvement products, high in social and psychological risk, whose value proposition is the expression of consumers' ideal selves.

2.12 Conclusion

Each of the four endorsement theories suggested by literature explains a very distinct set of celebrity endorsements. The examples presented depict the heterogeneity of the categories and demonstrate that in fact none of the four theories is able to holistically explain 'endorsements' as such. Bundled together, however, the four established endorsement theories provide a comprehensive framework that explains a majority of the diverse endorsement campaigns that advertising practice has employed over the years. More recently suggested theories are no revolution that makes previous theories outdated and obsolete, but rather an evolution that significantly contributes to this framework.

But not only do the endorsement theories provide a framework that explains the mechanisms of employed celebrity endorsement campaigns, they also serve as a solid foundation for a framework of conceptual constructs to base effective celebrity campaigns on. McCracken (1989) argues that "the best endorsements take their power and their efficacy precisely from this: the successful transfer of meaning". This might be true in terms of such successful meaning transfer being the paramount achievement of advertisers, which requires to implement the most subtle and pro-

found campaigns, taking into account a good deal of psychological aspects. For consumers are unlikely to be persuaded to buy an Omega watch because of technical and qualitative superiority. But they are likely to choose an Omega timekeeper over other brands' watches through compelling advertising that makes them subconsciously aspire to immerse in the lifestyle of George Clooney. However, academic research provides evidence that advertising campaigns that rest upon all the four distinct constructs may be effective. It depends on the combination of the advertiser's motive for pursuing a celebrity endorsement, the campaign's objective, and the actual value proposition of the brand and its products that determines which construct might be the most effective choice for a persuasive endorsement campaign. It is the configuration of these factors that explains and suggests why a particular individual might be an efficient endorser in some advertisements while s/he is not in others.

Our knowledge of the effectiveness of endorsements is still very fragmented, despite the more than 40 years of research in this domain. A major reason might be the many aspects of endorsements that manipulate its effectiveness and make it a rather complex advertising strategy. Endorsers' expertise, trustworthiness, similarity, likability, familiarity, and a multitude of personal characteristics have been found to affect brand awareness, recognition, perception, image, purchase intention and other effectiveness indicators, depending on brand/product categories, characterized by high or low involvement, perceived financial, performance, physical, psychological or social risk.

Significant efforts have been made by academic research over the past 40 years to understand the underlying concepts of celebrity strategy. However, a lot more research is needed to cover the majority of the aforementioned combinations of endorser and brand/product characteristics (Roozen and Claeys, 2010), in order to deduce an elaborate scheme that would reliably predict the effectiveness of celebrity endorsements.

In the meantime, the endorsement theory framework proposed in this chapter might provide a model that comes closest to explaining a majority of endorsement campaigns, and might aid in determining on which conceptual construct to base a most effective celebrity campaign on. In addition, it may serve as a starting point for future research on celebrity endorsement effectiveness.

3 The actual use of different endorser types in advertising, and celebrities' relative importance - A content analysis of magazine advertisements

Marketing literature assumes celebrity endorsement is a popular advertising strategy (Erdogan, Baker, Tagg, 2001; Choi, Lee, and Kim, 2005; Schaefer, Parker, and Kent, 2010). For example Stafford, Stafford and Day (2002) assert: "celebrity spokespersons have become prevalent in advertisements" (p. 18) – similarly Till and Busler (1998), Hsu and McDonald (2002), and Agrawal and Kamakura (1995). Halonen-Knight and Hurmerinta (2010) claim: "Celebrity endorsement is one of the most popular forms of marketing" (p. 452). Till, Stanley and Priluck (2008) open by: "The use of celebrities to endorse brands is a popular advertising strategy" (p. 180), and Erdogan (1999) commences with: "Use of celebrities as part of marketing communications strategy is a fairly common practice" (p. 291).

On grounds of the high popularity of endorsement strategy in advertising practice, the necessity for the considerable amount of research on the subject (Amos, Homes, and Strutton, 2008; Batra and Homer, 2004), and for additional studies in this research domain (Kamins, 1989) becomes evident, it is argued. However, there are three issues at hand with the data literature is coerced to use to underpin this argumentation. Firstly, most publications refer to figures originally published in the 1980ies and 1990ies that might not accurately reflect present advertising practice. Secondly, the numbers being circulated in academic literature are not based on scientific studies for the most part but are quotes from practitioners that are hard to vet since it is rarely revealed how numbers are derived (Belch and Belch, 2013). And thirdly, figures available refer to different endorser types, advertising media, and regions, or do not indicate these measurements at all.

For a long time it is believed that celebrities are "by far the type of endorser most widely used" (Friedman, Termini, and Washington, 1976, p. 22; Kamins, 1990), thus, most of the endorsement literature has focused on the phenomenon of celebrity endorsements (Maronick, 2005).

Yet, endorsement strategy is not limited to celebrity endorsements. Academic literature has identified additional five major types of endorsers: typical consumers, pro-

fessional experts, company presidents/CEOs, employees and spokes-characters (Freiden, 1984; Friedman and Friedman, 1979; Friedman, Termini, and Washington, 1976; Kamins, 1990; Phillips 1996b). However, only few academic studies have actually investigated the use of celebrities in advertising, and even fewer have been devoted to determining what role other endorsers play in advertising practice. No study has yet examined the prevalence of all six major endorser types that academic literature has identified and revealed to what degree each type is used.

Two studies have been reported that examined the use of testimonial strategy in advertising, which, however, do not i) disclose the usage of the endorser types examined, ii) did not code for all the six endorser types identified by literature, and iii) did not draw a representative sample that would allow to deduce meaningful conclusions in regard to advertising in general. Iyer, Banerjee, and Gulas (1994) analyzed 95 green TV ads and found that 15% used testimonials ('celebrities', 'experts' and 'J. Does'). Zandpour, Chang, and Catalano (1992) examined 659 ads from the US, France, and Taiwan, and found that 48%, 22%, and 34% respectively, used "testimonials by a celebrity, a credible source, or a user of the product" (p. 31). Still, literature assumes that "endorsers are used extensively in advertising as the source of an advertising message" (Stout and Moon, 1990, p. 536) and that "testimonials are a popular advertising tactic" (Brett, Wentzel, and Tomczak, 2008).

However, data on the use of endorsers in advertising is very fragmented: it is either outdated and/or often from questionable sources, and incomplete, making it little useful for solid academic argumentation. There is an urgent necessity to investigate the use of the six major endorser types in order to provide advertisers and researchers with reliable figures that indicate the actual use of different endorsers in advertising. Advertisers depend on this information in order to determine which endorsement strategy is more rarely employed and provides a better strategy to differentiate their advertising campaigns. Researchers on the other hand rely on such data to gauge the scope of the phenomenon and the relative importance of the different endorser types to appropriately direct research efforts.

3.1 The five traditional endorser types

Academic literature has identified five major endorser types:

The *celebrity* endorser is an individual who enjoys public recognition that s/he uses on behalf of a consumer good or service by appearing with it in an advertisement (McCracken, 1989). Typical celebrity endorsers include actors, comedians, athletes, entertainers, musicians, or artists (Friedman, Termini, and Washington, 1976; McCracken, 1989).

The *typical consumer* endorser is an ordinary, unfamiliar person who is expected to have no special knowledge of the product class endorsed except that acquired by normal use of the product (Freiden, 1982; Friedman and Friedman, 1979; Friedman, Termini, and Washington, 1976). S/he is not portrayed by an actor/actress, but is a real person. Normally, his/her name, occupation, and/or city of residence appear in the advertisement (Friedman, Termini, and Washington, 1976).

The *professional expert* endorser is a recognized authority on the product class endorsed whose expertise, the result of special knowledge or training, is superior to that acquired by ordinary people (Friedman, Termini, and Washington, 1976). Similar to consumer endorsers, expert endorsers are commonly identified by tag lines stating name and occupation (Freiden, 1982).

The *company president* or *CEO* endorser is the head of the company whose product is being advertised. S/he appears in the advertisement and endorses his/her own product (Friedman, Termini, and Washington, 1976).

Spokes-characters were originally created and used for promotional purposes and are defined as visual images, cartoon- or human-like, representing a creative promotional element that symbolically communicates a brand's attributes, personality, or benefits (Garretson Folse, Burton, and Netemeyer, 2013). Thus, the *spokes-character* endorser is an animate being or animated object that is used to promote a product (Phillips, 1996b).

3.2   The sixth endorser type: employees

In their 1981 publication Kerin and Barry titled: "A new wave of endorsers", and discussed the back-then recent trend to use CEOs and company presidents as the spokespersons for their respective companies. Several other scholars and practitioners have reported about this new phenomenon also (e.g. Advertising Age, 1981; Morrison, 1980; Stout and Moon, 1990; Reidenbach and Pitts, 1986; Rubin, Mager, and

Friedman, 1982; Ohanian, 1991). Similar to scholars' reports about the advent of CEOs as endorsers in the 1980s, more recently, researchers have observed the emergence of ad campaigns featuring employees. At first, the frequent use of employees in advertising campaigns of service companies was noted, which was explained by the highly interactive nature of this industry and the high degree to which customer satisfaction depends on its staff in service categories (Stephens and Faranda, 1993; Stafford, 1998).

In addition, it has recently been suggested that employees, in contrast to other endorsers, might be perceived as more realistic and may come across as more honest and transparent, which makes them effective endorsers in other industries also. Ordinary employees have a credibility advantage with their audience in advertising since they know and understand their company from the inside, and may be perceived as 'real people' with whom ordinary consumers can identify (Fleck, Michel, and Zeitoun, 2014). The use of employee endorsers might therefore be an effective route to create brands based on actual self-congruence, a branding approach that is gaining importance in contemporary advertising. For consumers are increasingly looking for reality and authenticity in marketing messages (Gilmore and Pine, 2007) and marketers therefore increasingly favor such authentic approaches to advertising (Malär, Krohmer et al., 2011).

A study by Fleck, Michel, and Zeitoun (2014) demonstrated that employee endorsements inspired a sense of 'that could be me' and empathy among consumers. Adverts portraying employees evoked feelings of strong credibility, reality and truth, without 'sugar coating', in stark contrast to the as unreal and idealized perceived ads that feature celebrity endorsers. It was found that employees are capable of effectively humanizing a brand, since respondents felt the portrayed individuals could be their siblings, realistically flawed like every other human.

In light of these developments of consumer expectations and advertisers' responses, it stands to reason that we will see more employee endorsers in contemporary and future ad campaigns, and that the relevance of the different endorser types might shift in favor of endorsements that portray the 'actual self' rather than an 'ideal self' concept.

In conclusion, an *employee endorser* is assumed to be an individual who endorses the company s/he is employed with and/or its products and services. Employee endorsers can be front-office staff, persons who regularly interact with customers,

or back-office workers, whose performance is important to delivery and quality of the company's offering, but who are not typically seen by customers (Stephens and Faranda, 1993).

3.3 Effectiveness of endorser types

A multitude of studies have examined the effectiveness of different endorsers. Each endorser type was found to provide an effective vehicle for persuasive advertising. However, research has shown that the differential effects of endorsers are contingent on the type of product being endorsed, and that a particular endorser type would not be equally effective for all types of products (Biswas, Biswas, and Das, 2006; Friedman and Friedman, 1979; Kamins and Gupta, 1994; Kim, Wang and Ahn, 2013). This finding supports the assumption that each endorser type influences consumers via a different attribute that would induce attitude change via a different route. Attempts to compare the influential power of different endorser types have, however, been limited (Kim, Wang and Ahn, 2013). Only few studies have manipulated endorser type variables and product category variables to identify combinations that induce the most positive effect on advertising effectiveness measures. For example, Friedman and Friedman (1979) examined the persuasiveness of a celebrity, typical consumer, and expert endorser on four products, representing four distinct categories which differ in their perceived degree of financial, performance, physical, psychological and social risk. Congruent with expectations, the study's results support the assumption that consumers' evaluations of advertisements depend upon the combination of endorser and product category. The following combinations elicited the highest overall attitude towards the advertisement and purchase intent: celebrity endorser for luxury and fashion categories, expert endorsers for technical product categories, typical consumer endorsers for FMCGs.

Freiden (1982) investigated the effectiveness of the same three endorser types for a calculator and confirmed the Friedman and Friedman (1979) finding that for a fairly technical electronic product respondents' overall opinions are highest when an expert endorser was used and lowest in case of a typical consumer endorser. Building on this study, Freiden (1984) examined the effectiveness of a celebrity, expert, consumer and CEO endorser for a television, again, a fairly technical product, high in

financial and performance risk. Although the celebrity endorser scored well on the likeability scale, he did not receive favorable ratings on product quality, ad trustworthiness and spokesperson knowledgeable scales. As hypothesized, particularly on the latter dimension the expert endorsers proved to be most effective.

In a similar vein, Biswas, Biswas, and Das (2006) showed that for high technology-oriented products an endorsement by a person perceived to be an expert is more effective in reducing perceived risks than an endorsement by a celebrity or a non-celebrity non-expert. As these authors could demonstrate, this effect is further magnified when the consumer is highly knowledgeable about the product.

Stafford, Stafford, and Day (2002) examined the effectiveness of spokes-characters in advertising for hedonic (restaurant) and utilitarian (banking) services and scored it against a celebrity and other endorser types. Their findings suggest that spokes-characters are a great attention-getting device that can influence affective attitudinal components but should be supported by other promotional elements that influence cognitive and conative aspects of attitude. Celebrities on the other hand should be chosen according to their hedonic vs. utilitarian perception in order to effectively endorse hedonic or utilitarian services.

Chang, Wall and Tsai (2005) furthermore showed that in service industries, in their study tourism, employee endorsers are more effective than celebrity endorsers. For employees elicit a greater impression of authenticity which is appreciated by many tourists, who are seeking to satisfy their curiosity about a culture.

Similarly, Stephens and Faranda (1993) demonstrated that employees generate a better attitude towards a service brand than CEO endorsers. The authors reason that front-office personnel may be the best choice for endorsement ads in the service industry since in fact they are the ones who represent an organization and customers largely interact with them.

3.4 Reported usage of endorsers in advertising

Since most of the endorsement literature focuses on the phenomenon of celebrity endorsements, numerous authors have reported about the estimated use of celebrities in advertising. For example it has been claimed that celebrities are used in around 25% of all US-based commercials (Amos, Holmes, and Strutton, 2008; Choi and Ri-

fon, 2007; Ding, Molchanov, and Stork, 2011; Erdogan, 1999; Erdogan, Baker, Tagg, 2001; Schaefer, Parker, and Kent, 2010; Silvera and Austad, 2004; Törn, 2012; White, Goddard, and Wilbur, 2009 referring to Shimp, 1997; Shimp, 2000; Money, Shimp, and Sakano, 2006), in 25% of all US advertisements (Biswas, Hussain, and O'Donnell, 2009; Carroll, 2008; Hsu and McDonald, 2002; Huang, Chan, and Tse, 2011; Money, Shimp, and Sakano, 2006; Petty and D'Rozario, 2009; Törn, 2012 referring to Stephens and Rice, 1998), in globally 17% of advertisements (Money, Shimp, and Sakano, 2006; Shimp and Andrews, 2013 referring to White, 2004), in 33% of all TV commercials (Freiden, 1984; Klebba and Unger, 1983; Kamins, 1990; Stout and Moon, 1990; Wiener and Mowen, 1986 referring to Business Week, 1978), in 20% of all TV commercials (Biswas, Biswas and Das, 2006; Dyson and Turco, 1995; Till, Stanley, and Priluck 2008 referring to Agrawal and Kamakura, 1995 referring to Adweek, 1986 and Sherman, 1985. Louie, Kulik, and Jacobson 2001; Louie and Obermiller, 1998 referring to Belch and Belch, 1998), 20% of all commercials (Till, 1998; Mehulkumar, 2005 referring to Bradley, 1996; Carlson and Donavan, 2008).

Since most research on endorsements has been published by scholars from the US (Erdogan, Baker, Tagg, 2001), it is little surprising that a majority of publications refer to US advertising practice. However, it is believed that the use of celebrities in advertising varies greatly among regions and cultures and therefore also some figures for non-US markets are occasionally reported. For example it has been estimated that US celebrities appear in 24% of Indian and 45% of Taiwanese advertisements (Crutchfield 2010), that celebrities would be used the most in Japan, where 85% of commercials employ celebrities (McCaughan, 2007), and that in the UK 20% of the marketing communication campaigns use celebrities (Mehulkulmar, 2005; Seno and Lukas, 2007 referring to Erdogan, Baker, Tagg, 2001). For Germany it is estimated that approximately 12% of all advertising campaigns employ celebrity endorsers (Erfgen, 2011 referring to Ipsos Response, 2008).

There are no estimates reported about the use of endorser types other than celebrities - literature only offers qualitative indications. For example, Stephens and Feranda (1993) ascertain a frequent use of employees as spokespersons, Biswas, Biswas, and Das (2006) claim that there would have been a steady rise in expert endorsements in advertisements in recent times, Freiden (1982) state that advertisers frequently employ other types of spokespersons, such as experts and typical consumers.

The disparity of reported estimates as to the usage of the different endorsers may be primarily due to the fact that the phenomenon of celebrity endorsements has received tremendous attention in the literature (Amos, Holmes, and Strutton, 2008; Batra and Homer, 2004) whereas non-celebrity endorsement constructs have been studied to a far lesser extent. These differences in the quantity of research that has been carried out for each endorser type might stem from the belief that the celebrity endorser is by far the type of endorser most widely used (Friedman, Termini, and Washington, 1976; Kamins, 1990).

Academic research depends heavily on data regarding the usage of endorsements in advertising to assess the importance of this strategy for praxis and deduce implications for the necessity of further research. The overview depicted above, however, demonstrates the issues with the figures available: much of the (even more recent) publications refer to estimates that trace back to the 1990ies, 1980ies and even the 1970ies; it must be doubted that these figures still reflect today's advertising practice. Furthermore, figures quoted in literature can be traced back to practitioner-oriented business publications and it is often unclear how numbers were originally derived and whether or not the employed methodology complies with scientific standards (Belch and Belch, 2013). Lastly, numbers do not provide a coherent, ample picture, since some figures are country specific, whereas some represent global estimates, some only cover (TV) commercials whereas others refer to advertising in general, and more fatal even: figures indicated are inconsistent.

In conclusion, it appears scholars rely to a great extent on outdated practitioner estimates due to a lack of scientific studies that would have produced more reliable and valid data.

3.5 Academic studies investigating the use of endorsers in advertising

Several academic studies have examined the actual use of different endorser types in advertising, which, however, do not provide a comprehensive picture. As early as in 1976, Shimp presented an analysis of the methods of message presentation that are utilized in US television commercials. He identified a framework of four general methods of commercial presentation, one of them an individual-oriented structure. This category included the four message senders: celebrity endorser, typical person

endorser, spokesman, and personality. For the purpose of his analysis he defined celebrity endorsements as ads containing an individual recognized as a celebrity by the audience who was expressing his/her linking and/or preference for the advertised brand, who was describing his/her personal experience with the brand, or who was at least reflecting his/her personal knowledge of the brand. A typical person endorsement had to fulfill at least one of the same three criteria required of the celebrity endorsement, but would not be recognized. A spokesman endorsement was defined as an announcement-type sales message, whereas personality endorsements contained of commercials which focus on an individual, celebrity or non-celebrity, who is not verbally endorsing the product nor acting as a spokesman, but is clearly the center of attraction throughout the commercial.

Although Shimp's (1976) work revealed interesting insights into the message presentation of human endorsers in TV commercials, it does not tell us about the actual use of different endorsers, since contemporary literature's notion of the individual endorsers are significantly shaped by the definitions of Friedman and Friedman (1976) and McCracken (1989). Hence, Shimp's study does not allow to deduce to which degree any of the endorser types identified by literature are used. However, it does indicate that 42.3% of the 243 commercials studied focus on some sort of human individual as device to present the product or service. Furthermore, it reveals that in fact 21.4% of the commercials are of the typical person category, containing endorsements in which a non-celebrity was expressing his/her liking, preference, or experience of/with the promoted brand or product - a category that is very similar to literature's understanding of a typical consumer endorser, and a figure that suggests an occurrence of the phenomenon, underestimated by most of the literature.

An analysis that looked into the utilization of the endorser types celebrity, expert, typical consumer and CEO according to literature's definition was published by Stout and Moon (1990). These authors classified full-page ads contained in the twelve annual US issues of Reader's Digest, Newsweek, Ladies' Home Journal, and Esquire of 1980 and 1986. It was found that 43.3% of the 655 ads analyzed used endorsers. The ascertained distribution is as follows: celebrities 22.08%, typical consumers 10.39%, CEOs 6.06% and experts 4.76%. While the identified use of celebrities is in a magnitude that matches the estimates reported in literature, the determined use of the other three endorser types might be much higher than one would assume. However, two major concerns arise regarding the employed methodology of this study,

which limits the validity of its results. Firstly, only four magazines were considered in the analysis, which raises concerns about the generalizability for advertising practice as such. Secondly, duplicate executions were eliminated from the sample, as a result, the figures indicate the number of campaigns that use endorsers not the prevalence of endorsers in advertising praxis.

St. James (2010) studied the proportion of celebrity athletes to celebrity nonathletes and the proportion of female to male celebrity athlete endorsers in advertisements that target female teenagers. The author content analyzed every issue of the most recent 5.5 years of SEVENTEEN, the top selling US magazine targeting female teenagers, and found that of the 347 celebrity ads identified, 12% featured athletes, of which 83% were female. Again, the potential for generalization of this study's results is limited, given that sample adverts were drawn from only one magazine.

Callcott and Lee (1994) analyzed 2,343 TV commercials to determine the use of spokes-characters in US Television advertising. A random sample of a week's (in September 1990) TV commercials aired on ABC, CBS, NBC, Fox, CNN2, MTV and Nickelodeon was drawn, 2'343 commercials in total. The analysis revealed that 336 (14.4%) of the commercials were totally animated or contained a mixture of animation and live action. A total of 179 (7.6%) commercials featured a spokes-character of which 50 (2.1% of the total ads) were identified as celebrity spokes-characters.[3]

Choi, Lee, and Kim (2005) studied the use of celebrities in commercials of Korean and US Television. Celebrity was defined as "any native or foreign individuals who are famous or widely known to the public", and included a wide variety of famous individuals, such as actors/actresses, music artists, entertainers, sports figures, fashion models, broadcasters, and CEOs. No details are provided on whether CEO celebrities include known CEOs that promote products of their own company, which would be the definition of 'CEO/company president endorser' (Friedman and Friedman, 1979; Freiden, 1984; Stout and Moon, 1990) or solely known CEOs that are used to endorse products of other brands. Choi et al. collected TV commercials aired on major networks in each country for the week of July 29 to August 2, 2002. This led to

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[3] Previously, Bush, Hair and Bush (1983) analyzed 2'454 US TV commercials and found that around 20% are totally or partially animated; Kelly and Solomon (1975) studied 2'056 US TV commercials and found that around 8% are totally or partially animated. Those studies do however not differentiate between 'mere' animated characters and recognizable, celebrity spokes-characters.

841 Korean and 975 US commercials, of which 479 (57%) and 87 (8.9%), respectively featured celebrities.

Most recently, Belch and Belch (2013) studied US advertisements appearing in the highest-circulation magazines (based on figures from the Audit Bureau of Circulations) across eight different categories (based on the classifications used by SRDS). A total of 37 magazines published in April 2007 were considered in the analysis. It was found that of the 2'358 ads 225 (9.5%) contained a celebrity.

To the best of my knowledge, no other academic study has attempted to investigate the use of endorsers in advertising.

As this overview shows, academic research on the use of endorses in advertising is very incomplete: except for the studies of Belch and Belch (2013) and Choi, Lee and Kim (2005) all other studies are at least 20 years old, except for the Choi et al. study all studies only investigated endorser usage in the US, no academic study has examined the prevalence of employees in advertising, and no analysis has been reported that would have attempted to determine the use of all six endorser types, applying a consistent methodology, that would provide a holistic picture. Therefore, while practitioner estimates are of questionable validity and inconsistent, data produced by academic studies is incomplete and frequently does not allow for generalization.

3.6 Research questions

3.6.1 Share of advertising in magazines

Advertising in magazines offers a number of advantages to advertisers over other media. For example do magazines allow in-depth, detailed communication of the marketing message that 15 or 30 seconds commercials do not permit. The reproduction quality in magazines is higher than in other media and the active, involving process of reading ensures ad viewers focus on and understand the advertising message (Magazines Canada, 2010).

Consumers rate magazines as the most informative medium which influences and stimulates their purchasing behavior (Magazines Canada, 2010) and widely accept advertising in magazines: 76% of the population wants to see advertising in the mag-

azines they read, the highest score of all media (Magazine Media Factbook 2013/2014).

Thus, magazines constitute an attractive medium to communicate advertising messages that consumers are receptive to. It is reported that the average US magazine contains 45% advertising and 55% editorial content (Magazine Media Factbook 2013/2014). However, the degree to which magazines contain advertising may be different in other markets. Thus, the first research question emerges:

RSQ1:   What is the ratio of advertising to editorial content of the average magazine in the studied non-US market?

3.6.2   Degree of use of endorser types

As has been pointed out in the previous sections, the majority of scholars as well as practitioners assume celebrity endorsements are a prevalent advertising technique. Reported estimates for the use of celebrities in ad campaigns of Western, Anglo-Saxon anyways, countries range from 20% to 33%. However, academic studies investigating the actual use of celebrity endorsers are scarce. Data on the use of the other endorser types that literature has identified is even more fragmented. No attempt has been undertaken yet to determine the use of all the different endorser types in advertising practice. However, to understand the importance of celebrities for contemporary advertising campaigns and their relative significance compared to other endorsers, it is necessary to examine the actual use of all major endorser types that academic literature has identified, and how their use varies across magazine categories. Hence, the formulation of the second research question:

RSQ2:   To which degree do contemporary advertisements feature the endorser types celebrity, expert, typical consumer, CEO/company president, employee and spokes-character, and how does their use vary across different types of magazines?

3.6.3   Use of endorser types by product category

Literature that has examined the use of different endorser types suggests that each type may be particularly effective for a certain range of products. For example it is believed that celebrity endorsers are a very effective advertising vehicle for positional brands, which heavily rely on a particular, envisioned brand image, and high in social and psychological risk as well as products that are difficult to differentiate on a functional or performance basis (Belch and Belch, 2013; Carroll, 2008; Friedman and Friedman, 1979). Products, high in performance and financial risk on the other hand might be most effectively advertised by an expert endorser, who is highly credible due to his/her expertise (Freiden, 1984; Friedman and Friedman, 1979). The typical consumer endorser is an attempt of marketers to demonstrate the similarity between endorser and potential consumers and, in so doing, to increase the perceived credibility of the advertisement (Reidenbach and Pitts, 1986), and might work best for low-involvement FMCG (Freiden, 1984; Friedman and Friedman, 1979). The basic premise of CEO or company president endorsers appears to be the source credibility for an advertisement message that an individual in that position emanates (Reidenbach and Pitts, 1986). Such spokespersons may be the personification of an expert (Reidenbach and Pitts, 1986; Maronick, 2005; Rubin, Mager, and Friedman, 1982) and it was found that they, like expert endorsers, are seen as more credible (Kerin and Barry, 1981), more knowledgeable, and more trustworthy on complex products, particularly compared to an unidentified endorser (Freiden, 1984; Maronick, 2002; Rubin, Mager, and Friedman, 1982). The use of spokes-characters might be most effective to market products to young children (Neeley and Schumann, 2004; Stafford, Stafford, and Day, 2002), since by two to three years old, children start to identify frequently seen spokes-characters and may begin to show desire for those characters and related products that they see on TV, packaging, and in promotions (Acuff and Reiher, 1997).

Lastly, it has been shown that employee endorsers are particularly effective for advertising services since employees are critical to consumers' perceptions of the service due to their intangible and experiential nature. The portrayal of an employee in an advertisement provides a physical representation, a tangible cue of the service offering, visualizing it prior to the customers' service encounter (Stafford, 1998). Furthermore, very recently it has been suggested that employee endorsers constitute a

vehicle to portray the 'actual self' in advertisements rather than the 'ideal self' concept (Fleck, Michel, and Zeitoun, 2014). Thus, employee endorsements provide an effective strategy for promoting products and services that ought to be advertised by means of realistic and authentic marketing communication.

Since it has been widely acknowledged that the effectiveness of the different endorser types depends on the endorsed product class, the third research question is concerned with the usage of each endorser type for different product categories:

RSQ3:   To what degree are the different endorser types used for promoting different product categories?

3.7   Research method

The primary purpose of this study is to investigate to which degree different endorser types are used in contemporary advertising and which product classes they endorse. As Kassarjian notes: "content analysis is a scientific, objective, systematic, quantitative, and generalizable description of communications content" (1977, p. 10). Thus, content analysis is an appropriate methodology to achieve the objective of this study.

Due to its reportedly huge share of advertising, magazine media appears to be the preferable medium to analyze the content of advertisements. This choice of medium is in accordance with other academic studies that have sought to examine advertising praxis. For example the content of magazine advertisements was analyzed to study the use of celebrities in the US (Belch and Belch, 2013), the use of female athletes to target teenagers (St. James, 2010), the prevalence of athlete endorsers in sports publications (Stone, Joseph, and Jones, 2003), the issue of race in athlete endorsements (Ruihley, Runyan, and Lear, 2010), the use of spokes-characters (Phillips and Gyoerick, 1999), celebrity gender image (Stafford, Spears, and Hsu, 2003), and also to investigate the use of different endorser types in the US by Stout and Moon (1990).

3.8 Sample

The magazine sample for this study was drawn from German publications, for three reasons. Firstly, with a GDP of around $ 3.4 trillion, Germany has the fourth largest spending power after the US, China and Japan. It makes up 21% of the European Union's GDP[4] and 16% of its population[5]. The size of the country, in terms of population and spending power, makes the German market highly attractive for global brands. Thus, data on the advertising practice in German print media appears to be of great importance to international marketers. Secondly, all of the few studies that have examined the prevalence of different endorser types in advertising drew their samples from US media (see overview above for details).[6] A study investigating non-US media therefore adds considerably to the existing endorsement literature. Last but not least, apart from major Hollywood stars and top athletes that enjoy world-wide recognition, 'celebrity' is a rather relative concept. Market research has shown that often ad viewers are unable to recognize the face and/or the name of a celebrity even if it is an individual who enjoys popularity in the viewer's region (Bialik, 2010). Unerringly classifying endorsement adverts in an advertising culture incongruent to the researcher's, is unlikely to result in a correct categorization. Since the cultural background of the author is German, German media was selected for the analysis.

Considered in the analysis were all magazines with a readership of around 1'000'000 or above per issue, and magazines with a lower readership if no other magazine of the category reaches more than one million readers per issue. Figures on outreach and categories of magazines were obtained from the Arbeitsgemeinschaft Media-Analyse, the primary media user behavior verification service in Germany[7]. Data was collected in the last week of October 2013, hence the most recent issues

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[4] according to the World Bank, DOI:
http://data.worldbank.org/indicator/NY.GDP.MKTP.CD?order=wbapi_data_value_2012+wbapi_data_value+wbapi_data_value-last&sort=desc, accessed January 20, 2014.

[5] according to Eurostat, DOI:
http://epp.eurostat.ec.europa.eu/tgm/table.do?tab=table&language=en&pcode=tps00001&tableSelection=1&footnotes=yes&labeling=labels&plugin=1, accessed January 20, 2014.

[6] Except for Choi, Lee, and Kim (2005), who have, besides US, also examined Korean advertising practice.

[7] Arbeitsgemeinschaft Media-Analyse (agma) is the German association for media-analysis. It was founded in 1954 and commissions an annual survey of media user behavior of German consumers. Agma uses panels of up to 50.000 consumers, and analyzes the outreach of media such as print, TV, radio, movie theater, billboard, and online. Due to its acknowledged validity and rigor, tariffs for advertisements in different media are frequently based on the study's results (Wolff, 2006).

available in book stores per end of October 2013 were analyzed. In case of weekly-published magazines, only one issue was considered. In accordance with other studies, only advertising units of around a quarter of a page or larger were analyzed (e.g. Belch and Belch, 2013; GfK MRI Starch, 2013). Classifieds (usually printed in sections towards the back of magazines) were not considered. Multiple-page advertisements were considered as each page an individual advertisement unit, in order to more accurately capture the actual prevalence of each endorser type in advertising, rather than calculating the ratio of ads that feature an endorser. For the same reason, duplicates were not excluded. Multiple-page promotional inlays were considered as a single advert, since most viewers will most likely discard them without further attention unless they have a particular interest in the advertised products. In total 80 magazines were analyzed, containing a total of 11'037 pages and 2'877 advertising units.

For the categorization of advertised products and services the schema used by Belch and Belch (2013) was applied for initial categorization (see table 1), and for the presentation of results (see table 3) slightly modified to show the endorsement distribution accurately but efficiently[8]. These twenty product categories accounted for more than 80% of the total amount spent on US magazine advertising in 2007 (Belch and Belch, 2013), and provide a sufficiently detailed categorization for the purpose of this study.

Table 1: Product and Service Categories

Telecommunications	Athletic products and equipment
Automobiles	Pharmaceuticals
Financial services	Restaurants
Personal care products and cosmetics	Alcoholic beverages
Travel and tourism	Non-alcoholic beverages
	Media (music, videos, movies, books)
Retail stores	
Consumer electronics	Furniture and home furnishings
Home appliances	Business products and services
Fashion and apparel (clothing, shoes)	Food
Jewelry and accessories (watches, purses)	Tobacco products

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[8] Through a slight adjustment of the categorization schema 97% of the identified endorsements could be captured in 18 categories.

3.9 Coding

Adverts were coded for whether or not they contained a celebrity, an expert, a typical consumer, a CEO/company president, an employee endorser, or a spokes-character/animal. The categorization was done according to the endorser type definitions suggested by literature, and summarized above, with one exception: the category of spokes-characters also includes real animals whose consistent use in marketing communications has made them the brand's distinguishing trademark.

Should the correct categorization has been ambiguous initially, the following indications provided some guideline; whether or not an individual qualifies as celebrity: his/her public presence (e.g. media coverage, personal website, Wikipedia entry); whether or not an animated being qualifies as spokes-character: its usage on other branded product materials (e.g. product website, packaging).

3.10 Inter-judge reliability

The advertisements were classified by a three-judge panel comprising of the author plus one additional male and one female judge. All three judges were German nationals to increase the likelihood of a correct classification, particularly of potential celebrity endorsers. The percentage of agreements between coders for the initial identification of typical consumer, expert, company president and employee endorsers was 100%, due to the fact that the vast majority of adverts portraying such endorser types identified them as such. The initial percentage of agreement in terms of the classification of celebrity endorsers and spokes-characters was 95% and 90%, respectively.

Coding discrepancies could be resolved through discussion, eased by defined indicators as outlined above.

3.11 Results

3.11.1 Share of advertising versus editorial content in magazines

The total of 11'037 pages that were screened contained 2'877 advertisements between a quarter of a page and a full page. The ratios per magazine and magazine category

respectively (see table 2), allow some indication as to what degree different magazines contain advertising versus editorial content. The share of advertising content is the highest in men's magazines, news magazines, supplements that are free of charge, auto magazines, and the majority of magazine categories that are targeted at primarily women. Sports, TV magazines, and magazines targeted at teenagers contain advertising the least. The highest adverts/pages ratio (≥50%) exhibit Schöner Wohnen (64%), Bild am Sonntag (58%), Instyle (55%), Gala (54%), and Vogue (50%). Since the vast majority of adverts are between a quarter of a page and a full page in size (and in some magazines in fact a majority of adverts take up a full page) it can be estimated that some magazines, such as Schöner Wohnen, contain up to 50% of advertising content.

Across all magazines, the ratio of total advertisements to total pages is 26%. However, a large portion of adverts are a quarter of a page or half of a page. Thus, the overall share of advertising content in German magazines is more likely to be around 20%.

Women's fashion magazines contain by far the most advertisements in US magazine advertising. Belch and Belch (2013) identified 682 ad units in the five examined titles of women's fashion magazines, resulting in an average ratio of 136 ad units per fashion title. The average ratio of German magazines in the women's fashion category on the other hand is 88 advertisement units per publication. Thus, it can be reasoned that German women's fashion magazines contain 35% less advertisements than the respective US magazine category.

Overall, Belch and Belch identified 2,358 ads in the considered 37 magazines, representing all major categories. Consequently, across categories, an average US magazine contains 63 ad units. Contrary to this study, were 2'877 ads were identified in 80 magazines, which means that the average German magazine contains of 36 ads. Thus, the average German magazine comprises 43% less advertisements than the average US magazine.

Summing up, it can be concluded that on average German magazines comprise of up to 50% advertising content, across all categories the average magazine comprises of around 20% ad content, and that German magazines on average contain around 50% less advertising than US magazines.

3.11.2 Use of endorser types in advertising

The second research question concerns the usage of the different endorser types in print advertisements. Of the 2'877 adverts, 270 (9.4%) use an endorser: 11 (0.4%) feature a CEO or company president promoting the products of his/her brand, 24 (0.8%) feature an expert who gives testimony to the superiority of the product, 34 (1.2%) feature a typical consumer who reports about the positive experience s/he had with the product, 37 (1.3%) feature an employee who endorses the company s/he works for, 43 (1.5%) feature created spokes-characters and animals that consumers recognize, and 121 (4.2%) feature a celebrity.

The number of adverts that feature CEOs and company presidents was believed to be too small to draw any meaningful conclusions regarding their use in different magazine categories. Adverts featuring the head of a company rather occasionally occurred, fairly dispersed over different magazines and respective categories. The same is true for expert endorsers, with one exception: 3.1% of all adverts in pictorials featured experts. The percentage of typical consumer endorsements is the highest in pictorial magazines and TV guides. With 11 adverts, also the nominal use of typical consumer endorsers in the category of Women's fashion is rather high, although it does show in the percentaged figure due to the big share of advertising content in this category. The exact same goes for employee endorsers in that category: the nominal usage is rather high (11 ads) but percentage-wise unobtrusive. Otherwise employee endorsements are published above-average in automobile and news magazines[9]. Adverts featuring spokes-characters and animals frequently appear in parents, food, TV, animal, and weekly women's magazines.

Lastly, celebrity advertisements occur the most in women weeklies (10%), women's fashion and general news (7%), and men's (5%)[10].

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[9] The very high percentage of employee endorsements in teens magazines (14%) is likely due to the very low portion of advertising content in this magazine category. Since the ratio could be totally co-incidental, no meaningful conclusions can be drawn.

[10] The very high percentage of celebrity endorsements in sports magazines (25%) is likely due to the very low portion of advertising content in this magazine category. Since the ratio could be totally co-incidental, no meaningful conclusions can be drawn.

Table 2: Endorsements in Magazine Advertising

	readership in million	pages	ads total	% of adv.	ads w/o humans	ads humans minor element	ads humans major element	celebrity	expert	character/animal	consumer	CEO/president	employee
DIY			22	22									
selbst ist der Mann	0.65	100	22	22	16	3	3						
Parents			43	28						7.0%		2.3%	
Eltern	0.97	156	43	28	15	15	9			3		1	
Food			73	29				1.4%		4.1%		2.7%	4.1%
essen&trinken	1.11	148	44	30	23	8	9	1		2		1	
meine Familie & ich	1.19	100	29	29	12	3	9			1		1	3
Women's fashion			967	35				6.7%	1.0%	0.8%	1.1%	0.2%	1.1%
JOLIE	0.88	196	59	30	22	5	26	5			1		
VOGUE	0.89	333	166	50	42	9	103	9	2		1		
Joy	1.04	180	50	28	14	9	20	3	1		2		1
PETRA	1.14	168	50	30	15	3	25	3	3		1		
GLAMOUR	1.31	263	98	37	29	8	60	1					
FIT FOR FUN	1.41	136	32	24	14	7	7	3			1		
InStyle	1.48	372	202	54	41	18	111	21	4	1	3	1	2
COSMOPOLITAN	1.51	220	80	36	26	10	29	13					2
FÜR SIE	1.67	184	46	25	20	5	15	2		2	1		1
Freundin	1.81	262	79	30	49	3	16	4		3	1	1	2
Brigitte	2.52	228	105	46	41	13	45	1		2			3
Pictorials			287	26				1.4%	3.1%	1.4%	3.1%	0.3%	1.4%
ECHO DER FRAU	1.03	72	17	24	6	8	2			1			
GLÜCKS REVUE	1.07	64	21	33	6	8	4			1	2		
frau aktuell	1.13	72	18	25	5	8	4			1			
FRAU IM SPIEGEL	1.61	76	18	24	8	7	1	1	1				
DAS NEUE BLATT	1.63	72	14	19	7	5	1				1		
die aktuelle	1.81	72	16	22	7	3	3	1	1		1		
DAS GOLDENE BLATT	1.86	72	19	26	7	8	3			1			
NEUE POST	2.46	72	19	26	7	7	3			1	1		
tina	2.47	84	20	24	6	5	7			1			1
FREIZEIT REVUE	2.70	100	20	20	5	6	6		1		2		
SUPERillu	2.89	100	21	21	7	3	9			1	1		
BUNTE	3.80	116	53	46	17	7	25	1			1		2
BILD der FRAU	5.47	92	31	34	11	2	12	1	1	2		1	1
Teens			7	7									14.3%
BRAVO	0.97	96	7	7	1	2	3						1

								0.4%/pct					
Men's			100	30				5.0%	1.0%		2.0%		
Playboy	1.07	170	35	21	17	3	11	3			1		
Men's Health	1.19	164	65	40	29	6	26	2	1		1		
Automobile			148	32				3.4%		2.0%	1.4%		4.7%
ACE LENKRAD	1.03	60	14	23	7	1	4			1	1		
auto motor und sport	1.82	173	44	25	22	4	13	2					3
AUTO BILD	2.75	100	32	32	21	4	4	3					
ADAC Motorwelt	15.93	124	58	47	38	11	2			2	1		4
General news			221	36				6.8%		0.9%	0.9%		3.2%
DIE ZEIT	1.55	98	30	31	19	2	8						1
FOCUS	4.54	160	55	34	23	5	20	5			1		1
DER SPIEGEL	6.30	160	40	25	22	3	9	4					2
stern	7.26	164	52	32	23	3	19	5		1			1
BILD am SONNTAG	9.92	76	44	58	19	6	14	1		1	1		2
TV guides			237	11				0.4%	0.4%	3.0%	3.0%	1.3%	0.4%
TV klar	1.12	72	6	8	2	3	1						
Gong	1.18	112	8	7	6	1	1						
FUNK UHR	1.54	96	7	7	3	2	1				1		
tv pur	1.54	136	5	4	3	2							
Fernsehwoche	1.74	96	10	10	3	3	4						
TV TODAY	1.87	212	20	9	9	1	9			1			
TVdirekt	2.25	156	22	14	10	3	7			1	1		
auf einen Blick	2.74	88	11	13	3	3	2	1			2		
tv Hören + Sehen	3.58	124	15	12	5	3	5		1		1		
HÖRZU	4.08	136	15	11	6	3	5						1
TV DIGITAL	4.12	244	36	15	16	7	10					3	
TV Movie	5.51	236	34	14	13	5	13			2	1		
TV SPIELFILM	5.81	268	20	7	8	2	9			1			
tv 14	7.38	172	28	16	10	2	13			2	1		
Sports			12	4				25.0%					
kicker-sportmagazin	3.10	184	4	2	2	1		1					
SPORT BILD	4.34	136	8	6	6			2					
Supplements			30	38									
Prisma	6.50	40	11	28	7	4							
rtv	10.88	40	19	48	9	4	6						
Animals			19	21						10.5%			
Ein HERZ für Tiere	1.44	92	19	21	11	4	2			2			
IT			137	24				2.9%					1.5%
CHIP	1.71	164	52	32	33	12	6	1					
PC-WELT	1.72	132	24	18	18	4	1	1					

Magazine													
COMPUTER BILD SPIELE	1.99	136	35	26	19	9	6	1					
COMPUTER BILD	3.68	124	26	21	12	3	8	1					2
Consumer			47	29									2.1%	2.1%
ÖKO-TEST	1.95	164	47	29	29	12	4						1	1
Business			111	80				1.8%					
Capital	0.98	204	52	25	22	6	23	1					
Wirtschaftswoche	1.00	116	35	30	16	3	15	1					
Guter Rat	1.40	100	24	24	14	3	7						
Science			61	10				4.9%	1.6%		1.6%		
PM Magazin	1.27	100	7	7	3	4							
Welt der Wunder	1.51	100	5	5	2	2			1				
NATIONAL GEOGRAPHIC	1.60	162	17	10	12	2	2				1		
GEO	3.34	188	32	17	14	5	10	3					
Women weeklies			121	33				9.9%			3.3%		0.8%	0.8%
InTouch	1.02	84	17	20	6		7	3					1
Laura	1.11	64	21	33	9	2	9				1		
Lisa	1.52	84	20	24	8	2	7	1			2		
Gala	2.28	116	63	54	12	2	39	8			1	1	
Living & Garden			198	29				0.5%	1.0%	2.0%			
Das Haus	1.72	70	7	10	3	3	1						
SCHÖNER WOHNEN	1.86	272	173	64	116	18	33	1	2	3			
Mein schöner Garten	2.18	124	18	15	8	3	6			1			
diverse			36	18									5.6%
Reader's Digest	1.52	170	19	11	13	3	3						
Gesunde Medizin	1.03	68	17	25	6	4	5					2	
total		11037	2877		1226	401	980	121	24	43	34	11	37
in %					42.6%	13.9%	34.1%	4.2%	0.8%	1.5%	1.2%	0.4%	1.3%

3.11.3 Endorser usage by product category

The third research question aimed at examining whether or not endorser types are particularly frequently used for advertising certain product categories. As table 3 indicates, for the most part, the category of the product to be advertised determines which endorser type advertisers use for an endorsement campaign.

Again, the total number of adverts featuring CEOs or company presidents is too small and individual figures do not differ significantly enough to draw any meaningful conclusion. Expert endorsers on the other hand, are almost solely used to advertise personal care and pharmaceutical products. This finding matches well with the fact that most expert endorsements appear in pictorial magazines: due to the elderly readership these magazines target, they contain a high proportion of adverts for pharmaceutical and health care products. Apparently many of these adverts feature an expert endorser giving testimony to the effect of advertised pills, ointments, liquids and drops.

The same is true for consumer endorsements: typical consumers are used the most in adverts for pharmaceuticals, giving testimony to their positive effects. As can be expected, most expert endorsements appear in pictorial magazines that target an elderly audience. Expert and consumer endorsers, who testify to and report about the medicinal properties of pharmaceuticals and other medical care products, provide expertise and trust, vital qualities for persuading consumers with regard to a product category very high in physical risk (Friedman and Friedman, 1979) - particularly so, when sold over the counter without seeing a doctor prior to the taking.

Employee endorsers are used the most for advertising telecommunication and retailing. While telecommunication is a classic service industry, retailing does not produce and sell any products of its own, which often leaves retailers with differentiating themselves from the competition by highlighting its superior service. One of the primary challenges when marketing services is to provide a tangible and differentiating element in advertising. Often the chosen strategy to provide such tangibility is the association with a person (Lane and Russell, 2000), in service categories frequently this person is an employee of the company (Stephens and Faranda, 1993).

Unambiguously, spokes-characters and real animals are used to market cleaning products and pet food. Pet food brands often use a particular pet (animated or real) as a spokes-character which consumers recognize and link to the brand. Cleaning supplies on the other hand are often advertised by means of animal spokes-characters (animated or real) in order to evoke stimuli such as softness (e.g. for tissues, napkins, toilet paper, detergent, softener etc.), or freshness and organic composition (e.g. for cleaning liquids). Correspondingly, most spokes-character endorsement ads appear in magazines that are targeted at housewives and pet lovers, such as parents, food, animal, and weekly women's magazines.

Lastly, celebrity endorsers are used the most to advertise personal care products and cosmetics as well as fashion items and jewelry. Many advertisers trust on the ability of attractive celebrities to convince consumers about the attractiveness enhancing effects of personal care products and cosmetics, as has been demonstrated by academic research (Kahle and Homer 1985; Kamins 1990; Till and Busler, 1998). Additionally, advertisers seek to charge brands with the cultural properties of celebrities, as suggested by McCracken (1989), to advertise positional goods such as fashionable apparel, jewelry, and accessories. Naturally, adverts featuring celebrities appear the most in glossy fashion publications targeting fashion-conscious consumers.

Table 3: Endorsements per Magazine Category

	celebrity	expert	character/animal	consumer	CEO/president	employee
Telecommunications	10					19
Automobiles	9			4		1
Financial services (banking, insurance)	9		3	2		
Personal care products and cosmetics	49	13		4		
Retail stores	1					11
Home appliances		1		1		
Fashion and apparel (clothing, shoes)	12			3	2	2
Jewelry and accessories (watches, purses)	16					
Athletic products and equipment	1					
Pharmaceuticals	1	10	3	10	4	
Alcoholic beverages	2					2
Media (TV, radio, magazines, books)	4				3	
Business products and services	1			1		
Food				1	1	1
Cleaning products			15			
Pet food			21			
Social cause	4					
Lottery				5		
other	2		1	3	1	1
total	**121**	**24**	**43**	**34**	**11**	**37**

3.12 Discussion

The primary objective of this study was to determine the degree to which different endorser strategies are used in contemporary advertising. Comprehensive data on the use of endorsement strategies has been lacking so far, which left academic literature without a meaningful indication of the actual relevance of different endorser types in advertising praxis. This study has investigated the usage of celebrities, experts, typical consumers, CEOs/company presidents, employees and spokes-characters in advertising. Most importantly, the results indicate that endorsement strategy in general is employed to a lesser extent than conventional wisdom assumes and that the relative relevance of the different endorser types is incongruent to expectations.

Most notably, the use of celebrities in modern advertising is much lower than practitioners have estimated. A frequently quoted figure that traces back to a Business Week article suggests a third of advertising features celebrities. As this study reveals, the actual portion of advertising that features celebrities is more likely to be less than 5%. This finding is in accordance with the results of Belch and Belch (2013) and Choi, Lee, and Kim (2005) who also reported a much lower use of celebrities than estimates have suggested for the US: around 9% for magazine adverts as well as TV commercials.

Together, the other endorser categories, expert, typical consumer, spokes-character, employee and CEO/company president are used to a greater extent than celebrities (5.2% vs. 4.2%). This is a very interesting finding since it disproves the widespread belief that celebrity endorsers are "by far the type of endorser most widely used" (Friedman, Termini, and Washington, 1976, p. 22; Kamins, 1990). Sure, celebrity endorsers are more often featured in adverts than any other endorser type. Yet, the disproportionate amount of literature on the phenomenon of celebrity endorsements in comparison to research focusing on the other endorser types cannot be explained by a similarly disproportionate prevalence of celebrities in advertising practice.

The use of known spokes-characters was determined to be 1.5% (16% of all endorsements), which makes spokes-characters the second most used endorser type. This figure is roughly in the magnitude of the reported use of known spokes-

characters in US TV commercials, which was determined to be 2.1% (Callcott and Lee, 1994).

Unexpectedly, the third most used endorser category is employees. Overall 1.3%, and 14% of all endorsement adverts feature employees. Apparently advertisers increasingly acknowledge the desire of consumers for more realistic and authentic marketing communication and come to appreciate the potential of employees to humanize a brand through their ability to evoke feelings of strong credibility, reality and truth among consumers (Fleck, Michel, and Zeitoun, 2014).

Similarly, the relatively high number of ads that include testimonials by typical consumers (1.2% of all ads, 13% of endorsement ads) indicates consumers' desire for authentic and believable advertising, since typical consumer endorsers demonstrate similarity to ad viewers, which results in more credibility of the advertisement (Reidenbach and Pitts, 1986).

With 0.8% and 0.4% respectively, experts and company presidents are featured in advertising to a far lesser extent than literature assumes. The credibility construct is believed to be one of the major linchpins for persuasion, and therefore its sub-dimensions expertness and trustworthiness assumed to be vital endorser characteristics. Thus, source credibility is the most studied construct in regard to endorsement strategy (Choi and Rifon, 2007). Expert, and also CEO endorsers are perceived as highly credible sources and therefore their attractiveness as advertising vehicles is obvious. Yet, as this study discloses, campaigns based on authenticity and believability meanwhile play a more important role in advertising than credibility. The fact that the endorser types perceived to be as most authentic (employee and typical consumer) are used twice as much as the endorser types perceived to be as most credible (expert and company president) shows that authenticity and similarity is considerably gaining importance in advertising.

Stout and Moon's (1990) findings regarding the endorser usage pattern in US advertising suggest a similar relative significance of the different types as this study's results: celebrities > typical consumers > experts and CEOs. The nominal frequency they determined, however, differs tremendously. On the one hand this may be because of the thirty years that lie between the analyzed data and the considerable changes in advertising practice within the last decades. On the other hand are Stout and Moon's determined frequency of endorser use also likely to be caused by a different methodological approach (only four publications and only full-page adverts

were considered) that might have resulted in an inaccurate, disproportionate figure. For the examined women's magazines in their study tend to feature endorsements above average, while at the same time it is less likely that brands spend a fortune on a celebrity ambassador and then have the campaigns' ads displayed a quarter of a page in size.

The second objective of this study was to determine the distribution of endorsements over the different magazine and product categories.

The number of CEO and company president featured ads is too small to draw any meaningful conclusion.

Expert ads appear the most in pictorial magazines, promoting pharmaceuticals and medical/personal care products. This is congruent with literature, which suggests expertness is particularly important to advertise products high in physical risk (Friedman and Friedman, 1979). The magazine category preferred by advertisers to place expert endorsements targets a rather elderly readership which is more likely to be in need of such products than the average consumer, and therefore an effective medium.

Similarly, ads featuring consumer endorsers frequently promote pharmaceuticals and other medical care products, and appear the most in pictorial magazines and TV guides. Target group and preferred advertising medium being equal, typical consumer endorsements are based on the constructs of authenticity and similarity, rather than expertise. Authenticity and similarity are also the underlying concepts for ads that feature employees, which are most frequently used in retailing and telecommunications. Congruent with literature, these industries seek to provide a tangible element in their communication, which is a person often (Lane and Russell, 2000), such as an employee (Stephens and Faranda, 1993). Employee endorsements' most frequent occurrence in automobile and news magazines may be coincidental though.

Spokes-characters, often in form of animals, are used the most to market cleaning products and pet food. To promote the former product group advertisers like to stimulate connotations such as softness or freshness which animals provide effective cues for, advertising for the latter product category on the other hand often portrays animals due to the close endorser/product fit. As one would expect, spokes-character endorsements most frequently appear in magazines that are targeted at housewives and pet lovers: parents, food, animal, and weekly women's magazines.

As literature suggests, celebrities are frequently featured in ad campaigns as a credible source on the attractiveness enhancing capabilities of cosmetics and personal care products (Kahle and Homer 1985; Kamins 1990; Till and Busler, 1998) as well as to charge apparel, jewelry, and accessories brands with cultural properties (McCracken, 1989). This explains the high appearance of celebrity ads in magazine categories targeted at a fashion-conscious audience.

Lastly, this study also provides some insights regarding the ratio of advertising versus editorial content in German magazine publications. While some magazines may contain up to 50% advertising, the average German consumer magazine comprises of 20% advertising content, 50% less than the average US magazine.

3.13 Limitations and suggestions for future research

There are two major limitation of this research. First, the advertising content collected for the conducted content analysis was drawn from print magazines. Scholars have argued that media facilitates the effective use of endorsement advertising varyingly well. For example are print ads static in nature and provide less creative possibilities to the advertiser to show endorsers using, discussing or engaging with a product than much more dynamic TV commercials (Belch and Belch, 2013). It is therefore possible that the prevalence of endorsements differs across different media, and may be higher in TV commercials. Second, German magazines were considered for this advertising content analysis. As Choi, Lee, and Kim (2005) have demonstrated, the use of endorsements can vary considerably across cultures. Thus, it is possible that particular endorser types are much more or much less prevalent in other markets.

The conclusions that can be drawn from the results of this study are ultimately limited to the advertising praxis of German print magazines. Since there is (except for the celebrity endorser type) no other contemporary study available that provides data on the prevalence of different endorser categories in advertising, future research should investigate the use of different kinds of endorsers in other advertising landscapes to allow comparison.

Furthermore, future studies should broaden the scope of data collection. The ad sample drawn for this analysis is in the magnitude of or even larger than the

samples used by other content analysis studies investigating the phenomenon of endorsements. However, due to the unexpectedly low occurrence of some endorser type adverts (e.g. CEO/company president or expert endorsers) it is difficult to draw meaningful conclusions despite the large sample drawn. To gain insights beyond the mere prevalence of certain endorser types (e.g. for which product categories they are used) a much larger amount of adverts needs to be collected and analyzed.

Finally, this content analysis provides an objective report on the prevalence of different endorser types in contemporary advertising. It does, however, not explain why the particular endorser type was featured in the respective campaign. Only does it allow some assumptions based on the nature and specifics of the promoted products. Future research could attempt to broaden our knowledge on why a certain type of endorser was chosen for a campaign and for what product category each endorser type is most effective – this is particularly important for novel endorser types that have received very little attention in research yet, such as employees.

4 Who is the celebrity endorser? - A content analysis of celebrity endorsements

It has been suggested that celebrity campaigns offer potent benefits that non-endorsement campaigns or campaigns employing other endorser types do not. For example it has been argued that celebrities are able to charge brands with cultural meanings since consumers have strong images for famous personalities (McCracken, 1989). Such meaning transfer enables brands to position themselves as 'positional brand' whose consumption facilitates self-articulation and self-identity (Carroll, 2008) that allows consumers to express themselves not as they are, but as they would like to be or be seen (Onkvisit and Shaw, 1987). Consumers' strong images for celebrities also allow the creation of product and brand images for brand/product introduction and (re)-positioning since celebrities enable brands and products to instantly assume a certain personality (Erdogan, 1999; Erdogan, Baker, Tagg, 2001; Grewal, Gotlieb, and Marmorstein, 1994; Stafford, Stafford and Day, 2002). Furthermore, celebrities help to increase attention for an advertisement and create awareness for a brand in today's highly cluttered advertising environment due to their high profile (Atkin and Block, 1983; Erdogan, 1999; Erdogan, Baker, Tagg, 2001; Sherman, 1985) and bring credibility to advertising messages since celebrities are perceived as more trustworthy and competent (Atkin and Block, 1983; Chao and Würner, 2005).

The potential of the use of celebrities for marketing communication campaigns has also been documented in terms of financial dimensions. Research has shown that celebrity endorsements increase sales, profit, stock market prices and further success indicators. For example Elberse and Verleun (2012) have demonstrated that the use of famous athletes on average results in a 4% pay-off in sales and a .25% increase in stock returns. Likewise, Agrawal and Kamakura (1995) observed a .44% gain of excess returns in companies' market value as a result of announcing contracts with celebrity endorsers.

However, the fees for a celebrity brand ambassador can be substantial (Carroll, 2008; Choi, Lee, and Kim, 2005; Ding, Molchanov, and Stork, 2011; Freiden, 1984; Hsu and McDonald, 2002) and linking a brand to a famous personality can be a risky strategy. Potential hazards include overshadowing of the brand, in case viewers remember the celebrity but not the endorsed brand or product (Costanzo and Good-

night, 2006; Erdogan, 1999; Rossiter and Percy, 1987); an overexposure when a celebrity endorses too many brands, resulting in a lack of credibility for the advertising message since consumers infer the endorsement has less to do with the attributes of the brand, and more to do with royalties (Cooper, 1984; Erdogan, 1999; Erdogan, Baker, Tagg, 2001; Mowen and Brown, 1981; Tripp, Jensen, and Carlson, 1994); and the risk that celebrity endorsers are caught by the media using a competitors' product, also diminishing the credibility of the advertising message (Zyman and Brott, 2003, p. 114). The greatest risk, however, may be a tarnished image of the endorser due to scandals and moral violation or allegations of illicit, unethical, unusual, or even slightly unconventional behavior that create negative feeling and repulsive thoughts among consumers for the endorsed brand and its products (Bailey, 2007; Erdogan, 1999; Erdogan, Baker, and Tagg, 2001; Erdogan and Drollinger, 2008a, 2008b; Kathri, 2006; Louie and Obermiller, 2002; Miciak and Shanklin, 1994). Research has identified a direct link between negative endorser information and consumers' decline in positive perception towards the endorsed brand and its products (Klebba and Unger, 1982; Till and Shimp, 1998; Louie and Obermiller, 2002; Louie, Kulik, and Jacobson, 2001; Money, Shimp, and Sakano, 2006; White, Goddard, and Wilbur, 2009).

In addition, also a decrease of a celebrity's popularity or his/her disappearance from the public spotlight altogether, may significantly diminish the effectiveness of the campaign (Ziegel, 1983).

Therefore, it has been argued that the sheer expense of a major celebrity endorsement and its potential hazards, in some cases offset positive financial returns. For example Ding, Molchanov, and Stork (2011) ascribe their finding of statistically insignificant abnormal returns around the announcement dates of celebrity endorsements to the flipsides of celebrity endorsement strategy, and Fizel, McNeil, and Smaby (2008) explain similar findings with the market's belief that the return to the firm just covers the cost for obtaining an endorser.

4.1 Types of celebrity endorsers

The emergence of celebrity in everyday life was a consequence of three inter-related, historical processes: the democratization of society, a decline in organized religion,

and the commodification of everyday life. In addition, mass media played a key role in the formation of modern celebrity culture (Moeran, 2003; Rojek, 2001). The Latin roots of the term 'celebrem', which has connotations with 'fame' and 'being thronged', indicate a relationship in which a person is marked out as possessing singularity, and a social structure in which the character of fame is fleeting (Rojek, 2001). Today's understanding of celebrity usually relates to glamour rather than notoriety, two concepts thought of in polarized terms. Glamour is associated with favorable public recognition, whereas notoriety is unfavorable public recognition (Rojek, 2001). Typically celebrities have obtained public recognition through an outstanding skill in their chosen field of endeavor which made them an object of veneration and respect (Pringle and Binet, 2005).

Based on the notion of 'celebrity', a celebrity endorser has been defined as any individual who enjoys favorable public recognition, which s/he uses on behalf of a consumer good by appearing with it in an advertisement (McCracken, 1989). This definition contains two crucial dimensions of the concept of celebrity endorser: i) a high degree of recognition that is ii) used for product promotion. Typically, an endorser is someone who is very well known by the general public or at least the target audience of the brand (Avery and Rosen, 2005; Choi and Rifon, 2007; Fleck, Michel and Zeitoun, 2013; Thomson, 2006). Consequently, prominent literature suggests celebrity endorsers are well-known public figures such as famous actors, comedians, athletes, entertainers, or musicians (Friedman, Termini, and Washington, 1976; McCracken, 1989). More specifically, for example Atkin and Block (1983) note that "the most widely used celebrity endorsers are sports figures, actors, or other types of entertainers", and according to Solomon (2002) celebrity endorsement "is the use of famous athletes, movie stars, music icons and television stars in promoting or advertising of goods and services" (Dzisah and Ocloo, 2013). Examples of celebrity-brand relationships offered by endorsement literature are Tiger Woods and LeBron James for Nike (Avery and Rosen, 2005; Koernig and Boyd, 2009; Choi, Lee, and Kim, 2005), Bill Cosby for Coca Cola Co., the MASH actors for IBM (Agrawal and Kamakura, 1995), Tiger Woods for Buick, Celine Dion for Chrysler, George Foreman for Meineke, Michael Jordan for Palm handheld computers (Avery and Rosen, 2005), Madonna, Michael Jackson, Cindy Crawford and the Spice Girls for Pepsi (Batra and Homer, 2004; Fleck, Korchia, and Le Roy, 2012; Till, 1998), Cindy Crawford, Linda Evangelista, Pamela Anderson, and Justin Bieber for Pizza Hut (Fleck, Korchia, and

Le Roy, 2012), Michael Jordan for Gatorade (Bradley, 1996), Venus Williams for Reebok (Bush, Martin, and Bush, 2004; St. James, 2010), and Cathrine Zeta-Jones for T-Mobile (Jaiprakash, 2008). As this overview shows, there is wide agreement as to what kind of individuals make up a celebrity endorser: individuals who are recognized by name and face by the general public, or at least among the audience with an affinity to the promoted product class. For the purpose of this study, such high profile notables, presented as exemplary celebrity endorsers by academic literature, shall be considered 'typical celebrity endorsers'.

Interestingly, not only the individuals featured in a majority of celebrity campaigns tend to resemble a universal character, but so do campaign executions. For it has been argued that the execution of most celebrity endorsements has typically been straightforward (Avery and Rosen, 2005): repetitive, high-profile and loud extravaganzas in which the celebrity features prominently and directly (Carroll, 2008).

4.2   The prevalence of celebrities in advertising

The use of celebrities in advertising is in fact no novel phenomenon, but has a historic presence. Literature has reported about numerous campaigns of the late 19th century that featured stars and starlets. Novel, however, is the frequency with which celebrities appear in advertisements and commercials. It is argued that the use of the famous in advertising has risen markedly in the past decades and marketing literature unambiguously recognizes celebrity endorsements as one of the major pillars of contemporary advertising strategy (Agrawal and Kamakura, 1995; Choi, Lee, and Kim, 2005; Erdogan 1999; Erdogan, Baker, Tagg, 2001; Halonen-Knight and Hurmerinta, 2010; Stafford, Stafford and Day, 2002; Till, Stanley and Priluck 2008; Till and Busler, 1998). Stout and Moon (1990) for example assert that "research indicates a growth since the 1970s in the use of […] celebrities as endorsers in TV commercials" (p. 539). Erdogan (1999), Hsu and McDonald (2002), and Stafford, Spears, and Hsu (2003) point out that the use of celebrity endorser in the US has risen from around 15% in the 1970s to 25% by the end of the 1990s. Pringle and Binet (2005) show evidence that in the UK the percentage of advertising that feature celebrities has increased from 11% in 1994 to 17% in 2002. Likewise Carroll (2008), Erdogan, Baker, and Tagg (2001), Eisend and Langner (2010), Kamins (1989), La Ferle and Choi

(2005), Lord and Putreveau (2009), Till and Priluck (2008), and Törn (2012) ascertain that the number of celebrity campaigns has increased markedly and steadily over the years. Meanwhile, most contemporary literature assumes that in Western societies, e.g. the United States or the United Kingdom between 20 and 30% of adverts and commercials feature celebrities (e.g. Amos, Holmes, and Strutton, 2008; Carroll, 2008; Choi and Rifon, 2007; Ding, Molchanov, and Stork, 2011; Hsu and McDonald, 2002; Mehulkumar, 2005; Till, Stanley, and Priluck, 2008; Törn, 2012; Upadhyay and Singh, 2010; White, 2004; White, Goddard, and Wilbur, 2009). This level of penetration led Creswell (2008) state: "These days, it's nearly impossible to surf the Internet, open a newspaper or magazine, or watch television without seeing a celebrity selling something". Pike (2012) summarizes conventional wisdom by noting: "The perception across markets is that there are more celebrities who are being used more and more and by more brands" (p. 2), and Chung, Derdenger, and Srinivasan (2013) predict: "The use of celebrity endorsers continues to grow" (p. 291).

The rise of celebrity endorsements over the past decades may be explained by the declining effectiveness of other marketing communications (Bondé and Roozen, 2007; Keller, 2003; Roozen and Clayes, 2010). Scholars argue that differentiating products through its specifications and features has become very limited since it could not be assumed that consumers were interested in a product because of some combination of basic ingredients (Carroll, 2008; Onkvisit and Shaw, 1987). As a result, marketers are challenged to create product offerings that offer value propositions well beyond the satisfaction of the originally functional requirements consumers meant to satisfy by purchasing a good. Murphy (1990) therefore argues that mature brands are in an 'image stage', where functional advantages have eroded and symbolic values become more important. Thus, the emphasis of advertising has shifted to symbolic, emotional features that generate more socio-psychological associations in the minds of consumers (Graeff, 1996; Simoes and Dibb, 2001). Due to the strong images consumers have for celebrities, they are able to strikingly charge products with such symbolic, emotional features.

Besides celebrities' ability to provide meaningful images that can be imposed on products and brands, their fame creates attention for the advertisement and awareness for the brand. Thus, celebrity endorsements represent excellent vehicles to achieve the major objectives of marketing communications: creating awareness and

differentiating the brand and its products from competitors in order to influence consumer's buying decisions (Erdogan, Baker, and Tagg, 2001).

It is therefore little surprising that one of the most widely held beliefs in advertising professes that celebrity endorsements are a simple and effective way to enhance persuasion and improve advertising effectiveness: celebrity endorsements are believed to be an easy way to improve both brand imagery and sales, and an effective strategy to distinguish and separate products from the competition (Daboll, 2011a).

4.3   The ramifications of the extensive use of celebrities

Meanwhile, however, scholars increasingly observe that "for a considerable number of multinational brands, advertising is […] not very different from other competing brands in the same product category" (Törn, 2012). Undoubtedly, the extensive use of celebrity strategy in recent decades has had a significant impact on the observed harmonization of advertising in contemporary marketing communications. This is particularly true for industries that lent themselves to the use of celebrities and thus make excessive use of celebrity endorsements. Especially brands high in social or psychological risk, which depend on strong brand images to enable self-enhancement through brand consumption (Carroll, 2008), frequently rely on the cultural meanings celebrities provide for brand building and positioning.

The prevalence of celebrity advertising in these categories provoked experts to argue that meanwhile "celebrity endorsements appear to be a barrier-to-entry" (Daboll, 2011a). Recently, Bernd Beetz, CEO of Coty, the world's biggest perfume company for example conceded: "it's almost always famous people […] who advertise cosmetic products" (Esade, 2009, p. 52). As a result of such excessive use of celebrities in advertising, it has been claimed that in industries, such as fashion and cosmetics, "celebrities have simply become wallpaper" (Roberts, 2009).

Excessive use of celebrity endorsement strategy has eroded the potential 'stopping power' that celebrities once had, and that created attention for an advertisement and awareness for the brand. Typical celebrity endorsements are no longer able to differentiate a brand's advertising since the strategy has clearly forfeited uniqueness. Thus, industry experts imply celebrity endorsement strategy has lost its greatest potential:

to create awareness and differentiate the brand and its products from competitors – the major objectives of marketing communications (Erdogan, Baker, and Tagg, 2001).

The prevalence of celebrities in advertising and multiple-endorsements, resulting in over-exposed celebrity endorsers, have also made consumers more cynical and critical about celebrity adverts. Once it was argued that celebrity endorsers are seen as trustworthy because of apparent lack of self-interest, due to the widespread attribution that "major stars do not really work for the endorsement fee, but are motivated by a genuine affection for the product" (Atkin and Block, 1983, p. 57; Kamen, Azhari, and Kragh, 1975). More recently, however, Charbonneau and Garland (2005) have pointed out that when Jesse Owens ran in Adidas track shoes in the 1936 Berlin Olympics, he did so because the shoes represented a technological advance in footwear. Today, "consumers realize that endorsements are income generators for celebrities and athletes – that they are paid to be walking billboards and as such are likely to endorse a wide range of products" (p. 1). Today, "most consumers are quite savvy and realize that celebrity endorsers are well-paid for their endorsements" (Cronley, Kardes et al., 1999, p. 627). Hence, industry experts argue that "today's consumer is a totally different animal than the consumer of even five years ago, meaning that what was effective and influential five years ago is not necessarily so today" (Daboll, 2011b).

Particularly parts of Europe and North America have become celebrity saturated and consumers cynical about their true intentions (Roberts, 2009). Contrary to emerging markets such as China or India, where due to historical, political or economic reasons celebrity culture has only recently developed, and consumers have not yet been much exposed to celebrity endorsements. However, even in China, data of market research firm Millward Brown shows a decreased effectiveness of celebrity advertising in 2012 compared to 2011. The research firm's executives believe the main reason for this development may be the excessive use of celebrity strategy since many brands appear to have an obsession with celebrities in their advertisements in hopes they rapidly boost their brand's awareness (Wang and Du, 2013).

Indeed, a global study on celebrity endorsements by MEC MediaLab surveying 24'000 consumers across 25 countries revealed that consumers' appetite for celebrities in advertising is diminishing and that the majority of respondents (65%) believe too many products are promoted by celebrities (MEC Media Lab, 2009).

Celebrity endorsements may seem as a "tried-and-true, simple-to-implement way to maximize advertising effectiveness" (Daboll, 2011b) that "can be an easy way out, particularly in a sector that doesn't have much personality" (Dickenson, 1996), its extensive usage over the past decades, resulting in diminished efficacy in achieving major ad campaign objectives, however, prompted industry experts to conclude that brands will have to work harder over the coming years to get noticed and that in certain sectors there is real room to break convention (Roberts, 2009). Roberts argues that "the reliance of so many brands on selling themselves through famous faces is eroding the value of such endorsements" (p. 22). Reflecting on the prototypical execution of most celebrity endorsements (Avery and Rosen, 2005; Carroll, 2008), Chahal (2013) predicts: "The old model of celebrity endorsements is dead". Likewise, a report in the Wall Street Journal quotes a New York based agency CEO as saying: "The end is near for traditional ads with slick pitchmen. Those days are finished" (Steinberg, 2005).

Biswas, Hussain, and O'Donnell (2009) have examined the attitude of Indian and American consumers toward celebrity endorsements and conclude that "celebrity endorsement seems to have run its course" and that it would therefore not be surprising "that more marketers and advertisers are opting not to use celebrities" (p. 134). Likewise, Fizel, McNeil, and Smaby ascertain that despite "the years of banking on big name athletes to build sales, some companies are beginning to believe that athlete endorsement contracts are not adding to their bottom lines" (p. 248). They quote the Vice President of Fila as saying: "There has been an excessive saturation of athletes associated with signature products. It's too much of a good thing" (p. 248). Biswas, Hussain, and O'Donnell (2009) suggest that "if companies were to employ celebrity advertising, newer and more creative ways need to be employed" (p. 134). Thus, practitioners suggest to thoroughly contemplate if celebrity strategy is indeed the most effective vehicle to achieve the objectives of the campaign to be executed, since the prerequisite for success is a big creative idea upon a sound understanding of where the brand is now, where it wants to be and how it is going to get there (Pringle and Binet, 2005). Celebrities may provide an extra layer of meaning, but it is crucial to focus first on creating an ad that is effective regardless of whether or not it features a star (Fitch, 2006), since more important than celebrities' potential benefits is the creative content of the advertisement, in particular aspects of the messaging

that grab attention, demonstrate relevance, and inform viewers about the product (Daboll, 2011a).

Having decided that a celebrity execution is indeed the best way to maximize the campaign's strengths, it has been suggested to also consider the abundance of new possible endorsers that have emerged, as an alternative to the traditional high-profile campaigns described by Carroll (2008). For example Fitch (2006) points out that media and entertainment options have fragmented and as a result, new varieties of celebrity have emerged that are available to advertisers. In contrast to the majority of endorsers that have featured past celebrity endorsements, who Fitch (2006) terms as "stars of our parents' generation", today the range of potential endorsers includes 'experts' from do-it-yourself or home remodeling TV programs and the like, hosts, judges, and contestants from reality TV shows, and bloggers (Fitch, 2006; Pike, 2012; Pringle and Binet, 2005). Even 'It girls' who are simply famous for being famous, "can acquire a temporary notoriety which can be harnessed for a brand in a celebrity campaign if the timing is right" (Pringle and Binet, 2005, p. 202). Also a new class of athletes who participate in extreme and fringe sports has emerged that provides huge potential for endorsements (Fitch, 2006; Weber and Willers, 2009).

Summing up, it has been suggested that advertisers should consider potential endorsers outside the mainstream and introduce consumers to individuals such as up-and-coming athletes in minor sports, aspiring artists, scientists, or entrepreneurs (Fitch, 2006). Contrary to the class of 'typical endorsers', these individuals will be considered 'untypical' or 'novel' endorsers for the purpose of this study.

4.4   Research questions

A majority of the academic literature, including very current publications, report that celebrity endorsement is a widely used advertising vehicle, employed in around a quarter of all advertising.

Industry experts, however, warn that meanwhile celebrities are overused for marcom purposes, making celebrity strategy no longer a differentiating advertising device that generates attention and awareness among ad viewers. Thus, practitioners advocate to more thoroughly contemplate if the use of celebrities is in fact the most effec-

tive vehicle for the ad campaign and if so, suggest to also consider rather novel kinds of celebrity.

As a result of such assessment of celebrity strategy by industry experts a change in endorsement practice must be assumed. Particularly a general decline of the frequency with which celebrities are used in advertising as well as a change in terms of the kinds of celebrities that are used would be the logical response of advertisers to industry experts' evaluations. Hence, this study aims at investigating the quantitative and qualitative nature of celebrity endorsements in current marcom campaigns.

4.4.1   Prevalence of celebrity endorsements in ad campaigns

Although only little research has investigated the actual use of celebrities in advertising, the few studies that do exist indicate that the number of celebrity endorsements has dropped significantly in recent years. Different from particularly Asian countries such as Japan, Korea, China or Taiwan, where indeed a majority of advertising campaigns features celebrities (Choi, Kim, and Lee, 2005; Kilburn, 1998; McCaughan, 2007; Twose, 2013; Wang and Du, 2012), the share of celebrity endorsements in Western societies is much lower, and keeps decreasing. For example, Choi, Lee, and Kim (2005) studied 975 TV commercials aired on major US networks in April 2002: 87, or 8.9%, featured celebrities. Belch and Belch (2013) studied US advertisements appearing in the highest-circulation magazines in April 2007 and found that of the 2'358 ads, 225 (9.5%) contained a celebrity. Ace Metrix has studied every commercial shown on national US TV channels from January to November 2010. Of the 2'600 identified commercials 263, or 10% were celebrity endorsements (Daboll, 2011a, 2011b). These studies clearly indicate that across media the use of celebrities in US advertising has lastingly and significantly dropped in the past decade from its peak of 25% in the late 1990s (Erdogan, 1999; Hsu and McDonald, 2002).

Besides studies that specifically investigate the prevalence of celebrity endorsements in advertising, academic literature has also found the ad test databases of market research firms a valid and useful source for an estimation of celebrity usage (Pringle, 2004; Pringle and Binet, 2005). The data of the Millward Brown Link™ Copy-Testing Database for example reflects the number of commercials the agency is commissioned to test each year and allows to calculate the share of campaigns that

feature a celebrity (see table 4). While the portion of US commercials containing a celebrity has doubled in the 1990s (Creswell, 2008), it is off from its 19% peak in 2005, dropping to 11% in 2012. Interestingly, Millward Brown's figures for 2002, 2007, and 2010, the years when the above mentioned studies were conducted, are very similar to these studies' results, the mean value being 10%, the same number the studies report. However, the figures for individual years may only be an outlier in that particular period. A more reliable indication of the general trend of the usage of celebrity endorsements is provided by the four year trend: similarly, it has continued to fall from its peak of 19% in 2005 to 11% in 2012.

The data for the United Kingdom shows a very similar picture. Also on the continent, data suggests a significant drop of celebrity campaigns in advertising. 22% of the tested commercials featured a celebrity in 2000, 12 years later, the figures has halved to 11% in 2012. Correspondingly, the four year trend has declined from 19% in 2002 to 9% in the last three consecutive years.

In Germany the decline in the use of celebrities is not as evident as in the USA and the UK, but also there, the ratio of celebrity ads has decreased from a peak of 16% in 2005 to 10% in 2012. Since the portion of tested celebrity ads varies dramatically between the years of the examined period (for example see the plunge in 2006), the four year trend might more reliably indicate the general development: as well a (slight) downturn from 11% in 2005 to 8% in 2012.

Table 4: Millward Brown Link™ Copy-Testing Database[11]

Year	celebrity ads	non-celebrity ads	total	% celebrity ads	four year trend	celebrity ads	non-celebrity ads	total	% celebrity ads	four year trend	celebrity ads	non-celebrity ads	total	% celebrity ads	four year trend
	USA					UK					Germany				
2002	35	382	417	8	8	43	178	221	19	19	11	81	92	12	na
2003	50	426	476	11	11	33	161	194	17	18	7	119	126	6	9
2004	107	476	583	18	18	23	158	181	13	16	14	103	117	12	10
2005	133	577	710	19	19	20	119	139	14	16	18	97	115	16	11
2006	131	635	766	17	17	11	81	92	12	14	3	88	91	3	9
2007	125	773	898	14	14	22	138	160	14	13	14	90	104	13	11
2008	94	675	769	12	12	17	164	181	9	12	6	82	88	7	10
2009	94	661	755	12	12	11	165	176	6	10	5	80	85	6	7

[11] This data was kindly provided by Millward Brown upon request.

2010	101	1050	1151	9	9	17	270	287	6	9	13	119	132	10	9
2011	109	915	1024	11	11	33	217	250	13	9	12	129	141	9	8
2012	141	1147	1288	11	11	27	224	251	11	9	15	140	155	10	8

In conclusion, there is substantial evidence that the usage of celebrities in advertising has significantly decreased in many countries in recent years. Since academic research has shown that consumers' acceptance of celebrities as sender of advertising messages differs tremendously across cultures (Choi, Lee, and Kim, 2005; Silvera and Austad, 2004), developments in celebrity use need to be examined in an individual cultural context. Data on the USA, UK, and Germany, (three of the four largest Western countries in terms of GDP), however, unambiguously indicates a downside trend, that may indeed indicate a general development in Western societies to more often rely on advertising vehicles other than celebrities. Thus, the first research question is concerned with the most actual use of celebrities in advertising campaigns.

RSQ1:   How prevalent is the use of celebrities in advertising campaigns?

4.4.2 Employed kinds of celebrity endorsers

Albeit literature offers numerous examples of executed celebrity endorsements, very few studies have investigated what kinds of celebrities are used in advertising campaigns. While established literature assumes that the primary type of celebrity endorsers used in advertising tends to be famous actors/actresses, comedians, athletes, entertainers, musicians or supermodels who have achieved celebrity status (Atkin and Block, 1983; Belch and Belch, 2013; Friedman, Termini, and Washington, 1976; McCracken, 1989), it has been acknowledged that there are other types of individuals who have attained celebrity status and have been used for endorsements more recently, e.g. news personalities, sportscasters, politicians, authors and business executives (Belch and Belch, 2013). Furthermore, as was pointed out earlier, practitioners argue that new varieties of celebrity has emerged which may be featured in advertising campaigns. Moving beyond past studies that have captured the degree to which typical celebrity endorsers are featured, the current investigation seeks to identify to which degree new types of celebrity endorsers are employed in current campaigns.

RSQ2:   What types of individuals are used in celebrity endorsement campaigns and what is the percentage of their appearance?

4.4.3   International versus local celebrity endorsers

Besides an alteration of the types of endorsers used, industry experts have also observed a trend to increasingly use local personalities over international celebrities (Pike, 2012). By choosing local stars, advertisers are responding to the preference of many consumers who would like to see more local endorsers in advertising campaigns (Roberts, 2009). Data from the Millward Brown Link™ Copy-Testing Database, indicates that particularly in Asian countries such as Japan, Thailand, India and Korea, local celebrities prevail. More than 80% of the tested commercials feature local celebrities in these regions. In the UK and the US the split between local versus international celebrities is closer to 50:50, most likely because Anglo-Saxon celebrities are more likely to be internationally known (Twose, 2013). In stark contrast to most regions, in Germany only 29% of the tested commercials use local celebrities, whereas 71% feature international stars[12]. A comparatively high share of endorsements that feature international (US) celebrities is particularly puzzling for Germany. For research by Chao, Wührer and Werani (2005) demonstrated that US celebrity spokespersons scored lower on purchase intention than non-celebrity spokespersons in Austria (Germany's culturally very close, also German-speaking, neighboring country). The authors suggest that the ineffectiveness of US celebrity endorsers in the studied culture may be explained by consumer ethnocentrism and propose to exercise caution when using a US celebrity for product promotion in that culture. They conclude that "as popular as Hollywood movies and television series may be in many overseas markets, a US celebrity spokesperson can actually be a liability" (p. 173).

While it has been acknowledged that the databases of market research firms allow a meaningful indication of endorsement practice (Pringle and Binet, 2005), they do not provide a fully representative picture. Global research firms tend to work with rather big, international companies which are better able to afford celebrity en-

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[12] This data of the Millward Brown Link™ Copy-Testing Database was kindly provided by Millward Brown upon request.

dorsement campaigns and well-known international stars. Thus, only a study drawing an advertisement sample that is representative for a certain region would allow to derive a valid conclusion in terms of celebrity usage. Yet, to the best of my knowledge, no academic study has investigated the relation of local versus international celebrities in contemporary advertising campaigns.

RSQ3:   To what degree are local versus international celebrities used in endorsements campaigns?

4.4.4   Use of celebrity types by product category

It is believed that a particular endorser type would not be equally effective for all types of products (Biswas, Biswas, and Das, 2006; Friedman and Friedman, 1979; Kamins and Gupta, 1994; Kim, Wang and Ahn, 2013). This assumption is based on the notion that each endorser type influences consumers via a different attribute that would induce attitude change via a different route. Multiple studies have shown that the effectiveness of different endorser types depends on the category of the advertised product (e.g. Chang, Wall and Tsai, 2005; Freiden, 1982, 1984; Friedman and Friedman, 1976; Kim, Wang and Ahn, 2013; Stafford, Stafford and Day, 2002; Stephens and Faranda, 1993). Furthermore, it has been shown that the effectiveness of a celebrity as an endorser for a certain product category depends on his/her characteristics and image. Most notably the meaning transfer model (McCracken, 1989) and the match-up hypothesis (Kamins, 1990; Kamins and Gupta, 1994; Kahle and Homer, 1985; Lynch and Schuler, 1994; Misra and Beatty, 1990, Till and Busler, 1998, 2000) suggest that marketers must decide on the symbolic meanings or the image that the advertised product is to assume and must then identify those individuals who best represent these meanings or images. Since most of the endorsement literature suggests an interrelatedness of endorser type and product category on ad effectiveness, it is worthwhile investigating if a pattern of the use of different celebrity endorser types for different product categories is evident in advertising practice.

RSQ4:   How does the use of different celebrity endorser types varies by product categories?

4.4.5 The prevalence of (anonymous) human beings in advertising

It has become particularly difficult for companies to differentiate their brands and products through rational and economic features such as quality, consistency and reliability in increasingly competitive markets (Murphy, 1990). Hence, the emphasis of advertising has shifted to symbolic, emotional features (Graeff, 1996; Simoes and Dibb, 2001). It has been observed that brands seek differentiation by the means of lifestyle advertising, that communicates information about the people who might use the product rather than information about the product itself (Baran and Blasko, 1984; Goodyear, 1996). As a result, numerous advertisements contain human beings in to-day's advertising landscape portraying individuals who might use a product or ser-vice, or depicting what a product or service does for its user. This may be especially so in ads for services, since it is particularly difficult to depict services in print or TV advertising.

For the most part humans depicted in ads are anonymous models, as opposed to endorsers, such as celebrities, typical consumers, CEOs, employees or experts. The degree to which such models prevail in advertising indicates the extent to which ad-vertisers rely on the ability of human beings to charge adverts with emotions. More-over does the percentage of ads that feature anonymous models provide an indica-tion of the potential to use endorsers in advertising. Hence, the last research question is concerned with the share of adverts that depict humans.

RSQ5:   To what degree do non-endorsement advertisements (dominantly) por-tray anonymous models?

4.5 Research method

This study intends to investigate the nature and prevalence of celebrity endorsers and anonymous models in contemporary advertising. As Kassarjian notes: "content analysis is a scientific, objective, systematic, quantitative, and generalizable descrip-tion of communications content" (1977, p. 10). Thus, content analysis is an appropri-ate methodology to achieve the objective of this study.

Due to its reportedly huge share of advertising, magazine media appears to be the preferable medium to analyze the content of advertisements. The choice of medium

is in accordance with other academic studies that have sought to examine advertising practices. For example the content of magazine advertisements was analyzed to study the use of celebrities in the US (Belch and Belch, 2013), the use of female athletes to target teenagers (St. James, 2010), the prevalence of athlete endorsers in sports publications (Stone, Joseph, and Jones, 2003), the issue of race in athlete endorsements (Ruihley, Runyan, and Lear, 2010), the use of spokes-characters (Phillips and Gyoerick, 1999), celebrity gender image (Stafford, Spears, and Hsu, 2003), and also to investigate the use of different endorser types in the US (Stout and Moon, 1990).

4.6   Sample

The magazine sample for this study was drawn from German publications. Considered in the analysis were all magazines with a readership of around 1'000'000 or above per issue, and magazines with a lower readership if no other magazine of the category reaches more than one million readers per issue. Outreach and categories of magazines were determined by data from the Arbeitsgemeinschaft Media-Analyse, the primary media user behavior verification service in Germany[13]. Data was collected in the last week of October 2013, hence the most recent issues available in book stores per end of October 2013 were analyzed. In case of weekly-published magazines, only one issue was considered. In accordance with other studies, only advertising units of around a quarter of a page or larger were analyzed (e.g. Belch and Belch, 2013; GfK MRI Starch, 2013). Classifieds (usually printed in sections towards the back of magazines) were not considered. Multiple-page advertisements were considered as each page an individual advertisement unit, in order to more accurately capture the actual prevalence of celebrity endorsers and other humans in advertising, rather than calculating the ratio of ads that feature celebrity endorsers or human being. For the same reason, duplicates were not excluded. Multiple-page promotional inlays were considered as a single advert, since most viewers will most likely discard them

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[13] Arbeitsgemeinschaft Media-Analyse (agma) is the German association for media-analysis. It was founded in 1954 and commissions an annual survey of media user behavior of German consumers. Agma uses panels of up to 50.000 consumers, and analyzes the outreach of media such as print, TV, radio, movie theater, billboard, and online. Due to its acknowledged validity and rigor, tariffs for advertisements in different media are frequently based on the study's results (Wolff, 2006).

without further attention unless they have a particular interest in the advertised products. In total 80 magazines were analyzed, containing a total of 11'037 pages and 2'877 advertising units.

For the categorization of advertised products and services the schema used by Belch and Belch (2013) was applied for initial categorization (see table 5), and for the presentation of results (see table 7) slightly modified to show the distribution of celebrity endorsements accurately but efficiently. These twenty product categories accounted for more than 80% of the total amount spent on US magazine advertising in 2007 (Belch and Belch, 2013), and provide a sufficiently detailed categorization for the purpose of this study.

Table 5: Product and Service Categories

Telecommunications	Athletic products and equipment
Automobiles	Pharmaceuticals
Financial services	Restaurants
Personal care products and cosmetics	Alcoholic beverages
Travel and tourism	Non-alcoholic beverages
Retail stores	Media (music, videos, movies, books)
Consumer electronics	Furniture and home furnishings
Home appliances	Business products and services
Fashion and apparel (clothing, shoes)	Food
Jewellery and accessories (watches, purses)	Tobacco products

4.7 Coding

Adverts were coded for whether or not they contained a human being at all, and if so, whether or not the individual featured qualifies as a celebrity endorser, a non-celebrity endorser (expert, typical consumer, company president, or employee endorser), or an anonymous model. Celebrity endorsements were further coded for type of celebrity endorser; and ads containing anonymous models were further coded for whether they contain humans undemonstratively or whether the human is the dominant object in the ad.

Should the correct categorization have been ambiguous initially, the following indications provided some guideline to aid in the classification. Whether or not an individual qualifies as celebrity: his/her public presence (e.g. media coverage, personal website, Wikipedia entry); whether or not a human being is the dominant object in an advert: the space the individual takes up in the ad (e.g. more than 50%, more than the product, no picture of the product but only the individual).

4.8 Inter-judge reliability

The advertisements were classified by a three-judge panel comprising of the author plus one additional male and one female judge. All three judges were German nationals to increase the likelihood of a correct classification, particularly of potential celebrity endorsers. The percentage of agreements between coders for the initial identification of celebrity endorsers was 95%. The agreement whether or not an individual qualifies as non-celebrity endorser (typical consumer, expert, company president or employee endorsers) was 100%, due to the fact that the vast majority of adverts portraying such endorser identifies them as such. The initial percentage of agreement in terms of the classification of celebrity endorser types and anonymous models dominant in ads was 78% and 84%, respectively. Coding discrepancies could be resolved through discussion, eased by defined indicators as outlined above.

4.9 Results

4.9.1 Prevalence of celebrity endorsements in ad campaigns

In total 2'877 advertising units were identified in the 80 magazines considered in this study. 121 (4.2%) of those advertisements were classified as celebrity endorsements. The magnitude of this figure clearly indicates that the overall use of celebrities in advertising is considerably lower than most of the literature suggests. In fact the determined figure provides evidence that the downward trend of celebrity use over the past 8 to 10 years, as indicated by research firm data and studies that drew samples from advertising content published between 2002 and 2010, has been continuing in the past few years. However, a cross-comparison of celebrity usage in TV commer-

cials and print advertising, US and German advertising practice, and academic studies and research firm data only conditionally allows to draw meaningful conclusions. As a matter of fact, however, all these data unambiguously suggest that the percentage of celebrity endorsements in advertising of certain Western countries had reached a peak in the mid 2000ies and has been declining in the last ten years. Thus, the diversity of the data sources may be considered an advantage since in fact the results of data analysis across countries, advertising media and methodology points in the same direction. Evidently, the concerns raised by industry experts that celebrity endorsements have been overused and do not per se provide an effective means for differentiation has resulted in advertisers more frequently considering other advertising strategies.

Most similar to the execution of this study, and hence most valid for comparison is the research by Belch and Belch (2013) who analyzed print ads in US magazines. The authors determined that 9.5% of US print advertisements feature a celebrity, and noted that the categories with the highest percentage of celebrities in their ads are media and athletic products. According to the authors these results reflect the fact that "celebrities such as entertainers/artists are often used in ads promoting their music, while actors/actresses are used to advertise the movies in which they star" (p. 379). However, most commonly a celebrity endorser is considered an "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). According to this definition an advertisement for a movie which usually shows a movie poster that almost certainly includes a picture of the main protagonists, does not qualify as celebrity endorsement. Such advertisements lack the pre-requisite of a celebrity using his/her recognition on behalf of a consumer good. The same is true for ads that promote films and music on DVDs, Blu-Rays and CDs since naturally covers show actors/actresses and musicians. Also in advertisements for TV shows, stage performances and sport events it is quite natural to depict the protagonists. In fact in all these cases celebrities are not portrayed to use their recognition on behalf of a consumer good but they constitute the product, or at least they are an integral and substantial element of it. Consequently, in accordance with the definition of 'celebrity endorser' but contrary to the approach of Belch and Belch (2013) such advertisements were not considered celebrity endorsements in this study. Excluding the ads promot-

ing media the more comparable number for the US based on Belch and Belch's data is 8.4%.

Furthermore, it is interesting to note that there are four teen magazines and five sports magazines among the 37 highest-circulation magazines in the US, which contain 45 and 47 celebrity ads, the 2nd and 3rd highest figure. In Germany on the other hand no teen magazine has a sufficiently high readership in order to have been considered in this study initially (initially considered were all magazines with a readership > 1'000'000). Only was one teen magazine considered in order to include at least one title of each magazine category in the study. Furthermore, only two sports titles are among the German magazines with a readership > 1'000'000, which contained only three celebrity ads in total.

In Germany on the other hand do TV guides and pictorial magazines enjoy a high popularity, which is in stark contrast to the US. These magazines, however, only contain a rather small portion of advertising content.

Summarizing the comparison of celebrity usage in print advertising in the US (based on data from 2007) and Germany (based on data from 2013), it can be noted that the comparable nominal figures are not too far apart, however, effectively US print advertising employs celebrities twice as much as German print advertising. One possible explanation for the difference may be that the celebrity system is primarily an American cultural enterprise and it may therefore be possible that Americans identify especially strongly with them and are more willing to accept and internalize endorsement messages (Silvera and Austad, 2004). Congruent with this suggestion, a meta-analysis of the effectiveness of celebrity endorsements has determined that celebrity endorsements were far less influential in non-US studies (Amos, Holmes, and Strutton, 2008). Amos et al. conclude that "non-Us populations are less responsive to celebrity endorsers" (p. 228).

American consumers might not be as cynical and critical about the true intentions of celebrity endorsers as consumers in the less commercially oriented European cultures. This assumption is supported by the research of Erdogan and Baker (2000) who report about industry professionals' evaluations that in Germany there would have to be a very literal connection between products and celebrities for an endorsement to be successful, whereas in the US celebrities, irrespective of their career, could endorse virtually any product successfully.

Another possible explanation is that in the six years that lie between the data collection of the studies the prevalence of celebrities in advertising has further declined. This presumption would be supported by the data of Millward Brown which indicate a decrease of celebrity endorsements between 2007 and 2012 for the US.

Generally, it should be kept in mind that in fact the real percentage of celebrity usage across all media is likely to be less than most studies indicate. Most studies draw their dataset from commercials aired on national networks during prime-time (Choi, Kim and Lee, 2005; Daboll, 2011a, 2011b) as well as highest circulation national magazines (Belch and Belch, 2013). Advertising in high-circulation national magazines, and national networks, particularly commercials aired during prime-time, have great viewer and readership reach, and are particularly expensive. As a result, the sampled data is dominated by advertising for national consumer brands which have much larger advertising budgets and are better able to afford celebrities (Belch and Belch, 2013). Likewise, market research firm Millward Brown's database of tested commercials might actually contain over proportionately many celebrity endorsements since its clients tend to be bigger brands with a budget that allows them to contract celebrities. Nonetheless, the trend is distinguishable, since all the datasets point in the same direction.

To counter the risk of limiting the studied data to advertising content that is dominated by large corporations with marketing budgets that easily allow the use of celebrities in ad campaigns, more than twice as many magazines were included in this study compared to Belch and Belch (2013), albeit the US being four times larger in terms of population than Germany. As a result, the figure of this study can be expected to more representatively reflect the usage of celebrity endorsements in advertising practice than studies using a less broad sample.

4.9.2 Employed kinds of celebrity endorsers

The second research question was concerned with the nature of celebrity endorsers featured in contemporary advertising campaigns. Industry experts have argued that new varieties of celebrity have emerged that may be used for endorsement campaigns, alternative to the typical celebrities such as athletes, actors/actresses, musicians and entertainers. To more accurately reflect the use of different kinds of celebrity endorsers, in multiple endorser adverts each individual was considered separate-

ly. Hence, the total number of celebrity endorsers is slightly higher than the total number of celebrity endorsements identified.

As table 6 shows, 64% of endorsers featured are celebrities coined as typical celebrity endorsers by literature, who are indeed known to a majority of consumers by either name and/or face. These celebrities are musicians, athletes, super-models, actors/actresses, and TV personalities. 36% of endorsements feature celebrities that do not classify as typical celebrity endorsers. These individuals are often only known to a rather small audience and/or have only very recently acquired some sort of celebrity status. This may be the reason why it was observed that often advertisements featuring these individuals explicitly indicate who they are, frequently disclosing their 'story'. Celebrity endorsers of that category include: top models, who are presented as such in the advert by stating their names, who do, however, not have become celebrities in their own right such as Kate Moss, Gisele Bundchen, Heidi Klum, Claudia Schiffer etc.; minor sports athletes and musicians of special interest categories who might only be known to a particular audience; 'It girls' and TV program contestants whose stardom is most likely only very short-lived; professionals who feature in TV shows focusing on cooking, home remodeling, real estate and the like, or who frequently serve as discussants in TV shows; and other individuals such as 'James Bond', not personified by any of the movies' actors however, or aristocrats whose name may be occasionally recognized.

Since no other study has yet explicitly investigated the nature of celebrity endorsers it is not possible to draw conclusions whether or not the share of rather novel, new varieties of celebrity has been increasing in recent years. Some studies have, however, generated data that does reflect the prevalence of certain types of celebrities. In the following these studies shall be reviewed.

Choi, Kim and Lee (2005) have classified 79% of celebrity endorsers to be either actors/actresses, athletes, music artists, or comedians; 21% have been classified as 'other'. They do however not code for the nature of celebrity endorsers on a more elaborate level. The same is true for Belch and Belch (2013) who have coded for actor/actress, athlete, fashion model, entertainer, business executive, and news personality, who all together represent 98% of the identified celebrity endorsers. Similarly to Choi et al., no further information on the nature of the endorsers is provided. Turner, Bounds et al. (1995) found that sports figures were used in 12% of the total of 872 commercials analyzed, and Stone, Joseph, and Jones (2003) could demonstrate

that the use of athlete endorsers in sports magazine advertising has slightly decreased from 5.6% (period 1983-1988) to 5.4% (period 1993-1998). These authors did, however, not code for celebrity types other than sports figures.

On a general level, the fact that more than a third of celebrity endorsements identified in this study feature individuals who are rather untypical endorsers, often not known to a greater audience, who need to be introduced to consumers by being presented as notables in the advert, was unexpected.

4.9.3   International versus local celebrity endorsers

Since industry experts have claimed that consumers prefer more local celebrities in advertising, yet no data on the use of local versus international celebrity endorsers has been made available yet, this study also investigates the ratio of celebrity endorsers whose recognition is by and large limited to a German audience and those who are known to an international audience. As table 6 indicates, 36% of the endorsers might only have celebrity status among German or German-speaking consumers, such as violist David Garrett, soccer player Christoph Metzelder, actress Iris Berben, or TV anchorman Ulrich Wickert. 8% of endorsers are individuals who are German by nationality but have achieved international stardom, such as former formula 1 pilot Michael Schumacher, actress Diane Krüger, DJ Paul van Dyk, goalkeeper Oliver Kahn, who has won four consecutive UEFA Best European Goalkeeper awards and three IFFHS World's Best Goalkeeper awards, or Magdalena Neuner, the most successful woman of all time at Biathlon World Championships and two-time Olympic gold medalist. Albeit their worldwide recognition, it can be reasoned that their nationality being German might have considerably influenced the decision to use them in advertising campaigns that appear in German magazines. Lastly, 56% of the endorsers can be classified as international celebrities, who may or may not be recognized by a broad global audience, but who could be likewise used for print ads in magazines other than German. This category includes global stars such as Alicia Keys, David Beckham, Kevin Costner or Julia Roberts, as well as endorsers that only a particular audience is familiar with, such as Swedish fashion-blogger Elin Kling, Swiss race car driver Christina Surer, Chinese pianist Yuja Wang, or Dutch kitesurfer Youri Zoon.

In conclusion, a little bit less than half of celebrity endorsements feature individuals who have a German background and are only known or particularly famous among a German audience. Around 35% (45 in total) of the endorsers are international superstars, known to a greater audience around the world. It is somewhat surprising that the share of non-local untypical celebrity endorsers is greater than the share of local untypical celebrity endorsers. One would expect that advertisers would draw potential endorsers of the type 'new varieties of celebrity' from a rather local sample.

Table 6: Nature of Celebrity Endorsers

	known only locally	int. reco. Germans	int. recognized non-Germans	total	total
famous musicians	1	1	2	4	3%
famous athletes	9	9	11	29	22%
fashion super-models			6	6	5%
famous actors/actresses	6	1	23	30	23%
entertainers/comentators/ presenters/TV hosts	12		3	15	12%
total 'typical celebrity endorsers'	**28**	**11**	**45**	**84**	**64%**
top models			18	18	14%
fringe sport athletes	1		2	3	2%
musicians special interest			4	4	3%
It girls	1		2	3	2%
TV program contestants	10			10	8%
professionals hosting TV shows or with frequent TV appearances	4			4	3%
personified characters			2	2	2%
others	3			3	2%
total 'novel celebrity endorsers'	**19**	**0**	**28**	**47**	**36%**
total all celebrity endorsers	**47**	**11**	**73**	**131**	**100**

4.9.4 Use of celebrity types by product category

Table 7 depicts that a substantial portion of celebrity endorsements in the categories automobiles, financial services, and to some extent also jewelry and accessories, fea-

ture typical celebrity endorsers but only few feature novel kinds of celebrity in these categories. Whereas campaigns in telecommunications, and fashion and apparel make considerable use of new varieties of celebrity that have emerged as potential endorsers, hardly employing typical celebrity endorsers. Advertising for personal care products and cosmetics on the other hand relies so heavily on celebrity endorsement strategy that a significant number of campaigns feature typical as well as novel endorsers.

Table 7: Use of Different Types of Endorsers across Product Categories

	famous musicians	famous athletes	Fashion super-models	famous actors/actresses	entertainers/comentators/ presenters/TV hosts	total	top models	fringe sport athletes	musicians special interest	It girls	TV program contestants	professionals hosting TV shows or frequent TV appearances	personified characters	others	total
Telecommunications												10			10
Automobiles		8				8		1							1
Financial services (banking, insurance)	1	1		3	5	10						2			2
Personal care products and cosmetics		8	6	20	2	36	11	1				1	2		15
Retail stores					1	1									
Fashion and apparel (clothing, shoes)				1	1	2	6	1			3			1	11
Jewelry and accessories (watches, purses)	1	11		4	1	17	1		4						5
Alcoholic beverages														2	2
Media (music, videos, movies, TV, books)	2			1		3						1			1
athletic services				1		1									
social cause					5	5									
gambling		1				1									
total	4	29	6	30	15	84	18	3	4	3	10	4	2	3	47

4.9.5   The prevalence of (anonymous) human being in advertising

The last research question pertains the portrayal of human beings in advertisements. Of the 2'877 adverts contained in the 80 magazines analyzed, 1'651 (57%) feature a human being, while 1'226 (42%) only depict the brand's logo, advertising text, the advertised product, or other objects.

121 (7%) of the adverts that portray a human being feature a celebrity, 149 (9%) other endorsers, and the remaining 1'381 (84%) adverts depict anonymous models. While

401 adverts (14% of all advertising units) show anonymous models in the background or very small in size as some kind of extra in the ad scenery, 1'226 adverts (43% of all advertising units) show blown-ups of the models or feature them very prominently placed in the foreground. For the latter category, dominantly portraying a human being apparently deemed necessary to the advertisers to effectively convey the advertising message. While non-celebrity endorsements (e.g. expert or consumer testimonials) are often printed inconspicuously at the edge of an advertisement, advertisers usually make sure celebrities' picture take up most of the ad space. If the prominent portrayal of an anonymous model is believed to be the most effective visual for 43% of advertisements, there is a huge additional potential for using celebrities in ad campaigns. One might argue that more advertisers would have opted for a celebrity endorsement if the budget had permitted such strategy. However, an endorsement by the new varieties of celebrity that have been identified in this study might have been less expensive than the fees a sought-after model asks for a multiple day photo shoot. Plus, a portrayed personality, with a background, story, and image, certainly adds some extra value to an advertisement as opposed to an anonymous model. Thus, it can be concluded that a share of 43% of all advertising could potentially feature novel endorsers.

4.10 Discussion

Academic studies as well as research firm data revealing the use of celebrities in advertising suggest a decline of celebrity endorsements in the past ten years. While much of the academic literature has observed a significant increase of celebrity usage in past decades, which mounted to the estimation that 25% to 30% of advertising employs celebrities, more recent studies indicate a much lower prevalence of this ad vehicle. The argumentation of industry experts that the extensive use of celebrities in marketing communications in the past has diminished the effectiveness of celebrity endorsements to create attention for an advert, awareness for a brand and to differentiate a brand's advertising from that of the competition, may be a major reason for this trend. While US studies based on data from 2002 to 2010 suggest a prevalence of celebrity campaigns of around 9%, this content analysis determined the use of celebrities in German print-advertising, based on data from 2013, to be 4.2%.

Furthermore, this study reveals that around two thirds of celebrity endorsements employ typical celebrity endorsers such as widely known actors/actresses, entertainers, musicians, athletes or super-models, but one third of celebrity campaigns portray rather untypical celebrity endorsers, such as minor or extreme sports athletes, It girls, TV show contestants, fashion models and the like. This is congruent with the assessment of marketing experts who have pointed out that new varieties of celebrity have emerged that may be an alternative to the typically featured stars and starlets. As a result, the portion of advertising that features major celebrities, who enjoy wide recognition among a majority of consumers in the German market, amounts to as little as 2.9%: only 84 of the 2'877 advertising units examined employ personalities known to a greater audience. Moreover, it was found that almost half of the endorsements feature German celebrities. This number is similar to the figures of other Western countries (e.g. the US or the UK), but considerably lower than the ratio in Asian countries.

Finally, this study reveals that in addition to celebrity and non-celebrity endorsements, 43% of advertising units prominently feature human beings. The large share of advertising that focuses on the portrayal of human beings as an effective and persuasive ad vehicle, implies the huge potential for endorsements; particularly for endorsements that feature personalities other than major celebrities, since it must be reasoned that anonymous models were chosen due to the fact that the marketing budget either did not permit to contract a major celebrity, or because advertisers felt the brand could be overshadowed or tarnished by them. Less popular personalities might provide benefits over anonymous models, since they allow to elaborate on their 'story' and image in the advertisement, but are less risky and expensive than major stars and starlets.

4.11 Limitations and suggestions for future research

The findings of this study yield insights into the use and nature of celebrity endorsement campaigns in German print advertising. Coupled with results from other academic studies and research firm data this study allows to conclude that the use of celebrities in advertising has been declining in the past ten years and that the nature of employed celebrities might have changed. However, there are two major limita-

tions, confining the interpretation of this study's results. Firstly, academic research has suggested that the receptivity of consumers to marketing messages conveyed by celebrities varies significantly between cultures and as a result, the usage of celebrities as ad vehicles differs substantially between countries (Sivera and Austad, 2004; Choi, Kim and Lee, 2005). The identified unexpectedly low percentage of advertisements that feature celebrities certainly provides additional substantial evidence that the usage of celebrity endorsement strategy has significantly declined in Western society. Though strictly speaking, the validity of the results is limited to the market examined.

The second major limitation is concerned with the comparability of the results of different studies and data. The academic as well as research firm studies discussed in this paper apply slightly different methodology and use different advertisement samples. For example did some studies examine print advertising, while others investigated TV commercials, some drew its sample from national networks only, while others also considered more regional media, some only considered prime-time commercials or print ads larger than a third of a page, others a much broader sample. Thus, there are certain limitations to the comparability of results that have been yielded through research that uses somewhat incongruent methodology.

Yet, the conclusions of this study have important implications for academic research. The observed prevalence of celebrity featured campaigns in the past decades, has led to a substantial amount of research on the subject (Amos, Holmes, and Strutton, 2008; Batra and Homer, 2004). However, the results of this study and other data suggest a turning away from the 'glut of celebrity ads' (Fitch, 2006) in the last ten years. A change of the trend to use more and more celebrities (Pike, 2012), who prominently and directly feature in repetitive, high-profile and loud extravaganzas (Carroll, 2008) has become evident. Yet, alternative endorsement strategies, have not yet received much attention in academic literature. There is an urgent need for marketing research to provide advertising practice with insights on endorsement concepts apart from those that feature major celebrities. In particular, it would be highly relevant to investigate why advertisers choose to pursue an endorsement campaign that features rather new varieties of celebrity instead of running well-studied traditional endorsements that feature typical notables. Industry experts offer some valid explanations that have been discussed throughout this paper, a scientific investigation, however, is still outstanding.

As with any content analysis, findings of this study do not provide answers regarding the effectiveness of using new varieties of celebrity that have emerged. The results of this study, e.g. that a third of celebrity advertising features untypical endorsers, and roughly half of them local personalities, poses new questions though. For example: do untypical endorsers provide qualitative benefits over typically used famous celebrities?, under what circumstances are they equally or more effective than typical endorsers?, do the smaller fees they are able to charge financially offset the 'stopping power' many advertiser expect typical celebrity endorsers to create?

This study has compiled and provided strong evidence that the quantity and quality of celebrity endorsements is changing; academic research is now challenged to provide marketing practice with insights on these increasingly run untypical endorsements.

5 Brand image creation by means of ordinary spokespersons with an extraordinary story

Consumers turn to their goods not only as bundles of utility with which to serve functions and satisfy needs, but as bundles of meanings that serve to constitute who we are (Belk, 1988; McCracken, 1989). Subconsciously, our possessions have become reflective and part of ourselves that enable us to acquire or reinforce our (self) identities (Batra, Meyers, and Aaker, 1996). Brand consumption has evolved into a process of self-articulation that allows for self-enhancement (Carroll, 2008). It allows us to express ourselves not only as we are, but as we would like to be or be seen (Onkvisit and Shaw, 1987). Thus, we constantly move symbolic properties out of consumer goods into our lives to construct aspects of our self-concept (Erdogan, 1999).

Concerns about the development of modern consumerism have been retorted that branding has not created consumers' longing for self-expression which they aspire to relieve through brand consumption, but it recognizes and assuages consumers' desire (O'Shaughnessy and O'Shaughnessy, 2002).

Meanwhile, branding, the infusion of meaning into products, the transformation of commodities into concepts and lifestyles, has become a prime task of marketing (Salzer-Mörling and Strannegård, 2002). Since most product classes in today's saturated markets have become greatly mature, brands have arrived at an 'image stage', where functional advantages have eroded and symbolic values become important (Murphy, 1990). Fierce competition in today's many saturated markets requires advertisers to focus on symbolic, emotional features which generates socio-psychological associations with consumers (Graeff, 1996; Simoes and Dibb, 2001), allowing the creation of memorable and immortal brands (Meenaghan, 1995). Often, strong brand images are sought to be created through lifestyle advertising that communicates information about the people who might use the product rather than information about the product itself (Goodyear, 1996; Baran and Blasko, 1984). Particularly advertising of luxury goods often attempts to sell an experience rather than a product by relating it to the lifestyle constructs of consumers (Atwal and Williams, 2009). Such advertising seeks to stimulate consumers to strive for emulating perfect but surreal, idealized figures, created by advertising strategists.

Summing up the discussion in literature about branding, one could argue that the necessity for elaborate branding is twofold: on the one hand do consumers have an appetite for strong brands which provide them a vehicle for self-expression, while on the other hand are companies coerced to create strong brands in order to prosper in saturated markets.

5.1 Celebrity endorsements - a route to creating strong brands

A strong and unique brand requires a strong and unique brand personality - that is, the "set of human characteristics associated with a brand" (Aaker, 1997, p. 347). It increases consumer preference and usage (Sirgy, 1982), evokes emotions in consumers (Biel, 1993), and increases levels of trust and loyalty (Fournier, 1994). Aaker (1997) suggests that consumers perceive brands to have five distinct personality dimensions: sincerity, excitement, competence, sophistication, and ruggedness, and it has been suggested that a strong and unique brand personality is cultivated by imbuing the brand with human-like traits that help build a brand-consumer relationship (Aaker, 1997; Fleck, Michel and Zeitoun, 2013; Fournier, 1998). Particularly anthropomorphization, personification, and the creation of user imagery are techniques that associate personality traits to brands which are relatively enduring and distinct (Aaker, 1997). Naturally, as a route to imbue a brand with human-like traits, that creates a perception of a human-like brand character, advertisers frequently choose to associate brands with human beings. In general, linking a brand to a person, or another entity affects consumers' brand knowledge by creating new brand knowledge or affecting existing brand knowledge. In increasingly competitive markets often advertisers must associate their brands to people or other entities, since building the desired brand knowledge might not be achieved through more direct product marketing programs (Keller, 2003).

In most cases the individual a brand is linked to is a celebrity, since celebrities are believed to be the most widely used endorsers (Friedman, Termini, and Washington, 1976; Kamins, 1990), and since it is difficult to differentiate products on a technological basis in today's intense marketing environment, celebrities play an increasingly important role in creating brand equity (Choi and Rifon, 2012).

Celebrities possess a multitude of accumulated meanings that a brand can be charged with through a process of meaning transfer. First, marketers determine which personality they want a brand to assume, see Aaker's (1997) framework of brand personality dimensions, and then define the attributes that effectively establish the desired brand personality. Subsequently, a celebrity is sought who typifies symbolic properties congruent with the defined attributes. Indices, such as the E-Score by E-Poll Market Research Inc., which reflect consumers' characterization of thousands of celebrities described by attributes such as aggressive, cute, rude, trend-setter, stylish, mean, or glamorous, help marketers to identify individuals who score high on the characteristics that effectively shape the desired brand personality. Through the transfer of meaning from celebrity to brand, which takes place in compelling advertising, the consumer accepts that the meanings in the celebrity are in the brand. If all has gone smoothly, the properties of the celebrity are then the properties of the brand (McCracken, 1989), and the desired brand personality has been created.

5.2 Self-concept and brands

Self-concept is defined as "the totality of the individual's thoughts and feelings having reference to himself as an object" (Rosenberg, 1979, p. 7). Consumers construct, maintain, and enhance their self-concepts through brand consumption (Choi and Rifon, 2012). Strong brands are instrumental in helping consumers express their self-concept, and provide a sense of comfort to consumers who have found a brand that fits their self-concept (Aaker, 1999; Malär, Krohmer et al., 2011; Sirgy, 1982). Self-concept is the sum of an individual's thoughts and feelings about herself or himself with respect to others (Onkvisit and Shaw, 1987) and is defined as the cognitive and affective understanding of who and what we are. Self-concept can take the two forms of 'actual self' and 'ideal self'. The former is based on the perceived reality of oneself (who and what I am now), whereas the latter is shaped by imagination of ideals in terms of what a person would like to be or who s/he aspires to become (Higgins, 1987; Lazzari, Fioravanti, and Gough, 1978; Malär, Krohmer et al., 2011; Sirgy, 1982; Wylie, 1979). There seems to be consensus regarding the existence and independent influence of two distinct self-concept motives: self-esteem, or self-enhancement and self-consistency, or self-knowledge (Choi and Rifon, 2012). The motive of self-esteem

refs to the tendency to seek experiences that enhance our self-concept whereas the motive of self-consistency refers to the tendency to behave consistently with the view of ourselves (Sirgy, 1982). Previous research has shown that the self-concept of consumers of a certain brand is somewhat congruent and significantly differs from the self-concept of consumers of a competing brand (Grubb and Hupp, 1968; Grubb and Stern, 1971; Sirgy, 1985). Thus, it is believed that consumers prefer brands with personalities congruent to their self-concept (Choi and Rifon, 2012; Escalas and Bettmann, 2003; Richins, 1991; Sirgy, 1982). In fact, brand personality aspects only have an impact on consumers' brand preference if they are descriptive of and important to consumers' sense of his/her own personality or self-concept (Aaker, 1999; Batra and Homer, 2004). In other words, consumers should have favorable attitudes and purchase intentions toward brands that they perceive to be congruent with their self-concept and less positive attitudes and purchase intentions toward brands which they perceive to be incongruent with their self-concept (Graeff, 1996).

Brand consumption allows consumers to express both self-concepts, their actual as well as their ideal self, by consuming a brand with a personality that is either congruent with a consumer's actual or his/her ideal self (Aaker, 1999). A brand that is congruent with a consumer's actual self reflects who the consumer actually is, whereas a brand that is congruent with a consumer's ideal self reflects who the consumer would like to be (Malär, Krohmer et al., 2011). However, it has been argued that consumers act in ways that maintain and enhance their self-concept (Graeff, 1996) and are motivated to reach a condition where their actual self matches their relevant ideal self (Higgins, 1987; Hong and Zinkhan, 1995).

5.3   Celebrity endorsements and self-congruence

Celebrity endorsements typically are vehicles to create brand personalities that allow consumers to express their ideal self. Literature suggests that the primary type of celebrity endorsers used in advertising tends to be famous actors/actresses, comedians, athletes, entertainers, musicians or supermodels who have achieved celebrity status (Atkin and Block, 1983; Belch and Belch, 2013; Friedman, Termini, and Washington, 1976; McCracken, 1989) who provide high standards of achievement to which consumers aspire (Escalas and Bettmann, 2003). These 'distant others', who consum-

ers do not directly interact with, frequently constitute aspirational figures that consumers strive to associate with by using the same symbolic meanings (Roozen, 2010), including the consumption of the brands they endorse. The influence these individuals exert on consumers has been widely assumed in marketing literature and is reflected in the extensive use of celebrities in advertising (Childers and Rao, 1992; Choi and Rifon, 2012; Cocanougher and Bruce, 1971; Thomson, 2006).

It has been argued that celebrity endorsements attempt to trigger a process of identification, in which individuals conform to the attitude or behavior advocated by other individuals because the belief to be like this other individual gives them satisfaction (Kelman, 1961). In other words, celebrity endorsements stimulate consumers to emulate the attitude or behavior of a celebrity and to attempt to establish or maintain the identity associated with them. In such a process of identification consumers emulate celebrities simply because they aspire to be like that celebrity (Choi and Rifon, 2012) and hope to become similar to them by consuming the brands they endorse (Choi and Rifon, 2007).

In particular high-involvement product categories lent themselves to be advertised by celebrities. These products constitute 'positional goods' that involve elements such as good taste, self-image, and opinions of others, and allow consumers to express their self-image particularly well (Atkin and Block, 1983; Friedman and Friedman, 1979).

The Foote-Cone-Belding (FCB) matrix suggests that high-involvement categories comprise of 'thinking' and 'feeling' products and services. In the former class thinking and economic considerations prevail, which requires a more informative strategy to advertise such products/services like cars, home appliances, and insurance. The latter category of highly involving and feeling purchases consists of more psychological products fulfilling self-esteem, subconscious, and ego-related impulses that require more emotional advertising (Vaughn, 1986).

It has been argued that particularly for categories in the high-involvement/feeling quadrant of the FCB matrix, which includes industries high in social and/or psychological risk such as fashion, luxury, or cosmetics, the focus should be on rendering cultural meaning to the product (Choi, Kim and Lee, 2005), for these categories constitute positional goods that allow the expression of one's self-concept particularly well.

Due to the strong images consumers have for celebrities, and their perception as aspirational figures, celebrities are a particularly effective vehicle for rendering meaning to brands, which results in the creation of strong brand personalities. Frequently, such meaning transfer is achieved through celebrity advertisements that are high-profile and loud extravaganzas (Carroll, 2008), portraying a lifestyle that has little in common with everyday life of a typical consumer. Such so-called aspirational advertising is effective because consumers have a self-esteem motivation to act in a way that establishes and enhances their ideal self and since a high degree of congruence between a celebrity endorser's image and a consumer's ideal self-image will induce favorable responses toward the advertisement and the brand endorsed (Boon and Lomore, 2001; Choi and Rifon, 2012; Escalas and Bettman, 2003; Graeff, 1996). Thus, the prevalence of celebrities in advertising for products high in social and psychological risk and the typical execution of such campaigns that seem to cater to the needs of consumers wishing to consume brands congruent with their ideal self are interdependent, bi-directional, each impacting the other variable. On the one hand is the receptivity of consumers to messages delivered by celebrities particularly high when a high-social-consequences context is evoked since image congruence will have a greater effect, and when purchasing socially consumed products consumers are more likely affected by ideal congruence (Batra and Homer, 2004; Carroll, 2008; Hong and Zinkhan, 1995; Kamins, 1990). On the other hand do brands in these categories desire to build strong brand personalities in order to be perceived as 'positional brand' by consumers, and charging a brand with the cultural meanings inherent in celebrities, leveraging on the process of identification, is a particularly effective way to create the desired strong, human-like brand personalities.

5.4 Literature review on benefits and effects of celebrity endorsers

Today consumers are exposed to 3'500 to 5'000 marketing messages per day (Howard, 2005) and it is assumed that using celebrities in advertising may ease the threat of consumers actively drowning out the advertising noise by helping generate consumer attention for advertisements and awareness for the brand (Atkin and Block, 1983; Chapman and Leask, 2001; Kaikati, 1987; Larkin, 2002; Pringle and Binet, 2005; Sherman, 1985). Furthermore, celebrities allow to rapidly create new brand images

for brand introduction, brand repositioning or brand polishing, since they give new products instant personality and possess necessary meanings to establish new positioning for existing products (Dickenson, 1996; Erdogan, 1999, 2001; Jacobson, Kulik, and Louie, 2001; Kaikati, 1987). Moreover, it is argued that celebrities bring credibility to an advertisement, since they are in general perceived as more credible than non-celebrity endorsers due to their high profile, wide recognition, and unique qualities (Atkinson and Block, 1983; Rifon, 2007), which they have obtained through their outstanding skill in their chosen field of endeavor that made them an object of veneration and respect (Pringle and Binet, 2005). Lastly, it has been suggested that the use of internationally recognized celebrities can help to avoid so-called cultural road blocks (Erdogan, 1999; Kaikati 1987), such as time, space, language, religion, relationship, power, masculinity, and femininity (Mooij 1994).

Besides the benefits of using celebrities in advertising, also the effectiveness of celebrity endorsements on indicators of financial performance and ad effectiveness is well documented. For example Agrawal and Kamakura (1995) studied the announcement of endorsement deals and observed .44% excess returns in companies' market value as a result, which reflects the market's general belief that the expected incremental gain from celebrity endorsements exceeds their incremental costs. Also Ding, Molchanov, and Stork (2010), and Mathur, Mathur, and Rangan (1997) found statistically abnormal returns around the announcement days. In a similar vein, Elberse and Verleun (2012) report a 4% increase in sales and a 0.25% increase in stock returns, while Chung, Derdenger, and Srinivasan (2013), and Farrell, Karels et al. (2000) have substantiated the positive impact of Tiger Wood's endorsements on companies' revenues.

In terms of celebrities' positive impact on ad effectiveness, it has been shown that celebrity endorsements make the advertisement believable (Kamins, Brand et al., 1989), enhance message recall (Friedman and Friedman, 1979), aid in the recognition of brand names (Petty, Cacioppo, and Schuman, 1983), create positive attitudes towards the brand (Friedman and Friedman, 1979; Kamins, Brand et al., 1989; Petty, Cacioppo, and Schuhmann, 1983), create ad viewers' attention (Atkin and Block, 1983), and create positive word of mouth communication (Bush, Martin, and Bush, 2004). Moreover, celebrities can help increase purchase likelihood (Friedman and Friedman, 1979; Kamins, 1989), and increase brand loyalty (Bush, Martin, and Bush, 2004).

Furthermore, it is well documented which aspects are important for advertisers when choosing celebrity endorsers, and how they proceed in the selection process (Erdogan, Baker and Tagg, 2001; Miciak and Shanklin, 1994).

As this brief literature review shows, there is a huge amount of research on the subject of celebrity endorsements (for more details see the literature reviews provided by Amos, Holmes and Strutton, 2008; Erdogan, 1999; and Erfgen, 2011). Endorsements that use personalities other than typical celebrity endorsers, however, have received far less attention in academic literature. Appiah (2007, p. 14) for example notes that "much of the research on endorsers has been directly tied to the use of celebrities", and asserts that only a dearth of research has focused on testimonials by other individuals. Indeed, only few studies have attempted to investigate the effects of the other endorser types identified by literature: experts, CEOs/company presidents, typical consumers, employees, and spokes-characters (Freiden, 1982; Friedman, Termini, and Washington, 1976; Phillips, 1996b; Stephens and Faranda, 1993) and for which product categories they might be effective. Beyond these endorser categories, literature has failed to conduct examinations all together.
An overview of the scares findings on endorsements by spokespeople other than the typical celebrity endorser will be presented in the following section.

5.5   Literature review on effects of spokespeople other than celebrity endorsers

It has been suggested that expert endorsers might be most effective in advertising products high in performance and financial risk, since due to their expertise they are highly credible (Freiden, 1984; Friedman and Friedman, 1979). The typical consumer endorser on the other hand is an attempt of marketers to demonstrate the similarity between endorser and potential consumers and, in so doing, to increase the perceived credibility of the advertisement (Reidenbach and Pitts, 1986). It has been suggested that consumers work best for low-involvement categories such as FMCGs (Freiden, 1984; Friedman and Friedman, 1979). The basic premise of CEO or company president endorsers appears to be the source credibility for an advertising message that an individual in that position emanates (Reidenbach and Pitts, 1986). Such spokespersons may be the personification of an expert (Reidenbach and Pitts, 1986;

Maronick, 2005; Rubin, Mager, and Friedman, 1982) and it was found that they, like expert endorsers, are seen as more credible (Kerin and Barry, 1981), more knowledgeable and, more trustworthy on complex products, particularly in comparison to an unidentified endorser (Freiden, 1984; Maronick, 2002; Rubin, Mager, and Friedman, 1982). Company presidents, just as expert endorsers, might therefore be effective spokespersons for typical thinking/high-involvement categories that include products/services high in financial and performance risk.

Employee endorsers, it has been argued, are particularly effective for advertising services since employees are critical to consumers' perceptions of the service due to their intangible and experiential nature. The portrayal of an employee in the advertisement provides a physical representation, a tangible cue of the service offering, visualizing it prior to the customers' service encounter (Stafford, 1998; Stephens and Faranda, 1993).

5.6 Research gap: the use of non-celebrity spokespeople in high-involvement categories

As discussed previously, celebrity endorsers are particularly effective in advertising (feeling)/high-involvement brands. Current examples of brand-endorser relationships in corresponding categories are George Clooney for Omega, Lady Gaga for Versace, Michael Schumacher for Mercedes, FC Barcelona for Seiko, Julia Roberts for Lacôme, Cate Blanchet for Armani, Kevin Costner for Arqueonautas, Claudia Schiffer for L'Oreal, Justin Bieber for Adidas, Eva Longoria for bebe, and Christiano Ronaldo for Nike.

However, similar to other product categories, also brands in high-involvement contexts seem to increasingly feature individuals in their campaigns other than the typical celebrity endorser. Particularly the portrayal of employees, company senior executives and customers seems to have gained popularity more recently. For example do campaigns of telecommunications provider Deutsche Telekom, lingerie brand Triumph, and construction company Bilfinger portray employees in a fashion similar to typical celebrity advertisements. Baby nutrition producer Hipp, shirt manufacturer Seidensticker, and luggage/bag producer Mollerus depict their CEOs. While advertisements of clothing brand Woolrich and credit union VR bank prominently por-

tray their customers, and ads of car manufacturer SEAT elaborate on customers' experience with the brand.

Literature clearly suggests that (feeling)/high-involvement categories, comprising of products high in social and/or psychological risk might profit the most from celebrity endorsements, whereas low-involvement categories, services and products high in financial, performance and/or physical risk could profit from employee, expert, company president, or consumer endorsers. Thus, it is particularly puzzling to see advertising campaigns of brands that operate in high-involvement categories that feature neither celebrity nor expert endorsers but spokespeople such as employees, businesspeople or customers.

Little is known about the benefits and effects of spokespeople other than the typical celebrity endorser, since most marketing research has focused on celebrity endorsements according to McCracken's (1989) definition of a celebrity endorser: an individual who enjoys public recognition (Fleck, Michel, and Zeitoun, 2013). No study has yet attempted to investigate the use of non-celebrity, non-expert endorsers in advertising for high-involvement brands. In light of academic findings and literature's discussion the question emerges if infamous spokespersons are merely a less expensive and less risky alternative to typical celebrity endorsements or if they offer substantial advantages in terms of ad effectiveness?

No academic study has yet examined this phenomenon and proposed a theory that would explain why advertisers choose a strategy that seems to be at odds with research findings. Thus, this explorative study aims at investigating why marketers choose to feature non-celebrity non-expert endorsers in high-involvement categories and how the target audience responds to such endeavor. The objective of this study is to build a theory why such endorsements in these categories are pursued and to formulate propositions under which conditions such advertising strategy might be effective. As suggested by literature the research questions are deliberately broadly scoped to give the researcher more flexibility in this phenomenon-driven research (Eisenhardt and Graebner, 2007).

5.7 Method

Literature suggests to use case study methodology for research that aspires to build theory (Eisenhardt and Graeber, 2007) and typically answers research questions that address 'how' and 'why' in unexplored research areas particularly well (Edmondson and McManus, 2007). Inductive case research is one of the best, if not the best, of the bridges from rich qualitative evidence to mainstream deductive research. It produces theory that is accurate, interesting and testable and a natural complement to mainstream deductive research (Eisenhardt and Graebner, 2007). Thus, case study methodology appears to be the preferred research method to investigate the described advertising phenomenon.

As suggested by Eisenhardt and Graebner (2007), cases for analysis should be selected through a theoretical sampling approach (Glaser and Strauss, 1967), that is cases' suitability to illuminate and extend relationships and logic among constructs, rather than how representative they are of some population (Eisenhardt, 1989; Eisenhardt and Graeber, 2007; Flick, 2002). Following this approach, cases will be sampled for theoretical reason which is the likelihood that they will offer theoretical insight into the unusual phenomenon of non-celebrity non-expert endorsements in (feeling)/high-involvement product categories. Literature suggests that multiple-case studies typically provide a stronger base for theory building (Yin, 1994) and enable comparisons that clarify whether an emergent finding is simply idiosyncratic to a single case or consistently replicated by several cases (Eisenhardt, 1991). Although, it has been argued that even a single case study facilitates generalizability (Walsham, 2006), multiple case research typically yields more robust, generalizable, and testable theory than single-case research (Eisenhardt and Graebner, 2007). Thus, this study follows the approach suggested by these authors and samples multiple cases in order to reveal this unusual phenomenon, replicate findings, eliminate alternative explanations, and elaborate on the emergent theory. In order to mitigate data bias due to retrospective sense making and impression management of interviewees, literature suggests to include retrospective as well as real-time cases in the study (Leonard-Barton, 1990). Hence, cases included in the analysis comprise currently running as well as terminated campaigns.

The data for composing the case studies has been gathered by a triangular approach, which is believed to produce more objective and generalizable results (Mar-

shall and Rossmann, 2006): interviews, market research, and archival data. Naturally, the primary source of data collection has been interviews since this research investigates an intermittent phenomenon in which case interviews often become the primary source for gathering rich, empirical data in a highly efficient way (Eisenhardt and Graebner, 2007). In order to counter the risk of gathering data from biased informants, corporate actors from different hierarchical levels (head of marketing, marketing employees), actors from other relevant organizations (agency employees) and outside observers (marketing professionals not involved in the campaigns studied) have been interviewed.

The second source of data collection is quantitative data from market research conducted by market research firms. Finally, information has been gathered from archival data, such as industry reports, press releases, media coverage, and internal documents.

The findings will be presented by theory development as an overarching frame, each section reflecting substantive topics of the emergent theory and supported by empirical evidence from the cases, complemented by a summary table (see table 8), as suggested by Eisenhardt and Graebner (2007) and Yin (1981).

Many scholars argue that theory can also be built from a single case study. For example Walsham (2005) discusses whether a limited set of organizations, or even one organization only, does remove the possibility of generalizability and concludes that generalization is feasible from a single case study or a small set of case studies. Similarly Eisenhardt and Graebner (2007) point out that building theory from a single case study is possible but argue that multiple-case studies typically provide a stronger base for theory building (Yin, 1994) since the theory is better grounded, more accurate, and more generalizable (all else being equal) when it is based on multiple cases. However, there are no hard-and-fast rules about how many cases are required to satisfy the requirements of the replication strategy (Zach, 2006). Yin (1994) has pointed out that "the typical criteria regarding sample size are irrelevant" (p. 50), since case study methodology does not rely on the type of representative sampling logic used in survey research. Instead, sample size is determined by the number of cases required to reach saturation (Zach, 2006). Thus, as suggested by literature additional case studies were conducted to underpin the emergent theory and enrich its

argumentation and presentation until the final utility of additional research decreased, which indicates the saturation of the theory.

Interviews were documented by taking of notes. Tape-recording of the interviews would have raised inhibition threshold for interviewees to speak openly and truthfully share thoughts with the researcher. The strategy behind a brand's marketing communication that requires the investment of millions of dollars, particularly in case of a re-positioning strategy due to a previously run ill-conceived branding campaign, is a very sensitive issue. To openly speak about internal considerations and to disclose figures and critical discussions can hardly be expected from informants when being tape-recorded. This becomes a particular important issue in case of unsuccessful campaigns and faulty decision making, since company executives typically are reluctant to discuss ill-conceived campaigns and to concede mistakes made on the company's end. Walsham (2005) acknowledges this issue by stating that a crucial disadvantage of tape-recording is that it may make interviewees less open or less truthful. Likewise Eisenhardt and Graebner (2007) highlight the risk of impression management and retrospective sensemaking of image-conscious informants. Being aware of the challenge to truthfully discuss about the researcher's questions while being tape-recorded, some interviewees indicated prior to the meeting that they would feel more comfortable if the interview was not recorded.

To make sure informants' statements are not misinterpreted, formulated quotes were sent to interviewees for revision.

It has been acknowledged that data presentation in multiple-case research is particularly challenging since researchers need to cope with the trade-off between rich story and well-grounded theory. Especially if readers expect the extensive narratives of single-case papers or multiple case books they might ask: where's the rich story? (Eisenhardt and Graebner, 2007).

Therefore, as suggested by Eisenhardt and Graebner (2007) and Yin (1981), the findings are presented by developing the theory as an overarching frame which is demonstrated by evidence from the cases. This is the preferred presentation of findings in case research that allows to stay within spatial constraints while also conveying both the emergent theory and the rich empirical evidence that supports it, since when relating the narrative of each case, the theory is lost and the text balloons. Moreover, it has been acknowledged that it is not realistic to support every theoretical proposition with every case within the text itself (Eisenhardt and Graebner, 2007)

Following this approach of data presentation does not permit an explicit inter and intra-case analysis as often conducted in multiple-case books or multiple-case theses. Instead, the theory is developed by organizing narratives as well as quantitative and qualitative data from each case around the substantive topics of the emergent theory, as suggested by Yin (1981). To signal the depth, rigor and detail of the empirical grounding of the theory, a table that summarizes the related case evidence will be presented (Eisenhardt and Graebner, 2007).

As suggested by literature an interview guide was used in interviews to improve the reliability of the study (Yin, 2003; Miles and Huberman, 1994), which can be found in the appendix. In fact two guides were developed, one to structure interviews with employees/executives of the companies examined, and one to structure interviews with external third party experts. The interview guides made sure that all interviewees of the respective categories were asked and confronted with the same questions and served as a starting point to commence the interviews. In the course of the interviews interviewees' responses were discussed into further detail and additional questions were asked for better understanding and clarification.

5.8   Introduction to the cases

The cases investigated include campaigns of the high-involvement brands Maurice Lacroix, Julius Bear and Charles Vögele. In the following an overview of the brands and investigated campaigns is provided, and the reasons for sampling these campaigns discussed.

5.8.1   The Maurice Lacroix case

The Swiss watch manufacturer Maurice Lacroix was founded in 1975, is headquartered in Bienne and runs production sites in Saignelégier and Montfaucon. It is one of the few remaining independent watch makers in Switzerland and one of the few whose vertical range of manufacture includes the production of watch cases. The company employees around 220 people and its products are available in around 4'000 stores in 60 countries. The brand is positioned in the middle price segment, with most watches priced between CHF 2'000 and 8'000, however, it also offers

watches at the lower and upper end of the market segment: its lowest priced quartz watches cost CHF 720 and its masterpiece collection between CHF 12'500 and 29'000. The brand has defined the market segments of the modern middle class and upper middle class to be its primary target audience.[14] These social milieus are characterized as liberal, educational, bourgeois, young white and non-colour workers. They are 'contemporary' individuals, and expected to be confident enough to seek beyond mainstream and social recognition.

Its Follow Your Convictions advertising campaign, which was run from 2009 to 2012, portrayed among others Jimmy Wales and Henrik Fisker. Both individuals are fairly unknown to a majority of consumers by name and face, and thus constitute individuals, who are not typically used as spokespersons. The ad copy reveals that Jimmy Wales is the founder of Wikipedia and Henrik Fisker the founder of Fisker automobiles, and elaborates on how they both followed their convictions when pursuing their entrepreneurial endeavors and outlines the similarities to Maurice Lacroix's approach.
The campaign was rolled-out through print, TV, and online media as well as PR projects and sponsorship initiatives.

The theoretical sampling approach this case analysis is based on suggested to include the Follow Your Convictions campaign of Maurice Lacroix, because the brand operates in the watchmaking/luxury sector, a high-involvement category, and the campaign features rather untypical spokespersons, as opposed to typically used celebrities such as famous actors/actresses, comedians, athletes, entertainers, musicians or supermodels (Atkin and Block, 1983; Belch and Belch, 2013; Friedman, Termini, and Washington, 1976; McCracken, 1989). Moreover, the Maurice Lacroix campaign in question provides a retrospective case that allows the mitigation of bias (Leonard-Barton, 1990).

5.8.2 The Julius Bear case

Julius Baer Group is the leading Swiss private banking group, focusing on the demands of sophisticated private clients, family offices and independent asset manag-

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[14] See SIGMA Social Milieus. DOI: http://www.sigma-online.com/en/SIGMA_Milieus/SIGMA_Milieus_in_Germany/, accessed April 16, 2014.

ers from around the world. It considers itself to be the trusted partner of choice and a leading premium brand in global wealth management. Julius Baer's heritage traces back to 1890, when it was founded in Zurich, Switzerland. Meanwhile the group has established 50 branches in 25 countries and ranks 16th in terms of Asset under Management of the world's largest private banks.

The bank targets individuals with a liquidity of $ 2'000'000 or more.

Its Unknown Masters advertising campaign was run from 2007 to 2012 and featured very different individuals who are world class in their respective field but far from being world famous. In fact only a very small circle of enthusiasts would be familiar with their name or face. Initially the following personalities were used: Rachel Barrie, Scotland: the first woman to earn the title 'Scotch Whisky Master Blender'; Bertrand Cardis, Switzerland: racing yacht builder; Bautista Heguy, Argentinia: top polo player and horse breeder; Anthony Lassman, United Kingdom: founder and editor-in-chief of an exclusive travel guidebook; Rob Myers, Canada: restorer and auctioneer of vintage cars; Yap Cheng Hai, China/Malaysia: Grandmaster of Feng Shui. Later on further personalities were used in the campaign, such as: Tamara Novichenko, Russia: Professor for solo singing at the St. Petersburg Conservatory; Georges Ammann, Switzerland: piano technician at Steinway and Sons; Bernd Pletschen, Germany: sound engineer at Mercedes Benz.

The ad copy introduces and characterizes the individuals portrayed and outlines similarities to the beliefs and approaches of Julius Baer.

The campaign included print ads in financial and economic magazines and outdoor advertisements at selected spots around the world. Moreover, in-depth interviews with the spokespersons were provided on the company's website.

The Unknown Masters campaign of Julius Baer was included in this study because the brand operates in the private banking sector, a high-involvement category[15], and due to the fact that the campaign features rather untypical spokespersons,

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[15] It may be controversially discussed whether or not private banking belongs to the feeling/high involvement or thinking/high involvement quadrant of the FCB matrix. On the one hand is the financial and performance risk of banking services particularly high, which indicates that banking would rather be part of the thinking/high involvement category. On the other hand, is in particular private banking a service that is only available to rather wealthy individuals and as such a luxury good. Thus, Julius Baer considers itself to be part of the luxury goods sector and attempts to reflect this positioning in its marketing communication. In order to make the brand's marketing communication similar to that of true luxury brands, Alain Zimmermann, an experienced marketing strategist who previously held positions at IWC, L'Oreal, and Cartier was appointed Marketing & Communications Managing Direc-

as opposed to typically used celebrities such as famous actors/actresses, comedians, athletes, entertainers, musicians or supermodels (Atkin and Block, 1983; Belch and Belch, 2013; Friedman, Termini, and Washington, 1976; McCracken, 1989).

Like the Maurice Lacroix campaign, Julius Baer's Unknown Masters campaign provides a retrospective case that allows the mitigation of bias (Leonard-Barton, 1990).

5.8.3   The Charles Vögele case

The Charles Vögele Group is a Swiss vertical fashion retailer that operates more than 800 stores in Switzerland, Germany, the Principality of Liechtenstein, the Netherlands, Belgium, Austria, Slovenia, Poland, Hungary and the Czech Republic. The group was founded by Agnes and Charles Vögele in Zürich in 1955. As of 2012, the group employed around 6'700 people and generated gross sales of around CHF 1.1 billion. The company pursues a single brand strategy and sells all items under the Charles Vögele brand.

Vögele offers fashion for the whole family at affordable prices and targets consumers 'in the prime of their lives', who are on average 45 years old. The brand promise of Charles Vögele is reasonably priced fashionable clothing paired with competent advice from enthusiastic shop employees.

The current advertising campaign of Charles Vögele portrays clubs that have been clothed with the brand's fashion. The portrayed teams were styled and proposed by the brand's employees: Charles Vögele branches in Switzerland were asked to style a club of their choice and submit their styling proposal to participate in an internal competition. 121 of the 150 Swiss outlets participated. An internal jury has selected five clubs that are portrayed in the advertisements, showing how the respective branch employees advise and cloth the members of very diverse clubs. For the background music of the commercial a popular song performed in Swiss German about fashion and styling was chosen that reached the top 10 in the Swiss music charts in 2011.

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tor in 2006. Frank Flügel, former Head of Advertising at Julius Baer: "We did not want the look and feel of our marketing communication to be on the level of other international banks, but on the level of international luxury brands. The former marketing strategist of IWC, Alain Zimmermann, might not have had much experience in the banking sector, but he was capable of making sure our marketing communication is on the level of luxury hotels and Luis Vuitton – the world of our clients."

The campaign was launched in September 2012, focusing primarily on commercials in Swiss TV channels. Complementary to TV, print ads in magazines and outdoor advertisements were placed.

The current Charles Vögele campaign was included in the case analysis because Charles Vögele is a fashion brand, a high-involvement brand, and with members of local clubs it features rather untypical spokespersons. The Charles Vögele campaign adds a real-time case to this study as suggested by literature (Leonard-Barton, 1990).

5.9   Findings

5.9.1   Why brands feature unknown personalities in their advertising

All advertising campaigns analyzed in this study feature untypical spokespersons, infamous personalities, different from the typically used celebrity endorser who is widely recognized among a majority of consumers or at least the brand's target audience (Choi and Rifon, 2007; Fleck, Michel and Zeitoun, 2013; Thomson, 2006). Nor do they feature individuals who have acquired expertise in an area related to the brands' products, or are customers of the brand they associate with.

Most importantly, company executives felt such personalities are better able to convincingly communicate the brand's values and beliefs than famous individuals. Thus, the effective communication of a certain set of values was at the forefront of reasons that led to the portrayal of infamous personalities in the brands' advertising. This objective is in stark contrast to the objective of a majority of campaigns in high-involvement categories that use typical celebrity endorsers. Frequently, the greatest benefit of celebrity use in these categories is their ability to transfer cultural properties to a brand whose consumption allows consumers to emulate an aspirational group (Kelman, 1961), a process described by McCracken in the Meaning Transfer Model (1989). Thus, often celebrity endorsements aim at prompting consumers to aspire to emulate celebrities through the consumption of the brands they endorse. Alternatively, it is believed that the popularity of celebrity endorsements among advertisers is a result of celebrities' ability to create attention for an advertisement and awareness for a brand (Atkin and Block, 1983; Chapman and Leask, 2001; Kaikati, 1987; Larkin, 2002; Pringle and Binet, 2005; Sherman, 1985). None of these reasons,

typically celebrity endorsements are pursued for, was an essential criterion to pursue a campaign that portrays these personalities.

Instead, the primary objective what the campaigns to be executed were to accomplish was to convincingly communicate the values and beliefs of the brand along with its value propositions. Marketing managers aspired to communicate to their target audience what the brand truly stands for and what the core benefits are that it offers to its customers. Company executives and their agencies felt that the rather infamous personalities portrayed would be more effective in accomplishing this objective than celebrities. Boris Collardi, CEO of Julius Baer Group, for example explained the objective and effectiveness of the Unknown Masters campaign as follows[16]:

> *Starting with the bank's brand values 'passion, care, and excellence', 'excellence' was rapidly singled out as having the most potential impact, even though it also was most challenging to express. By adopting the Unknown Masters approach, the bank was able to convey excellence implicitly rather than explicitly while subtly upholding the importance of discretion. The 'Masters', the experts featured in the campaign, are perhaps known to connoisseurs but operate out of the limelight in tireless fashion to achieve excellence in their respective area of expertise. […] Emphasis is on the results achieved by that person's efforts, rather than the person themselves. In the advertisements, the Masters explain their understanding of excellence in their field in a manner that underscores the bank's own values. Its focus went beyond conventionally famous people, to discover those behind the scenes whose extraordinary craft, skill, and discipline have enabled others to excel and achieve fame. There is no instantaneous satisfaction here. But the campaign appeals to a sophisticated audience, with subtlety and substance, by consistently implementing and reinforcing brand values.*

In the same vein, Olivier Berger, Head Advertising at Julius Baer asserted:

> *The campaign intended to communicate the brand personality and brand values of Julius Baer. We are in the service industry, offering intangible products, hence we wanted the campaign to give the brand a face. […] We sought to feature professional experts in the campaign, who are rather unknown, but who, like us, strive for excellence.*

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[16] Boris Collardi in Private Banking – Building a Culture of Excellence (pp. 132, 135)

Every single individual in our bank aims at delivering only the best to our clients: the best advice, the best performance, the best portfolio and so on; featuring individuals who are the best in their respective field of endeavor, allowed us to communicate the most important virtue of the bank's value system: excellence.

Building on these evaluations, Frank Flügel, former Head Strategic Marketing at Julius Baer, added:

We sought to portray individuals who had achieved a number one position in their profession. Based on this premise, we pondered which themes and individuals to feature that would be relevant to our clients. […] The adverts attempted to convey: this is a personality with an extraordinary story, whose values are congruent with the values of our clients and our brand.

While for Julius Baer it was most important to convey the virtue of 'excellence', Maurice Lacroix's Follow Your Convictions campaign intended to communicate values such as conviction, understatement, and non-status-orientation. Stéphane Waser, International Marketing Director at Maurice Lacroix said[17]:

A major objective of the campaign was to communicate the brand's personality, made up of the attributes that we had identified to be most relevant: authentic, confident, and contemporary. To confidently be authentic, that's what we wanted to convey. During the shooting we said to the endorsers: "Give us good eye contact", it was vital to the campaign's concept that the adverts would convey confidence.

The most important merit that Charles Vögele intends to communicate through its current ad campaign is sympathy and proximity. Rudolf Scheben, Vice President Marketing, summarized the objective of the campaign as follows:

The most important objective of the new campaign was to demonstrate sympathy, along with proximity, credibility, and fashion competence – in this order.

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[17] Martin Bachman in an interview with Day & Night magazine: http://www.dayandnightmagazine.com/conviction-is-what-drives-maurice-lacroix-forward#sthash.obXZU9ZO.54tOsnxF.dpbs, accessed March 4, 2014.

Although each of the campaigns analyzed is centered on personalities who are portrayed in a very similar fashion as typical celebrity endorsers are presented, the campaigns' objective is not to trigger a process of identification among ad viewers, in which consumers attempt to establish or maintain the identity associated with the celebrity (Kelman, 1961). Nor were/are these personalities featured for their potential ability to create attention for the advertisements and awareness for the brand. The deciding criterion to feature these individuals instead of typical celebrities was marketing executives' belief that they would be able to more effectively convey the brands' values.

Besides the communication of a certain set of brand values, companies sought to demonstrate tangibility, proximity, and relevance to its target audience; for distinct reasons.

Julius Baer for example faced the challenge that it was perceived as too exclusive by a significant number of its actually targeted clientele who assumed its services would only be available to individuals able to invest several million. Thus, the bank focused its advertising on the communication of its values, primarily 'excellence', and chose to portray personalities who would be considered interesting and inspiring, but at the same time authentic and real, to make its actually targeted audience perceive the brand as more relevant to them. Frank Flügel, former Head Strategic Marketing at Julius Baer:

> *Julius Baer was perceived as particularly distinguished. The perception was that you would need to be a ultra-high-net-worth individual, with a liquidity of 30, 40, or 50 million to become a client of Julius Baer, but the bank wouldn't be for those 'less well-off' people whose assets are worth less than 5 million. This perception is completely wrong. In fact, the average client in Switzerland has an asset range between CHF 1.5 and 4 million.*

Charles Vögele previously ran an advertising campaign featuring Penélope and Monica Cruz, and Til Schweiger. Although this campaign created a huge media buzz in Switzerland, it detached the brand from its traditional customers, who felt clothes worn by those famous actors/actresses, Hollywood jet set stars and starlets, would

not be suitable for them. Hence, the brand decided to launch a campaign that would reflect its market positioning as an affordable family brand, focusing on its core competencies 'sympathy' and 'advisory skills' that portrays individuals who ordinary consumers can relate to, to make them perceive the brand more suitable for ordinary family life again. Rudolf Scheben, Vice President Marketing of Charles Vögele:

> *After a campaign with the celebrities Penélope and Monica Cruz, and Til Schweiger, we felt and measured a distance between our customers and the brand. Thus, we have sought an approach, and a campaign idea, that would bring us closer to our traditional target audience. […] We reflected who we are: a well-liked, credible, and 'close' brand; and with the new campaign we wanted to show consumers that this is indeed who we are. We are the brand which is able to cloth the Swiss people, and we do so with style and in a likeable manner.*

Maurice Lacroix sought a niche-positioning and aspired to create a brand image that would establish its timepieces as high-quality, well-crafted Swiss watches, sought after by watch enthusiasts, but less relevant to those who desire to purchase a status symbol. Thus, the campaign to be executed was based on the virtues of 'authenticity', 'conviction' and 'non-status-orientation' and should portray strong personalities who would inspire ad viewers to stay true to themselves. Stéphane Waser, International Marketing Director at Maurice Lacroix:

> *We identified the values that would make up a brand personality that we believed would appeal to the targeted segment: authentic, confident, and contemporary. […] We wanted the campaign to be very emotional, we discussed various formats with our agencies, but decided upon this concept. Then we went ahead seeking spokespeople who followed their convictions and did things differently to be successful, and yet, stayed true to themselves.*

For conveying these values marketers have chosen a particularly authentic approach as an underlying concept for the campaigns to be executed, intentionally, or unintentionally. Marketing executives presumed that the portrayal of those personalities, who would not be considered an aspirational group by their target audience, would provide an effective vehicle to communicate the brands' values in an authentic, truth-

ful and credible way. Olivier Berger, Head Advertising at Julius Baer, points out why an authentic approach to branding appeared to be important:

> *Credibility, relevance and authenticity are becoming more and more important in advertising. It truly matters to consumers that advertisements are believable and convincing. […] They ask: does the endorser really do what he says he does?, what's he got to do with the advertised product? […] A vital objective for us was to create trust, which today is even more important than it has ever been.*

Similarly, Stéphane Waser, International Marketing Director at Maurice Lacroix argued:

> *Particularly consumers in Western, for example European markets, are much more critical than in the past. They want to know what the product really is. This may be in terms of product ingredients, the sustainable use of resources, working conditions in factories, or: what the image of the product reflects. Brand consumption aims at reflecting who you are. Thus, the product consumed needs to reflect your personal values. It needs to reflect what you want to say about yourself.*

Jason Egresits, Head Global Advertising at Zurich Insurance about the authentic approach of the Charles Vögele campaign:

> *I can see: it is a Swiss brand, it is going into the Swiss roots, it deals with real Swiss people, it features people that are closer to the target audience; you can generate a lot of equity from such a campaign. This is a very interesting idea.*

A brand personality based on a set of values, and an image of tangibility, proximity, and relevance to the target audience, brands strived to communicate. For these objectives to succeed, brands have chosen a particularly authentic approach: the portrayal of infamous personalities who would not be considered an aspirational group by the targeted audience.

The execution of an advertising campaign based on the concept of authenticity, suggests that the companies' were to create a brand image that would appeal to an audi-

ence who wishes to consume brands that are congruent with their actual self-concept rather than their ideal self-concept.

The creation of a brand personality congruent with audience's actual self is rather unusual in high-involvement categories, since it is believed that when purchasing socially consumed products consumers are more likely affected by ideal congruence (Batra and Homer, 2004; Carroll, 2008; Hong and Zinkhan, 1995; Kamins, 1990), and that they act in ways that maintain and enhance their self-concept (Graeff, 1996), and are motivated to reach a condition where their actual self matches their relevant ideal self (Higgins, 1987). Hence, a majority of brands in high-involvement segments seem to aspire a brand image which provides consumers with a means to enhance their self-concept. Julius Baer, Maurice Lacroix and Charles Vögele on the other hand have created a brand personality that enables consumers to express who they really are, rather than who they would like to be. Martin Bachmann, former CEO of Maurice Lacroix, gets to the heart of it by saying:

> *Maurice Lacroix is all about authenticity, […] because […] true quality comes from within. This brand philosophy may not be one that is expected of an average luxury watch brand, yet, Maurice Lacroix is not an average watch brand. The brand hopes to inspire others to be who they really are.*

Important to note is that the spokespersons were not chosen based on the premise of anonymousness. Instead, individuals were chosen who would be perceived as 'ordinary' by the target audience, but with an extraordinary story. 'Ordinary' in the sense that the target audience would not consider them an aspirational group, appealing to the audience's idealized self-concept. The portrayed personalities should not represent a potential ideal self of targeted consumers and establish the brand as a vehicle to express such a self-concept. Instead, potential spokespeople should be interesting and inspiring to the target audience, who should aspire to emulate the spokespersons in terms of the virtues they stand for, such as conviction, excellence, and authenticity, not in terms of their lifestyle. Thus, individuals were identified who would authentically and credibly personify such values, as opposed to celebrities whose stage personas might suggest the image sought but whose real character may be somewhat divergent at a second glance.

Remarkably is the fact that brands execute campaigns based on the underlying concept of authenticity that operate on very distinct levels of consumer involvement and risk perceptions, and that target a very incongruent audience. The fashion label Charles Vögele for example competes in the lower end of the branded fashion segment, selling budget clothes and competing in the same segment as budget clothes retailer C&A. The brand's products are affordable to a majority of consumers in established markets and only out-of-town chains such as Takko, nkd, kik, Woolworth or supermarkets offer more inexpensive clothes for the targeted age group in the Western European market; their (unbranded) products, however, might be considered rather fulfilling the basic physical need of clothing by most fashion-cautious consumers in Western societies.

Maurice Lacroix on the other hand is a luxury brand, offering items that are affordable to a much smaller population and far from satisfying any physical requirements.

Likewise, Julius Baer's private banking services are available to only a very limited audience of high-net-worth individuals with a liquidity of around $ 2 million and above; it potential customer base therefore even smaller.

Yet, all three brands based their campaigns on the basic premise of authenticity and considered the portrayal of strong but rather unknown personalities an effective means to manifest relevance, tangibility and proximity to their respective target audience. Since the brands' target audiences are so divergent, naturally, the personalities' perceived levels of authenticity are likely to vary among different classes of population. For example, successful entrepreneurs such as Jimmy Wales or Henrik Fisker might project an aspirational lifestyle for the consumers targeted by Charles Vögele, but they may not for individuals who are able to spend a few grand on a wristwatch. This example shows that personalities were used who would be considered as interesting and inspiring but not as aspirational by the respective targeted audience.

In fact it appears, the brands have chosen spokespeople that represent quite the right balance between authenticity and veneration in the eyes of their respective target audiences; an appraoch that has been suggested by academic research findings. For it was found that too much reality in endorsements may result in skepticism, doubting, and perhaps even a backlash on the part of the intended audience. Too little reality on the other hand may result in closing whatever window of credibility and persuasion had existed previously in the minds of the target group. Thus,

advertisers "planning to use endorsements by 'regular guys' […] as spokespeople would be well advised to inject some dramatic tension – not a lot, not too little, but just enough – if the interest of the target audience is to be captured and maintained" (Fleck, Michel and Zeitoun, 2013, p. 88).

In conclusion, the examined brands refused to create a brand image that emits its users would be individuals considered an aspirational group by their respective target customers, who shall be persuaded to aspire to belong to such an exclusive group through compelling lifestyle advertising that portrays aspirational figures such as celebrities. Instead, the brands attempted to communicate the contrary: at the forefront was the intent to create an image which suggests the brand is relevant to the targeted audience as they are, not as they might aspire to be, and consuming the brand may make customers part of a group of individuals who share the same values and beliefs but does not provide admission to a high society way beyond their actual means.

5.9.2   Considerations regarding the use of famous vs. infamous spokespersons

Important to note is that brands have not chosen infamous spokespersons over celebrities simply because associating with a celebrity was perceived as too risky or their service too expensive.

Literature suggests that the fees for a celebrity endorser can be substantial (Carroll, 2008; Choi, Lee, and Kim, 2005; Costanzo and Goodnight, 2006; Ding, Molchanov, and Stork, 2011; Freiden, 1984; Hsu and McDonald, 2002) and associating the brand with a famous individual bears several potential hazards; such as overshadowing of the brand (Costanzo and Goodnight, 2006; Duncan, 2004; Erdogan, 1999; Rossiter and Percy, 1987), an overexposure when a celebrity endorses too many brands (Cooper, 1984; Erdogan, 1999; Erdogan, Baker, Tagg, 2001; Mowen and Brown, 1981; Tripp, Jensen, and Carlson, 1994), usage of competitors' products (Zyman and Brott, 2003, p. 114), and most importantly, a tarnished image of the endorser due to scandals and moral violation that create negative feeling and repulsive thoughts among consumers for the endorsed brand and its products (Erdogan, 1999; Erdogan, Baker, and Tagg, 2001; Kathri, 2006; Miciak and Shanklin, 1994; White, Goddard, and Wilbur, 2009).

Neither the considerable investment, nor the potential risks of contracting celebrities has been the deciding factor for pursuing campaigns with infamous spokespersons. However, executives certainly consider infamous spokespersons as advantageous in this respect. Olivier Berger, Head Advertising at Julius Baer:

Though we have contemplated typical celebrity endorsements several times, no proposed campaign has ever been convincing. […] The campaign to be executed was also to reflect the various facets of private banking; the portrayal of those unknown personalities much better conveyed the diversity of our services than a campaign that focuses on a celebrity endorser. […] Also, credibility and trust are particularly important for a bank. Exposing a brand's reputation to a celebrity is risky for any brand in any industry, but even more so in private banking. Moreover, celebrities are incredibly expensive, the shootings often are a challenge, due to the arrangements celebrities require, and, the brand becomes closely attached to, and quickly dependent on the celebrity endorser – what would Nespresso be without George Clooney?

Jason Egresits, Head Global Advertising at Zurich Insurance, voiced similar concerns and advocated to use non-celebrity endorsers:

Besides the obvious risks of associating the brand with a celebrity and the high costs, the brand becomes dependent on the endorser. If you use a truly famous celebrity, if you do a Clooney deal, after a few years, the leverage that he has against Nespresso is huge. They got to fly to LA, they got to go where he wants, they got to film where he wants they are like at his beck and call. They are so dependent on him now, he has all the power. […] I don't think for my brand typical celebrity endorsements is the way to go. Instead, I thought about creating risk ambassadors. We are in the business of protection, and associating with Nobel prize winners or the ex-Vice President of the US, Al Gore, who would talk about the value of risks and understanding of risks, and become an ambassador for Zurich, would be more beneficial. But still, this would be a big bet, and you need to put in a lot of money and faith, and you need to thoroughly match the brand to the personality.

Stéphane Waser, International Marketing Director at Maurice Lacroix:

It was crucial to us to convey a brand image based on authenticity, conviction and contemporaneity. Thus, we sought spokespeople with an extraordinary story, illustrating someone who is only famous and smiles nicely just wasn't enough. […] There are also celebrities who do represent the values we were looking for; for example Angelina Jolie, who is a Special Envoy of a UN High Commissioner and very much engaged in refugee issues around the globe, likewise George Clooney, who is known for his humanitarian engagement, e.g. he has advocated a resolution of the Darfur conflict, or Leonardo Di Caprio who is a committed environmentalist. You could elaborate on the extraordinary stories of celebrities too, although most of our competitors, which use them as ambassadors, don't. […] But, in case of such big celebrities you maybe get one or two appearance days, that's it, and that's what you spend a million for. Moreover, many celebrities, for example major actors/actresses, are too busy or don't deem it necessary, to actively communicate to their fans, for example via facebook or twitter; but communicating to and engaging with the audience through interactive and digital channels is becoming more and more important. Sure, it helps the brand if you are able to invest a hundred million in print advertising, but today there are additional media that are effective but might be more resourceful to your budget. If you upload interesting footage featuring an endorser on YouTube you generate thousands of clicks; but you first need to have the content. […] Celebrities have tens of thousands of Facebook fans, if they communicate some brand-related stories or pictures, you increase brand awareness among a substantial amount of people; but they first need to actively communicate to their fans. […] In the future, companies will have to make use of endorsers more extensively and more efficiently, using all communication channels.

Charles Vögele on the other hand has previously run typical celebrity endorsement campaigns. However, due to the reasons discussed above, the brand decided to follow a different advertising strategy. Rudolf Scheben, Vice President Marketing at Charles Vögele:

We contemplated to continue the celebrity endorsement campaign with different endorsers: local celebrities, who are well-liked, well-respected, and who would be perceived as authentic and real. However, even though you build a campaign around such authentic celebrities, it would still be a rather aloof and surreal approach, because there is one major difference between our target audience and such endorsers: they have a

much larger budget at their disposal. In fact, there are celebrities who have been re-
ported to purchase and wear our cloths, but still, using wealthy and popular individu-
als wouldn't be 100% authentic and credible. If we say, we want to be perceived as
'close' and credible, we thought featuring real members of real clubs, would be a much
more authentic and credible approach.

5.9.3 Why customers consume brands with an image primarily based on authenticity

The brand images created by the examined advertising campaigns portray authentic, real personalities, as opposed to stage personas, and are likely to appeal to an audience that prefers to consume brands which are congruent with their actual self-concept. As has been discussed previously, this is particularly stunning in case of the consumption of high-involvement brands since it is believed that when purchasing socially consumed products consumers are more likely affected by ideal congruence (Batra and Homer, 2004; Carroll, 2008; Hong and Zinkhan, 1995; Kamins, 1990). Yet, the luxury brand Maurice Lacroix, fashion label Charles Vögele, and private bank Julius Baer appeal to consumers' actual self-concept, and their products and services are likely to be consumed by those consumers who prefer brands portraying a personality congruent with their actual self.

Presumably, the customers of those brands are not particularly status oriented, and more drawn to the brands' more tangible value propositions such as well-designed and well-crafted watches, fashionable but affordable clothes, and excellent financial advice along with superb service. They do not intend or wish to decorate themselves with glamorous brands to express certain aspects of an ideal self.

Self-verification theory suggests that those consumers are motivated to verify, validate, and sustain their existing self-concepts by striving for experiences that affirm their sense of self and avoiding those that threaten their sense of self (Swann, 1983; Swann, Stein-Seroussie, and Giesler, 1992). Thus, the consumption of brands with a personality that is congruent with consumers' actual self-concept, results in positive reinforcement and positive feelings about these brands (Malär, Krohmer et al., 2011).

The motivation of consumers to consume high-involvement brands based on actual self-congruence is in alignment with literature's observations in terms of develop-

ments in luxury consumption. It has been argued that western consumption of luxury in the 1980s and 1990s was motivated primarily by status-seeking and appearance, motivated by a desire to impress others and concerned with the ostentatious display of wealth (Atwal and Williams, 2009; Dubois and Duquesne, 1993). The luxury market, however, has transformed from this 'old', conspicuous consumption model to a totally new, individualistic type of luxury consumers, who use consumption to make statements about themselves, to create identities and to develop a sense of belonging (Atwal and Williams, 2009). Thus, it is argued that luxury goods are acquired for what they symbolize, consistent with personal-oriented perceptions (Dubois and Duquesne, 1993). Today's baby boom generation luxury consumer has a desire for expressiveness, experiences and above all, meaning (Atwal and Williams, 2009; Dumoulin, 2007).

Stéphane Waser, International Marketing Director at Maurice Lacroix, described the Maurice Lacroix customers as follows:

> *Maurice Lacroix enthusiasts don't purchase our watches to show-off in the golf club or at a businessmen prom. In such environments others might say: "Maurice Lacroix, that's a cheap watch". However, our customers may respond: "Hey, this is a Pontos, or a Mysterieuse, it's a very nice watch"; they go to the golf club and say: "I've got something different, but I stand by it". Indeed, you need a lot of courage in those circles if you don't have a Rolex or a Patek Philippe, then you are member of the club, and yet you are not. Permanently, you need to explain yourself. Our customers, however, are confident and proud of it, and might say: "Look, that's a Maurice Lacroix, it's got a great cut, a great design, and it's well crafted".*
>
> *At the end of the day, we intended to give people a 'justification' to be different, to be who they really are. Our brand is different, and so are our customers.*

In a nutshell, Martin Bachmann, former CEO of Maurice Lacroix, characterized the Maurice Lacroix customer as:

> *a person who is successful in life, is intelligent, and is not status-oriented and can be quite difficult to appeal to.*

5.9.4 Evaluation of the campaigns by company executives

In general, companies' executives were very much satisfied with the effectiveness of the campaigns. For example in terms of the positive contribution to create the desired brand image and increase brand equity; Frank Flügel, former Head Strategic Marketing, Julius Baer:

The campaign has not yielded a significant increase of brand recognition, we did note a slight increase though, but for a massive gain of brand recognition we would have had to place a lot more advertisements. What the campaign did substantially increase was the perceived strength and quality of the brand. In terms of the more qualitative aspects of the bank's brand image, the campaign has contributed significantly and sustainably. […] During the height of the bank crisis from 2008 – 2010, consumers' trust in banks plunged. The crisis fundamentally shook investors, and all banks suffered from a loss of trust and credibility. However, some more than others. A bank brand survey that we had conducted revealed that the Julius Baer brand has not forfeited brand equity in those turbulent years, in fact it slightly increased. Other banks lost substantial brand equity in those years. The interbrand rankings show a very similar picture as our surveys. For example does the interbrand ranking 'Top 40 Swiss Brands', published in the Swiss business journal 'Bilanz', indicate that Julius Baer has moved up 10 ranks from 2007 to 2008, ranking number 11 in terms of brand value; while other banks have lost more than 50% of their brand equity[18]. […] I believe that the campaign has contributed to convey stability and consistency, also due to the fact that we kept the campaign's concept, unlike other banks which shifted their communication or terminated their back then campaigns. […] In the extremely difficult economic environment of that time, the campaign contributed to maintain the bank's brand equity and the level of trust of clients and the public.

Furthermore, marketing executives appreciated the potential the campaign concept offered in terms of brands' integrated marketing communication. Frank Flügel, former Head Strategic Marketing, at Julius Baer:

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[18] for example UBS has lost 70% of its brand equity from 2007 to 2010 according to the interbrand ranking (Kowalsky, 2011).

We could also extend the campaign beyond mere advertising by integrating the concept into our sponsoring initiatives and customer interactions. For example did we create 'passion events' around the respective themes of the subjects, where clients had the opportunity to meet the masters. Moreover, we were able to portray personalities who represent topics we have traditionally been engaged in, for example have we been sponsoring polo tournaments for a long time; with the portrayal of an Argentinian shoemaker who fabricates polo boots for the Spanish royal family, and a world-class polo player, we could further elaborate on this commitment. Also the campaign allowed us to feature themes that might be relevant investment activities for our clients, such as the portrayal of a researcher who investigates solar technology. […] The use of various subjects, in this case masters, who represent very different disciplines also allowed for a regionally and culturally adjusted communication: we could feature the themes that are relevant to the individual markets. […] In conclusion, the format of the campaign enabled us to address our clients my means of a variety of themes which they are fascinated by or interested in, for one reason or another. It was very effective for engaging in a dialogue with clients due to the transferability of the concept to different marketing programs.

5.9.5 Evaluation of the campaigns through market research

The marketing executives of Julius Baer, Charles Vögele and Maurice Lacroix presumed the execution of a campaign based on authenticity and customer proximity would appeal to the target audience and effectively convey the essential brand values to create the sought brand personality. However, whether or not this approach can be assessed as successful and even superior to typical celebrity endorsement strategies depends greatly on the evaluation of the respective campaign by the brands' targeted audiences.

Thus, in this section market research, investigating the perception of the campaigns among the respective target group will be presented and discussed.

Academic research has shown that advertisers attempt to make sure that endorsers' appeal in their entertainment life does actually transfer to commercial life. For the most part, advertisers employ qualitative research techniques in their market research studies, such as focus groups, individual interviews, and desk search of magazines, newspapers and television (Erdogan, Baker, and Tagg, 2001). In align-

ment with the conventional approach of marketing practitioners, Maurice Lacroix and Julius Baer have conducted qualitative studies to examine the effectiveness of their campaigns, while Charles Vögele has chosen to carry out a market study based on quantitative techniques.

5.9.6   Market research results of the Julius Baer campaign[19]

To evaluate whether or not the objectives of its Unknown Masters campaign were met, Julius Baer had a Zurich based international market research firm conduct a qualitative study (n=77) among its exclusive target clientele in various key markets[20]. Overall, the campaign was found to yield very satisfying impact results.

Due to the ads' focus on the visuals, the chosen pictorial world, and the consequent execution (identical layout of all visuals), the advertisements yielded a high self-assertion. More particularly, respondents perceived the brand as particularly strong on the dimensions 'performance' and 'excellence', the key values the campaign intended to communicate. For example, some respondents asserted that the spokespersons would portray knowledge of and demand for excellence, have unique skills and accomplished notable achievements, are unique personalities, and demonstrate passion.

The campaign's evaluations suggest that the values the campaign set out to communicate were appropriately chosen since respondents felt these values are particularly important for the relationship with a private bank.

The use of very individual personalities as communicators of the brand values was very well perceived among all respondents, this consensus may be the key strength of the campaign, the research firm asserted. For example, respondents expressed that the spokespersons would emotionally touch them, raise their curiosity, are unique/exceptional personalities, appeal to them, are pleasant, or represent novelty. Especially Asians considered the communication of 'excellence' by means of

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[19] All quotes and data are derived from the slide decks "Management Summary zu Posttest Print-Image-Kampagne Bank Julius Baer 2007" and "Vorlage Anzeigen-Kampagne 'Imageanzeigen' Julius Baer", by d&s Institut für Markt- und Kommunikationsforschung, Zurich, Switzerland, which were kindly provided by Julius Baer.

[20] It should be noted that the bank targets investors with liquidity > $ 2 million; it therefore is particularly challenging to get access to a representative customer panel.

strong personalities positively. This may be due to the importance of personal relationships and longing for individualism in the Asian culture.

The research firm that was commissioned to conduct the study for Julius Baer concluded: "Across countries, respondents expressed that the advertisements had conveyed a more positive image of Julius Baer than they previously had held for the brand. Thus, undisputable, the campaign's concept should be continued."

5.9.7 Market research results of the Maurice Lacroix campaign[21]

Before the launch of a new campaign, Maurice Lacroix commissioned a market research institute to test target audience's appreciation of three possible concepts: a typical celebrity endorsement campaign featuring celebrities such as Sean Penn, James Obinski, and Benicio del Toro (see appendix 7.8 for illustration), a celebrity spokesperson execution based on a story that was expected to provide an extra layer of substance, (see appendix 7.9 for illustration), and an authentic spokesperson approach that featured Ai Wei Wei and Justin Rose for the purpose of the market research (see appendix 7.10 for illustration). The study was carried out by focus group interviews in Maurice Lacroix's key markets Germany, Russia, and China. Respondents were selected that would be congruent to the defined target audience. Thus focus groups comprised individuals who were male, have a high income level, a higher academic education, an international horizon (work and leisure), are career oriented, consider conservative values such as family important, and think of themselves as having a distinctive, non-mainstream attitude and shopping behavior. Moreover, half of the respondents have bought a Swiss watch in the range of USD 3'000 to 8'000 within the last 24 months, and the other half of the respondents seriously intend to buy a Swiss watch within the next 12 months. Focus groups also considered different age groups, subgroup 1: 30-39 years, subgroup 2: 40-49 years. Thus, in total six focus group interviews were carried out, two subgroups for each of the three markets, comprising of 8 participants each (n = 48). The interviews lasted two hours, to allow covering all materials and relevant issues.

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[21] All quotes and data in this section are derived from the slide deck "New Positioning – Results of a multi-national qualitative research study" by Link qualitative, Zurich, Switzerland, which was kindly provided by Maurice Lacroix.

The market research study revealed the following findings. The first, typical celebrity execution (see appendix 7.8 for illustration) was considered as loud and tacky, missing relevance, very egoistic and self-centered, and pretentious. As one respondent noted: "It is superficially trying to be different. It is very pretentious. Wannabe". The market research firm summarized respondents' evaluation of this campaign as "the feelings are mostly negative overall: Either love it (minority) or hate it from the beginning". Respondents considered this mock-campaign as a very obvious attempt to give the brand a 'cool' image, thus the concept proved to be unable to shift the brand's positioning toward the targeted more sophisticated image, since the concept was perceived to lack credibility and substance. It was concluded that "authenticity and confidence need to be communicated in a more understated, less aggressive manner in order to be appealing to our target group".

The second campaign concept featured known personalities, but who are less famous than the individuals used in the first tested campaign, and elaborated on a personal story that is related to the individuals portrayed. This approach was believed to be perceived as more authentic, more real and providing more substance. Results demonstrate that the personalities featured and the way they were presented led respondents perceive the ads to portray "real, serious people who are different, honest and unique". It was positively noticed that endorsers do not smile, and have 'real' skin, without the typical retouches of models. One respondent noted: "It is appealing. The time makes me read the text. It makes you curious…". The research firm summarized respondent's evaluation of this concept as: "Very in line in all countries: This concept does convey the idea of the positioning well", "overall, it clearly has some potential and is communicating the aspects of authenticity and confidence very well".

Finally, the third concept presented portrayed the individuals used in the second campaign but showed them in a different fashion, used a different claim, and focused on the aspect of 'conviction' in the ad copy. Similar to the second concept, this execution was perceived to portray honest, authentic and serious individuals. Thus the research firm concluded: "Very in line in all countries: This concept does convey the most aspects of the positioning: authenticity and confidence and in addition has a tweak towards success", the concept clearly adds the most positive value to the brand and suggests a possibility to move Maurice Lacroix away from the mass market image.

In summary, the research firm concluded that "the idea of a brand standing for authenticity and confidence clearly is appreciated". The typical celebrity endorsement execution was found to be "too loud, missing more substance, and identified to be fake", while respondents considered the more authentic spokesperson approach "as having some depth and easier to relate to".

In accordance with the suggestions of the results of the market research, Maurice Lacroix executed the actual campaign very similar to the most positively evaluated third concept, the only major difference being the background color of the ads, since respondents suggested to make the ads brighter.

5.9.8 Market research results of the Charles Vögele campaign[22]

Contrary to Julius Baer and Maurice Lacroix, Charles Vögele had its campaign tested by quantitative market research. After the first advertising wave from September to December 2012, an online survey was carried out in January 2013 (n = 600). The results reveal that respondents associated the campaign with attributes such as 'striking', 'fresh', 'for people like you and me', and 'linked to Switzerland and the region'. Depending on the different subjects, the commercials reached an acceptance between 55% and 77%, and the segments critical toward Charles Vögele (those who said they do not shop at Charles Vögele, and have shopped less frequently within the last two years, respectively) are positively stimulated by the commercials. Overall, respondents perceived the campaign to be different from campaigns of other fashion brands (17% fully agree, 42% agree, 24% neutral), to be memorable (14% fully agree, 39% agree, 26% neutral), suitable for the Charles Vögele brand (17% fully agree, 51% agree, 18% neutral), to have a clear message (17% fully agree, 57% agree, 15% neutral), and the conveyed message to be credible (10% fully agree, 54% agree, 23% neutral). Asked how the campaign has affected their perception of the Charles Vögele brand, respondents indicated they would perceive the brand as 'more likeable' (14% fully agree, 45% agree, 28% neutral), 'more modern' (14% fully agree, 46% agree, 26% neutral), 'more innovative' (13% fully agree, 40% agree, 32% neutral), and 'younger' (13% fully agree, 51% agree, 22% neutral) (see appendix 7.11 for details). Further-

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[22] All quotes and data in this section are derived from the slide decks "Kommunikationstest 2013 – Wirkung der Kampagne 'Wir beraten Sie mit Stil'", January 2013 and June 2013, by blueeyes marketing, Lucern, Switzerland, which were kindly provided by Charles Vögele.

more, those who said they have shopped less frequently at Charles Vögele within the last two years indicated they could imagine to do so again more often in the future. In sum, the results of this market research demonstrate the positive impact of the campaign on important key performance indicators and its effectiveness to accomplish the targeted brand image.

After another wave of advertising in April and May 2013, Charles Vögele had the same online survey carried out a second time (in June 2013, n = 604), to evaluate how sustainable the positive effects in terms of campaign and brand perception are. A comparison with the results from the study conducted in May 2012 demonstrates that the recognition of the campaign has increased among the relevant target group from 14% to 27%, and among the brand's customers from 20% to 35%. The likeability of the brand has increased among the relevant target group from 59% to 71% and among the brand's customers from 64% to 81%.

Summing up, the research firm attested that the campaign was able to accomplish a "general increase of the likeability of the Charles Vögele brand", and "a more positive perception of the Charles Vögele brand".

Besides market research, also consumers and advertising professionals expressed their positive perception of the campaign: the Charles Vögele campaign was ranked number 2 in the ranking of the most appealing commercials in Switzerland. On a yearly basis Swiss marketing magazine 'Werbewoche' presents a pre-selection of 20 well-crafted commercials of Swiss brands and asks its readers and the public to vote which campaign is most appealing. In the 2012 voting, the Charles Vögele campaign reached a notable second place, providing additional strong evidence of how well the campaign is perceived by marketing professionals and consumers.

Table 8: Summary Table of the Cases

campaign	Julius Baer	Maurice Lacroix	Charles Vögele
communicated brand values	Excellence, Passion, Care	Conviction, Non-status-orientation, Understatement	Sympathy, Proximity, Relevance
underlying concept	Authenticity	Authenticity	Authenticity
What image the brand intends	This private bank's services are available	This brand's watches are for individu-	This brand's clothes are worn by 'ordi-

to emit by addressing target audience's actual self-concept	to wealthy individuals and/or those with excellent earnings, who seek excellent advice from passionate and caring investment experts. This bank is not exclusive to the super-rich, able to invest several millions.	als who desire a nice, high-quality Swiss wristwatch, but do not desire to purchase a status symbol.	nary' people; tailored for the figures of people like you and me, not for body mass indexes of models.
Why brands created an image based on actual self-congruence	The brand was perceived as too exclusive by a considerable share of the actual target audience. In order to be perceived as relevant to a majority of the targeted clientele, the bank aspired to portray proximity and relevance to the potential clients that had not considered the brand as relevant to them previously.	The brand sought a niche-positioning with an image that would appeal to consumers who are enthusiastic about high-quality, well-designed Swiss watches, but would not want to purchase a status symbol.	The brand's previous celebrity campaign, which featured famous actors and actresses, detached it from its traditional customers, who felt that the so created brand image would not be relevant to them anymore. Thus, an approach was sought that would make the brand more relevant again for its traditional customer base which primarily comprises of 'ordinary' consumers.
Why customers consume those brands, which emit an image congruent with their actual self-concept	I choose this bank to manage my assets because I require excellent advice and superb service. I do not wish to particularly demonstrate my wealth by affiliating with a private bank that is known for only serving the wealthiest. I do not desire to showcase how	I wish to own a well-crafted and well-designed watch. However, I do not intend to purchase a status symbol to demonstrate that I am wealthy and successful. I have achieved a lot, but do not wish or need to boast with my	I want to purchase fashionable clothes of decent quality for myself, my husband, or my family and expect honest and proper advice from well-trained sales staff. What matters to me is that the clothes look good on us and are affordable. I do not wish or need to

	wealthy and success-ful I am by joining a very exclusive and financially highly potent customer clientele.	success or financial situation. I know who I am, am true to myself, and do not intend to demonstrate that I have made it by means of material goods.	decorate myself with glamorous fashion brands.
Data support-ing the effec-tiveness of the campaign	The campaign's concept is much appreciated by the target audience. A qualitative research study conducted by a market research firm concluded: "The use of very individual personalities as communicators of the brand values was very well perceived among all respondents. Across countries, respondents expressed that the advertisements had conveyed a more positive image of Julius Baer than they previously had held for the brand. Thus, undisputable, the campaign's concept should be continued."	The brand had a market research firm test a typical celebrity campaign execution, along with the concept underlying the Follow Your Convictions campaign. The study's results demonstrated that "the idea of a brand standing for authenticity and confidence clearly is appreciated". The typical celebrity endorsement execution was found to be "too loud, missing more substance, and identified to be fake", while respondents considered the more authentic spokesperson approach "as having some depth and easier to relate to".	Two quantitative surveys, carried out after the first and the second wave of advertisements, show evidence of the effectiveness of the campaign. Campaign recognition has increased (from 14% to 27% among the target segment and from 20% to 35% among customers), brand likeability has increased (from 59% to 71% among the target segment and from 64% to 81% among customers). In addition, the campaign was ranked number 2 in the ranking of the most appealing commercials in Switzerland, polled by Swiss marketing magazine 'Werbewoche'.

5.9.9 Support of the findings by literature

The results of these market research studies are supported by academic findings. Fleck, Michel, and Zeitoun (2013) for example have investigated differences in consumers' responses to endorsements by celebrities and 'ordinary people'. They found that "brand endorsements by such 'ordinary people' inspired a sense of 'that could be me' as well as empathy resulting from the fact that respondents 'felt closer' to these would-be peers" (p. 87). In stark contrast to the 'unreality' and idealization evoked by celebrity endorsers, they are capable of evoking feelings of strong credibility, reality and truth with no sugar coating. Since such spokespeople could be consumers' brothers or sisters – realistically flawed like everyone else, as opposed to idealized and not-for-real like celebrities, these spokespersons also are able to effectively humanize a brand (Fleck, Michel, and Zeitoun, 2013). Moreover, these authors found that respondents' favorable receptivity to company executives may even be enhanced if executives convey a 'special regular guy' image, that is, an image that says 'even though I have achieved so much, I'm really no different than you' (Fleck, Michel, and Zeitoun, 2013).

Likewise, research by Chang, Wall and Tsai (2005) suggests that advertising which promotes authenticity and originality may be more effective than indirect claims to fame.

Moreover, research by Biswas, Hussain, and O'Donnell (2009), which examined attitudes of Indian and American consumers toward celebrity advertising implies that in mature markets "celebrity endorsement seems to have run its course" (p. 134). The authors found that consumers do not necessarily find celebrity ads persuasive and conclude that therefore it would not be surprising that more marketers and advertisers are opting not to use celebrities. They suggest that if companies were to employ celebrity advertising, "newer and more creative ways need to be employed" (p. 134).

Also Koernig and Boyd (2009) suggest that a company may want to consider using a lesser known personality instead of spending a much larger sum for a more famous celebrity. Their study investigated the effects of famous vs. lesser known athletes in advertisements for sports apparel. Their findings suggest that "highlighting a lesser known athlete's achievements, will elicit more positive responses for the brand, the ad, and the endorser", as there is strong support that "it is the fit of the athlete with the brand that is driving positive attitudes rather than the fame of the athlete" (p. 35).

On a more theoretical level Malär, Krohmer et al. (2011) found that brands with a personality congruent to consumers' actual self-concept generated higher levels of emotional brand attachment, particularly when consumers were involved with the product. Brands with a personality congruent to consumers' ideal self-concept on the other hand, were found to be less successful in increasing emotional brand attachment. The authors conclude that "consumers are more likely to form a strong emotional connection with a brand that validates who they are right now than with a brand that promises them help achieving an ideal self" (p. 44).

Academic findings seem to support the concept of the campaigns analyzed: particularly for high-involvement brands an authentic approach to branding, appealing to the actual self-concept of the target audience, appears to be an effective route. Authenticity in advertising, and the creation of a brand image with actual self-congruence, may be achieved through the association with a personality who is perceived as an 'ordinary person' with an extraordinary story.

Hence, academic findings substantiate the assessment of advertising executives, who are reported to believe that consumers have grown resistant to the type of slick, polished commercials that have long dominated the advertising landscape. In the future, advertisements need to be more realistic and authentic. Instead of using actors and models, the portrayal of "average Joes and Janes in more creative fashions" would make advertisements more compelling (Steinberg, 2005).

5.9.10 Challenges of featuring infamous personalities in advertising

However, the use of 'ordinary personalities' as spokespersons is not without disadvantages. There are some unfavorable aspects to this advertising strategy one should be aware of, and actively counter, when considering to use spokespersons that are perceived 'ordinary' by the target audience.

Unlike celebrities, who ad viewers are fairly familiar with, 'ordinary' spokespeople are unknown to the audience for the most part. Consumers have typically strong images for celebrities, thus cultural meaning resident in celebrities can be easily transferred to the brand (McCracken, 1989). 'Ordinary' spokespeople on the other hand are unknown to consumers: neither are they recognized by name or face, nor does their mere portrayal conjure any images among ad viewers. If the advertisement is to communicate the brand's values in order to create a certain brand person-

ality, it is vital to thoroughly present the values and virtues those spokespersons stand for in the advertisements and demonstrate how they are concordant with the brand. Hence, if the potential of such spokespersons is to be fully leveraged to humanize the brand by charging it with human-like values and virtues it is essential to elaborate on their 'extraordinary story'.

Since ad viewers do not have images for 'ordinary' spokespersons, the advertisement first needs to create an image of the endorser in ad viewers' minds. Only in a second step, can the advertisement transfer the meaning of the so created spokesperson-image to the brand. This two-step approach typically makes the advertisement considerably more complex and requires much more effort of the ad viewer to understand the advertising message. Ad viewers might be reluctant to put in the necessary effort to successfully undergo this process. Olivier Berger, Head Advertising at Julius Baer:

The depth of the campaign is both, its strength as well as its weakness: it conveyed our values very well, but in a very sophisticated and rather slow manner. We had been aware of that prior to the campaign's launch, and accepted its flipsides. In fact, private banking also can't be explained in two phrases, you need and want to spend some time understanding it – just like the campaign.

Jason Egresits, Head Global Advertising at Zurich Insurance about strengths and weaknesses of the Unknown Master campaign of Julius Baer:

It is very intellectual; you would have to be really interested to want to read this. Why would I be interested? Maybe because of the headline, or because the guy in the picture is standing in a funny position. But if this doesn't work, nobody is going to read it. Maybe over time, if you do some digital pieces on top of print that helps to get the audience involved and interested in the story it could work. Especially, if the audience can relate to the story, the adverts create a very emotional connection to the brand. They play on the emotion and try to hook the consumer into that connection. The campaign is very engaging and aspirational, it has a close link to the brand, and there is a really strong idea, but it is very intellectual.

Stéphane Waser, International Marketing Director at Maurice Lacroix summarized the challenge of using infamous personalities:

> *If you feature celebrities, the advertising message is easily and quickly conveyed. If you feature infamous personalities, individuals that ad viewers have no image for, then the advert needs to explain the message, and ad viewers need to read the copy.*

In a similar vein, Jason Egresits, Head Global Marketing at Zurich Insurance, about Maurice Lacroix's Follow Your Convictions campaign:

> *It is a very intellectual campaign. It's a niche idea. It's risky, but I like it. In the advert, there is a personality that you might want to know about, there is a huge tagline, that might catch the reader, but it takes quite a lot of time to get that far. This campaign can be powerful, it can really drive association, but in a less mass way. […] However, you have so little time to make your ad work, and the risk is: do consumers get it real quick? In my option, in this campaign it is hard to understand: what does the brand stand for? It would be essential to make it an integrated campaign, which allows consumers to engage with the brand through digital, e.g. videos and stories of the spokespeople, then it might work.*

The market research that Julius Baer had carried out revealed that some respondents were not willing to read through the rather excessive ad copies and thus, had difficulties understanding what the ad attempted to communicate: subjects remarked that there was too much text in the ad and that they would not understand the message. Olivier Berger, Head Advertising at Julius Baer:

> *Some visuals were not very well understood by ad viewers, for example the ad featuring Anthony Lassman[23]. Some people might have asked: what's that silly guy doing, jumping on his bed?*
> *This visual was very difficult to decode, and the text explaining it way too excessive. […] Today's sensory overload makes media consumption becoming more and more superficial and quick. Thus, advertisements need to be understood within seconds.*

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[23] see appendix 7.12 for illustration

Based on the results of the study, Julius Baer revised some of the visuals to increase the communication speed by decreasing the lengths of the ad copy and using visuals that are understood quicker by ad viewers. Olivier Berger, Head Advertising at Julius Baer:

> *Initially, we designed the advertisements in an editorial fashion, hence the long text. But we have taken the market research results to heart and adjusted the subjects. We reduced the text, and created visuals that were easier and quicker to understand, such as the visual portraying Rachel Barrie: this one was easily decoded and well-liked by respondents.[24]*

Additionally, the intellectuality and slowness of the concept made it challenging to advertise in media other than print magazines. Olivier Berger, Head Advertising at Julius Baer:

> *In regard to advertising in magazines, ad viewers can spend as much time as they want 'studying' the adverts. With respect to online marketing, banners for example, or outdoor advertising, such as billboards, it is particularly challenging to communicate a message in such a rather complex format in the very limited time these media allow.*

The complexity that this two-step approach added to the advertisements was particularly high in case of the Maurice Lacroix and Julius Baer campaigns. This may be due to the fact that these companies attempted to transfer particularly intangible values and virtues from a human to the brand that are deeply ingrained in the individuals' personalities. Thus, it was particularly challenging for those two brands to extract the values sought from the individuals' personality and transfer them to the brand. In case of the Charles Vögele campaign, it is much easier for ad viewers to 'see' the aspects of 'proximity' and 'relevance' and understand the advertising message. Yet, also the adverts of Charles Vögele had to introduce the individuals featured and explain what it is all about, this was unnecessary in their previous campaign that featured the Cruz sisters and Til Schweiger.

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[24] see appendix 7.13 for illustration

Stéphane Waser, International Marketing Director at Maurice Lacroix, summarizes the learnings of the campaign and formulates suggestions to other brands that plan on embarking on this advertising concept:

> *The visuals had to depict conviction and authenticity. Particularly authenticity we weren't willing to compromise on. Thus, we shot the endorsers in a very harsh and lurid light, we didn't want to embellish and whitewash how they look and how they are. However, market research revealed that some respondents perceived the visuals as too rough. […] Ultimately, we are in the luxury sector. You don't need to add sequins, champagne and Clooney-style, but luxury brands need to emit some glamor and prestige. Luxury advertising needs to appeal to consumers. But we were so focused on depicting 'authenticity' and 'conviction' that we neglected the conventions of our industry. The campaign was different, told an exciting story, had a rich content, but it lacked some beauty. If I was to launch the campaign again, I would have the visuals taken using a different, warmer color scheme.*

The fact that campaigns that feature infamous personalities tend to be more complex and require more effort on the part of ad viewers to decode the ad message certainly does not rule them out as a very potent advertising strategy for the creation of a strong brand personality; market research and academic findings presented previously have provided strong evidence for the effectiveness of the concept. However, advertisers contemplating such strategy need to be aware of the particular challenge to keep the complexity of such campaigns at a minimum. Frank Flügel, former Head Strategic Marketing at Julius Baer summarizes the ramifications of the complexity that the format involves:

> *The campaign might have been intellectual and complex, slow and with an effort to decode. Yet, it was understood by those prospective clients we were interested in, those individuals we wanted to attract.*

Olivier Berger, Head Advertising at Julius Baer, refines:

The campaign was very effective in communicating the brand's philosophy. Those who really looked into the advertisements, who read the text, very much liked it.

Besides campaigns' positive effect on the target audience, the format also allows to trigger positive effects among staff, such in the case of Charles Vögele. Rudolf Scheben, Vice President Marketing at Charles Vögele:

Since we asked our employees to style and cloth a team of their choice, they were hooked for the campaign immediately and very enthusiastic about it. The concept had a tremendous effect on outlet staff in terms of motivation and attitude. […] We formulated a clear call: Let's get Switzerland in fashion. There was a clear mission, a clear assignment for our outlets that we would need their participation. They loved it. We sent the call on a Thursday and the first ten suggestions we had received by Sunday. In total 162 clubs were styled by our outlets and suggested to be featured in the advertising campaign.

5.10 Discussion and development of propositions

This case analysis has investigated why high-involvement brands execute advertising campaigns that feature infamous personalities, 'ordinary' spokespersons, as opposed to typically used celebrity endorsers. Furthermore, it has examined how effective such campaigns are and whether or not they provide an effective route to the creation of a strong brand personality.

It has been found that the examined campaigns were executed to communicate a certain set of brand values, in contrast to typical celebrity endorsements which frequently strive to trigger a process of identification (Kelman, 1961) in which consumers attempt to establish or maintain the identity associated with the endorser, or to create awareness for the brand (Erdogan, 1999).

The values to be communicated should aid in the creation of a brand personality that appeals to the target audience's actual self. For this objective to succeed, marketing executives felt the portrayal of spokespersons perceived as 'ordinary' by the respective target audience, a particularly authentic and credible ad vehicle (Fleck, Michel, and Zeitoun, 2013), would be most effective.

Through the execution of campaigns based on the underlying concept of authenticity, brands were able to create an actual self-congruent personality, which can be expected to be particularly appealing to consumers who prefer brands with personalities congruent to their actual self-concept (Choi and Rifon, 2012; Escalas and Bettmann, 2003; Malär, Krohmer et al., 2011; Richins, 1991; Sirgy, 1982).

The market research that was carried out provided evidence that the executed campaigns indeed appeal to the brands' targeted audiences and accomplished to create the brand personality sought by marketers.

However, campaigns that feature infamous personalities tend to be rather intellectual and complex. This is due to the extra step of introducing the spokesperson to the audience that the advertisement needs to take.

Thus, advertising campaigns that feature personalities who are unfamiliar to ad viewers require the willingness of consumers to engage with the advertisements and 'decode' its less obvious message, in order to be effective. It is less likely that consumers are willing to take the extra effort necessary to decode complex advertisements when promoting low involvement products. Only in case of advertising for high involvement brands are ad viewers likely to engage with the advertisements long and thoroughly enough to decode the adverts and understand the message.

Moreover, recent academic research findings have shown that in high-involvement categories consumers are likely to favor brands with a personality based on actual self-congruence and that brands emitting actual self-congruent personalities are likely to produce higher brand attachment among consumers (Malär, Krohmer, et al., 2011).

Based on the findings of this case analysis, and results from other academic studies, the following propositions can be formulated:

Proposition 1:   For high-involvement brands advertising campaigns that feature infamous, 'ordinary' spokespersons will be more effective in increasing brand attachment than typical celebrity endorsements

Proposition 2:   For high-involvement brands advertising campaigns that feature infamous, 'ordinary' spokespersons will be more effective in transferring values to a brand's personality than typical celebrity endorsers

As discussed previously, it is crucial to elaborate on the 'story' of infamous spokes-persons to portray and demonstrate the values and virtues they stand for in order to successfully make them a trait of the brand's personality. When advertising low in-volvement products, ad viewers are less likely to engage with these more complex advertisements in a way that allows them to firstly, understand who the individual portrayed is and what s/he stands for, and only in a second step, understand how and why these values also are part of the brand. This may be different when using spokespersons simply to provide a testimony, as for example in case of consumers testifying to a product's qualities or employees who give testimony to the great ca-reer opportunities in a company. In such campaigns the message is easy to grasp and it does not take much effort on part of the ad viewer to 'see' why the spokesperson is able to make the assertion. When intending to transfer values of an infamous human personality to a brand personality, however, adverts tend to become much more complex. In light of these considerations, the third proposition emerges:

Proposition 3:   For low-involvement brands advertising campaigns that feature infamous, 'ordinary' spokespersons are likely perceived as too complex, and thus rather ineffective in transferring desired traits to a brand's personality

5.11 Limitations and suggestions for future research

The aim of this case analysis was to shed some light on the phenomenon of the use of infamous, 'ordinary' spokespeople, in advertising for high-involvement brands. Much of the literature on celebrity endorsements has suggested that celebrities are a particularly effective ad vehicle when advertising high-involvement brands, and managerial practice seems to share literature's evaluations as the frequent use of ce-lebrities in advertising of these categories demonstrates (Belch and Belch, 2013). Therefore, this study has investigated why high-involvement brands opt to feature infamous personalities in their marketing communication, and how successful this strategy is. The case study methodology used in this analysis is explorative in its na-ture, the preferred research method when investigating such 'how' and 'why' ques-

tions (Edmondson and McManus, 2007; Eisenhardt and Graebner, 2007). However, the study realizes its limitations in that it is qualitative in nature. Theory has been generated from three case studies, chosen based on a theoretical sampling approach, which were composed and presented as suggested by literature. Yet, generalizability of the findings must be viewed accordingly. The accomplishment of this study is the generation of insights in a phenomenon that is gaining importance in marketing practice, however, has not received attention by academic literature yet. It needs to be left to future research to validate the findings through quantitative methods. For example could future research focus on testing the propositions derived from the developed theory. It would be particularly interesting to quantify the effects that strong personalities, 'ordinary' but with an 'extraordinary' story, have as spokespersons for low- versus high-involvement brands on a more general level. Are they effective only when endorsing high-involvement brands as findings suggest? Or, does the higher level of skepticism among consumers toward advertising and endorsements that marketers perceive also make such endorsers more effective in low-involvement categories, if campaigns are well-conceived? Moreover, is the ability of infamous personalities with an 'extraordinary' story to build up brand personality limited to certain dimensions of the brand personality concept, for example 'sophistication' (see Aaker, 1997)?

The few studies that have investigated the use of spokespersons other than celebrities, often measure advertising effectiveness based on how appealing respondents find the adverts. However, more attention needs to be given to the context of the campaigns; that is, i.e. what objectives advertisers intend to achieve. It stands to reason that the efficiency of different types of 'ordinary' spokespeople is dependent on what dimension the brand aspires to make the dominant characteristic of its perceived brand personality. Thus, the development of a theoretical framework, classifying and categorizing the varieties of 'ordinary' spokespeople is necessary. These are but a few of the important questions that remain in the field of endorsements, plus some new ones that have emerged based on this study's findings.

6 Summary and conclusions

In the four main chapters of this thesis, I have addressed four distinct issues of the overarching subject of endorsement strategy, which were studied by a number of different research questions.

The first chapter summarized the four big celebrity endorsement theories that literature has discussed in the past 40 years, and proposed an endorsement theory framework that i) allows to explain a majority of contemporary celebrity endorsements and that ii) offers conceptual constructs to base effective celebrity endorsement campaigns on.

The second chapter examined the actual use of the different endorser types that literature has identified in current print advertising, and revealed that celebrity endorsements are much less prevalent than estimates suggest while other endorser types might be used much more frequent as common wisdom assumes.

The third chapter more closely examined the kinds of celebrities that are used in advertising, and found that a considerable portion of endorsements features rather 'untypical' celebrity endorsers.

Finally, the fourth chapter investigated endorsement campaigns of high-involvement brands that feature unknown personalities, as opposed to typical celebrity endorsers, to discover the motives, the benefits, the potential, and the effectiveness of such advertising strategy.

Thus, this research followed a funnel approach: commencing on a more general macro-level, narrowing down the scope of the examined phenomena to a more specific micro-level. The first chapter reviewed existing endorsement theories, the second chapter studied the use of identified endorser categories, the third chapter focused on the use of kinds of celebrity endorsers and the last chapter investigated 'novel' endorsement campaigns.

The following section provides a brief summary of the respective findings of this thesis.

6.1 Summary of the research findings

Based on the findings of previous research, the first, theoretical study of this thesis argued that it could not be assumed that one theory would be able to explain the variety of very distinct endorsement campaigns of contemporary advertising, and proposed a framework comprising of four conceptual endorsement constructs that allows to devise effective endorsements depending on the value proposition of the promoted brand and products:

- The credibility concept as an effective conceptual construct for celebrity endorsements that seek to advertise products or brands whose value proposition is technical or qualitative superiority, and when seeking to persuade consumers that have a negative disposition towards a product or brand.

- The attractiveness concept as an effective conceptual construct for celebrity endorsements that seek to advertise products or brands whose value proposition is the enhancement of attractiveness.

- The match-up concept as an effective conceptual construct for celebrity endorsements that seek to advertise low-involvement products or products whose value proposition is other than technical or qualitative superiority, or attractiveness-enhancement.

- The concept of meaning transfer as an effective conceptual construct for celebrity endorsements that seek to create 'positional brands' which offer high-involvement products, high in social and psychological risk, whose value proposition is the expression of consumers' ideal selves.

The second study investigated the usage of the six endorser types identified by literature: celebrities, experts, typical consumers, CEOs/company presidents, employees and spokes-characters.
The results indicate that endorsement strategy in general is employed to a lesser extent than conventional wisdom assumes and that celebrities are used much less than estimates suggest. A frequently quoted figure that traces back to a Business Week article, suggests a third of advertising features celebrities. As this study reveals, the actual portion of advertising that features celebrities, however, is more likely to be less than 5%. The other endorser types are used as follows; spokes-characters: in total 1.5%, 16% of all endorsements; employees: in total 1.3%, 14% of all endorsements;

typical consumers: in total 1.2%, 13% of all endorsements; experts: in total 0.8%, 9% of all endorsements; company presidents/CEOs: in total 0.4%, 4% of all endorsements. Thus, together, the other endorser categories, expert, typical consumer, spokes-character, employee and CEO/company president are used to a greater extent than celebrities (5.2% vs. 4.2%). Moreover, the fact that the endorser types perceived to be as most authentic (employee and typical consumer) are used twice as much as the endorser types perceived to be as most credible (expert and company president) shows that authenticity and similarity is considerably gaining importance in advertising.

The third study more closely examined the developments in celebrity strategy and the kinds and nature of celebrities used in current advertising campaigns. It was found that while there had been a significant increase of celebrity usage in past decades, which mounted to the estimation that 20% to 30% of advertising employs celebrities, more recently the use of celebrities in advertising campaigns has dropped considerably in various Western markets. This may be due to the extensive use of celebrities in marketing communications in the past which has diminished the effectiveness of celebrity endorsements to create attention for an advert, awareness for a brand and to differentiate a brand's advertising from that of the competition. Furthermore, the study reveals that around two thirds of celebrity endorsements employ typical celebrity endorsers such as widely known actors/actresses, entertainers, musicians, athletes or super-models, and one third of celebrity campaigns portray rather untypical celebrity endorsers, such as minor or extreme sports athletes, It girls, TV show contestants, fashion models and the like. This finding is congruent with the assessment of marketing experts who have pointed out that new varieties of celebrity have emerged that may be an alternative to the typically featured stars and starlets. As a result, the portion of advertising that features typical celebrity endorsers, major celebrities, who enjoy wide recognition among a majority of consumers in the German market, amounts to as little as 2.9%: only 84 of the 2'877 advertising units employ personalities known to a greater audience. Moreover, it was found that almost half of the endorsements feature German celebrities. This number is similar to the figures of other Western countries (e.g. the US or the UK), but considerably lower than the ratio in Asia.

Finally, the fourth study investigated why high-involvement brands execute advertising campaigns that feature infamous personalities, 'ordinary' spokespersons, as opposed to typically used celebrity endorsers and developed propositions under which conditions this strategy might be effective.   It was found that the examined campaigns were executed to communicate a certain set of brand values, in contrast to typical celebrity endorsements which frequently strive to trigger a process of identification in which consumers attempt to establish or maintain the identity associated with the endorser, or to create awareness for the brand. The values to be communicated should aid in the creation of a brand personality that appeals to the target audience's actual self. For this objective to succeed, marketing executives felt the portrayal of spokespersons perceived as 'ordinary' by the respective target audience, a particularly authentic and credible ad vehicle, would be most effective. This advertising approach led to the creation of actual self-congruent brand personalities, which can be expected to be particularly appealing to consumers who prefer brands with personalities congruent to their actual self-concept.

However, campaigns that feature infamous personalities tend to be rather intellectual and complex, due to the extra step of introducing the spokesperson to the audience that the advertisement needs to take. It can be reasoned that only when advertising high-involvement brands/products ad viewers are likely to engage with the advertisements long and thoroughly enough to decode the adverts and understand the message. In addition, academic research findings have shown that in high-involvement categories consumers are likely to favor brands with a personality based on actual self-congruence. These findings led to the formulation of the following propositions:

- For high-involvement brands advertising campaigns that feature infamous, 'ordinary' spokespersons will be more effective in increasing brand attachment than typical celebrity endorsements

- For high-involvement brands advertising campaigns that feature infamous, 'ordinary' spokespersons will be more effective in transferring values to a brand's personality than typical celebrity endorsers

- For low-involvement brands advertising campaigns that feature infamous, 'ordinary' spokespersons are likely perceived as too complex, and thus rather ineffective in transferring desired traits to a brand's personality

The contributions to practice and research of the individual studies as well as their limitations and directions for future research have been addressed in the respective subchapters. In the following, last chapter, I summarize the most important contributions of the individual studies to practice and research on a macro-level.

6.2 Contributions to managerial practice

The first major contribution of this thesis to managerial practice is the development of a celebrity endorsement framework that comprises of conceptual celebrity endorsement constructs that provide underlying concepts for advertisers to build endorsement campaigns on. There is a substantial amount of research on the subject of celebrity endorsements, however, findings have as of yet not been consolidated in a framework that would allow practitioners to easily derive which endorsement concept might be most effective in their individual context. The framework developed proposes four different celebrity endorsement concepts which might be the most effective underlying concept for celebrity campaigns depending on advertisers' motives, campaign objectives, and the value proposition of the brand and its products.

The second contribution is the determination of the prevalence of different endorser types in advertising praxis. One of the primary requirements for advertising campaigns is uniqueness and an unparalleled creative idea that differentiates a brand's advertising from that of the competition (Erdogan, 1999). Thus, data on the prevalence of endorsement strategy and the use of different kinds of endorser types in contemporary advertising is of great importance to practitioners in order to gauge to what degree endorsement strategy allows to device ad campaigns that differ from the advertising of competing brands. The findings of my study reveal the use of all six endorser types identified by literature and disclose their occurrence in different industries and product categories. Moreover, it was determined what kinds of celebrity endorsers are featured in campaigns and to what extent national versus international celebrities are used.

The third, and perhaps most meaningful, contribution for managers are the insights into endorsement campaigns that portray infamous personalities, as opposed to typical celebrity endorsers, that this thesis has produced. Particularly in high-involvement categories, it is believed that celebrities are frequently used in ad-

vertising due to the fact that the receptivity of consumers to messages delivered by celebrities is particularly high when a high-social-consequences context is evoked since image congruence will have a greater effect, and when purchasing socially consumed products consumers are more likely affected by ideal congruence (Batra and Homer, 2004; Carroll, 2008; Hong and Zinkhan, 1995; Kamins, 1990). Nevertheless, various brands in high-involvement categories feature infamous personalities in their campaigns in a manner in which typically celebrities are presented.

It was found that the portrayal of such 'ordinary' spokespeople, are assumed to be a more effective devises to communicate a certain set of brand values in a highly authentic and credible way, and that this approach indeed is appreciated by the target audience, as market research results demonstrate. Thus, the portrayal of 'ordinary' spokespeople with an 'extraordinary' story constitutes an effective alternative to the use of typical celebrity endorsers. As consumers are becoming more cynical and critical about the true intentions of endorsers and increasingly seek more authenticity in advertising, such strategy constitutes an effective ad vehicle to communicate authentic and credible ad messages and create brands that appeal to an audience who increasingly wishes to consume brands that allow to express an actual self-concept.

6.3   Contributions to research

Besides its contributions to managerial praxis, this thesis also provides a number of contributions to academic research.

Firstly, as of yet, no conceptual study has attempted to consolidate findings on endorsement strategy and has suggested a framework that would be able to explain a majority of endorsement campaigns. In fact, it appears that much of the literature has sought to suggest *a* theory that would be able to holistically explain endorsements. However, most notably, McCracken (1989) has questioned the explanatory power of the source models, which had initially been discussed as theoretical constructs to explain endorsements, and proposed a model of meaning transfer. Yet, as was illustrated throughout this thesis, contemporary endorsements are based on distinct constructs and thus, it cannot be assumed that one theory would be able to explain a majority of endorsement campaigns. As was argued, it is much more likely that in order to come to grasp with the variety of distinct endorsements in contemporary advertis-

ing an endorsement theory framework is needed. Based on the substantial research that has been published in the past decades, this thesis proposes such a framework, which might serve as a starting point for future research in the domain of celebrity endorsements.

Secondly, most of the literature assumes that celebrity endorsements are a widely used advertising strategy (e.g. Agrawal and Kamakura, 1995; Choi, Lee, and Kim, 2005; Erdogan 1999; Erdogan, Baker, Tagg, 2001; Halonen-Knight and Hurmerinta, 2010; Stafford, Stafford and Day, 2002; Till, Stanley and Priluck 2008; Till and Busler, 1998). It has been reported that celebrities are featured in 20% to 30% of all advertising campaigns (Amos, Holmes, and Strutton, 2008; Carroll, 2008; Choi and Rifon, 2007; Ding, Molchanov, and Stork, 2011; Erdogan, 1999; Erdogan, Baker, Tagg, 2001; Hsu and McDonald, 2002; Mehulkumar, 2005; Stephens and Rice, 1998; Till, 1998; Till, Stanley, and Priluck, 2008; White, 2004; White, Goddard, and Wilbur, 2009). Based on these estimates a substantial amount of research has been devoted to investigating the effectiveness of celebrity endorsements. However, this thesis provides evidence that in fact the portion of advertising that features celebrities is considerably lower than estimates suggest.

As of yet, no study has attempted to investigate the use of the six endorser types that literature has identified and data on the use of celebrity endorsers is fragmented and incomplete. Thus, the findings of this thesis provide academia with reliable and accurate data on the use of different endorser types and allow to assign research efforts in a fashion that more correctly responds with the importance of the phenomenon.

Thirdly, marketing experts have claimed that the excessive use of celebrities in advertising over previous decades has led to a diminished efficacy of the strategy since meanwhile typical celebrity endorsers hardly allow to create attention for an ad, awareness for the brand and differentiation from competing brands; thus, it has been suggested to consider new kinds of celebrity, should a brand wish to pursue a celebrity endorsement campaign (Chahal, 2013; Cresswell, 2008; Daboll, 2011a; Fitch, 2006; Pike, 2012; Pringle and Binet, 2005; Roberts, 2009; Wang and Du, 2013; Weber and Willers, 2009). Therefore, it can be assumed that the use of celebrities in advertising has been decreasing recently and that the nature of celebrity endorsers used is changing. This thesis provides evidence that the use of celebrities in advertising indeed has declined in recent years, and depicts what kinds of celebrity endorsers are used in contemporary campaigns. To the best of my knowledge, no academic study

has yet investigated the nature of used celebrity endorsers, thus, the findings of this research are a substantial contribution to academic literature.

Lastly, very recently it has been suggested that a more authentic and credible approach to advertising and the creation of brand personalities that allow consumers to express an actual self-concept as opposed to aspirational branding that rather appeals to consumers wishing to express an ideal self-concept, is gaining importance (Fleck, Michel, Zeitoun, 2013; Malär, Krohmer et al., 2011). However, research on particularly authentic and credible advertising strategies that facilitate the creation of actual self-congruent brand personalities has been lacking. The findings of this thesis that i) the portrayal of infamous, 'ordinary' spokespeople, provide a means to such advertising and brand personality creation, and that ii) this strategy is appreciated by the target audience, along with iii) the developed propositions under which conditions such strategy might be most effective, constitute a substantial contribution to this new and unexplored research domain.

6.4   Limitations and directions for future research

Due to the limited amount of time and resources available, this research has important limitations which should be regarded as opportunities for future research. Limitations and suggestions for future research have been discussed into detail in the respective chapters. Hence, in the following I will only highlight the most important limitations and suggest how they could be addressed in future research.

As discussed in the respective chapters, the use of celebrities in advertising varies tremendously among regions. In Scandinavian countries such as Sweden celebrities are reported to be used considerably below average, whereas in certain Asian countries such as Korea and Taiwan indeed a majority of advertising campaigns feature famous individuals (Twose, 2013). The prevalence of celebrities in advertising, however, is not coincidental, but seems to be rooted in a market's culture. For example, it has been argued that Scandinavians might be particularly untrusting of celebrities due to their cultural norms based on 'Janteloven', which states that one should never try to be more or different, or consider oneself as more valuable than others (Silvera and Austad, 2004). In Asian countries on the other hand there is a

great degree of aspiration for celebrities since people have not had a chance to get bored of celebrity culture (Roberts, 2009).

Therefore, the determined usage of celebrities and different kinds of celebrities needs to be viewed accordingly: at the end of the day, my findings reflect the realities in German print advertising, and derived implications on other regions, which are supported and underpinned by other research, need to be viewed with caution.

Future research should address this issue and investigate the use of celebrities and different kinds of celebrities in other regions to allow a meaningful comparison and to get a better understanding of the phenomenon in a broader, global context. Since it is not realistic to assume that the prevalence of endorsements could be investigated for all markets, future studies could investigate the occurrence of the phenomenon in one individual country for each of the culture clusters suggested by House et al. (2004). This approach might allow to draw a meaningful conclusion on celebrity usage of the respective regions.

The second major limitation of my work is that, as with any content analysis, it only provides a snapshot of current advertising praxis and furthermore, does not provide an explanation for the occurrence of the phenomenon. Thus, only by means of a comparison with analog studies, using similar methodology, can information on the development and situation of the phenomenon in other markets be yielded, and only by means of arguments put forward in literature can an attempt be made to interpret the findings. Future research could carry out longitudinal studies that would better be able to demonstrate the development of celebrity usage over time, and further research is necessary to more closely examine what accounts for the developments in celebrity usage.

Lastly, my fourth study uses case study methodology, a qualitative research technique. Although literature suggests that few cases, and even a single case, allow generalization and theory development (Eisenhardt and Graebner, 2008; Walsham, 2005), my findings in regard to the portrayal of 'ordinary' spokespeople as an effective ad vehicle, alternative to typical celebrity endorsers, must be considered accordingly. No study has yet attempted to investigate 'how' and 'why' such endorsements are pursued, a strategy that seems to be particularly at odds with previous research findings in case of advertising for high-involvement categories. Thus, my work contributes substantially to advertising literature. It is left to future research, however, to

validate my findings by applying quantitative methodology. A starting point for future studies could be the falsification of the propositions developed.

In sum, I hope and trust that my research will make a vital contribution to marketing praxis and academic research. It is my firm conviction that advertising is in transition. Aspirational branding that intends to make consumers aspire to dress up as skiers who never ski, as pilots who cannot fly, and as soldiers who never see army life – in search for the expression of individualism bound up in a fantasy status (O'Shaughnessy and O'Shaughnessy, 2002), has seen its heyday. As consumers are becoming more critical and cynical, authenticity and credibility will become more and more important in advertising in the future. The use of 'ordinary' spokespeople with an 'extraordinary' story, that consumers can relate to and envy for their courage, virtues and achievements, might be an important advertising device in the years to come. Much more research on this new and unexplored area is needed - but I hope that my work has contributed to make a start.

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8 Appendices

8.1 Wilson advertisement with Roger Federer

8.2 L'Oreal advertisement with Claudia Schiffer

8.3 Erdinger commercial with Franz Beckenbauer

8.4 OMEGA advertisement with George Clooney

8.5 Interview guide marketing executives

1. Was waren die konkreten Ziele der Kampagne/Warum wurde die Kampagne durchgeführt?

2. Warum wurde keine klassische Prominenten- oder Konsumenten-Testimonial-Kampagne durchgeführt?

3. Hatten Nachteile von klassischen Prominenten-Testimonial-Kampagnen Einfluss auf die Entscheidung?

4. Wie ist man auf die Idee dieses Kampagnen-Formates gekommen?

5. Haben sich Erwartungen/Ansprüche von Konsumenten an Werbung verändert? Sind Konsumenten heute kritischer bzw. zynischer als früher gegenüber Werbe-Botschaften und Prominenten-Testimonials?

6. Wie wurde die Effizienz der Kampagne gemessen? Welche Auswirkungen auf Key-Performance-Indikatoren hatte sie?

7. Welche Erfahrungen, Empfehlungen und Learnings können Sie teilen?

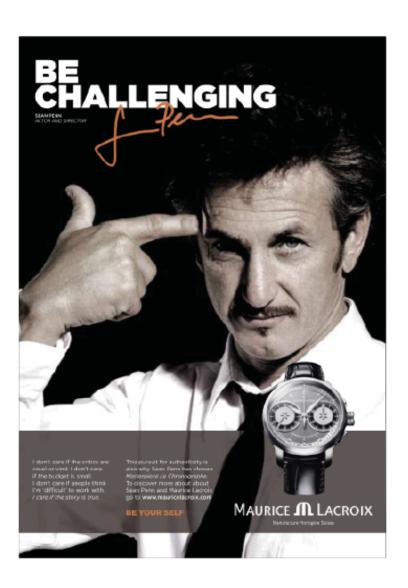8. Warum wurde das Konzept der Kampagne verändert/weiterentwickelt?

8.6 Interview guide advertising experts

1. Please share your thoughts/comments on the following three campaigns.
2. Why do you think did these brands run such campaigns?
3. In your opinion, does/did these campaigns make sense for these brands?
4. What advertising strategy would you have chosen if you were the marketing manager of these brands?
5. Would you consider this campaign format as novel/untypical in general/for the sectors these brands operate in?
6. What is your opinion on these brands' pre/post campaigns? Why do you think the brands changed the format? What would you have done if you were the marketing manager of these brands?
7. In your opinion, have consumers' expectations toward advertising messages and celebrity endorsements changed? Are they more cynical and critical than in the past?
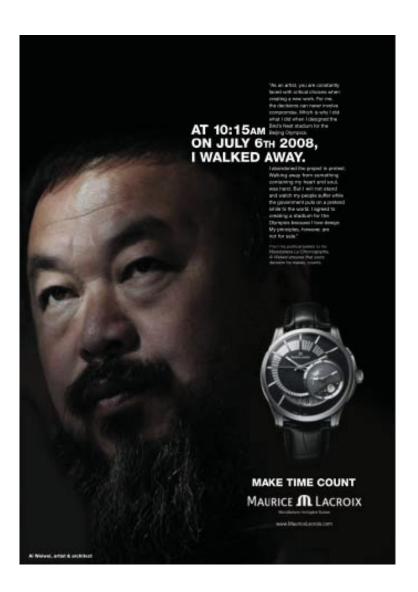
8.7 Conducted interviews

Interviewee	Source	Date/duration
Frank Flügel, former Head Strategic Marketing, Julius Baer	Telephone interview	October 24, 2013 / 30 minutes
Olivier Berger, Head Advertising, Julius Baer	Telephone interview	November 1, 2013 / 30 minutes
Frank Flügel, former Head Strategic Marketing, Julius Baer	Personal interview in Zurich	November 5, 2013 / 90 minutes
Olivier Berger, Head Advertising, Julius Baer	Personal interview in Zurich	November 13, 2013 / 90 minutes
Xavier Robert, International Brand Manager, Maurice Lacroix	Telephone interview	November 24, 2013 / 40 minutes
Xavier Robert, International Brand Manager, Maurice Lacroix	Personal interview in Bienne	December 11, 2013 / 130 minutes
Stéphane Waser, International Marketing Director, Maurice Lacroix	Personal interview in Bienne	December 11, 2013 / 80 minutes
Xavier Robert, International Brand Manager, Maurice Lacroix	Telephone interview	January 11, 2014 / 30 minutes
Rudolf Scheben, Vice President Marketing, Charles Vögele	Telephone interview	February 5, 2014 / 35 minutes
Samuel Schuler, Consultant, PRfact AG	Telephone interview	February 13, 2014 / 30 minutes
Jason Egresits, Head Global Advertising, Zurich Insurance	Personal interview in Zurich	February 25, 2014 / 70 minutes
Rudolf Scheben, Vice President Marketing, Charles Vögele	Telephone interview	March 10, 2014 / 20 minutes
Rudolf Scheben, Vice President Marketing, Charles Vögele	Personal Interview in Pfäffikon	April 9, 2014 / 60 minutes
Marcel Bieri, Manager Media and Market Research, Charles Vögele	Personal Interview in Pfäffikon	April 9, 2014 / 60 minutes

8.8 Example mock-ad for test of typical celebrity endorsement campaign

8.9 Example mock-ad for test of celebrity spokesperson campaign with substance

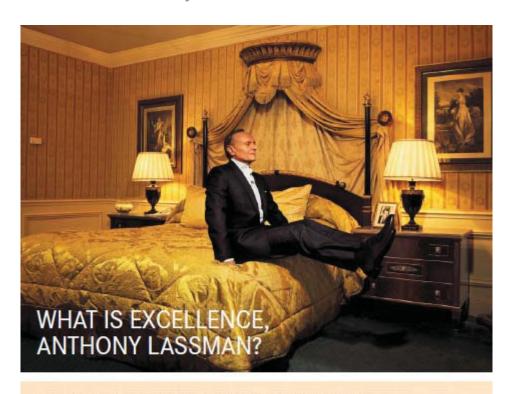## 8.10 Example mock-ad for test of authentic spokesperson approach

8.11 Post-campaign brand perception

F15 Wie nehmen Sie persönlich die Marke Charles Vögele verändert wahr, nachdem Sie diese Werbekampagne gesehen haben?

Die Marke Charles Vögele...   Angaben in %   MiWe

...wirkt mir sympathischer	2	6	5	28	45	14	3.57
...wirkt moderner / aktueller	3	5	6	26	46	14	3.62
...wirkt lebendiger	2	4	4	18	54	18	3.81
...wirkt frecher / pfiffiger	2	5	5	23	47	18	3.68
...wirkt jünger	2	4	8	22	51	13	3.63
...wirkt innovativer	4	5	6	32	40	13	3.52
...vermittelt Modekompetenz	3	6	8	35	40	8	3.36
...hat Mode welche mir gefällt	3	7	9	27	43	11	3.44
...hat eine hohe Beratungskompetenz	9	8	16	43	21	3	2.96

Legende:
- kA
- Stimme nicht zu (1)
- Stimmer weniger zu (2)
- Weder noch, neutral (3)
- Stimme zu (4)
- Stimmer voll und ganz zu (5)

8.12 Visual Anthony Lassman

8.13 Visual Rachel Barrie

IT'S NOT THE BASIC INGREDIENTS THAT MAKE THE DIFFERENCE. IT'S THE WAY YOU BRING THEM TOGETHER.

Rachel Barrie, Scotch whisky master blender, Braxburn, Scotland

Curriculum Vitae Christian Schimmelpfennig

nationality: German
year of birth: 1983

Experience

since 06|2014	**Director Executive Education** **University of Liechtenstein, Vaduz, Liechtenstein**
03|2011 – 04|2014	**Program Manager Omnium Global Executive MBA** **University of St. Gallen, St. Gallen, Switzerland**
04|2009 – 02|2011	**Marketing and Recruiting Officer (20%)** **University of Southern Denmark, Sønderborg, Denmark**
09|2007 – 08|2008	**Junior Advisor** **Rödl & Partner GbR, Ansbach, Germany**
01|2004 – 04|2007	**Support web design and communications (30%)** **DATEV eG, Nürnberg, Germany**
12|2001 – 08|2002	**Project Manager** **EPIQ group, Röthenbach a. d. Peg., Germany**
09|1999 – 12|2001	**Management Trainee** **FACKELMANN GmbH, Hersbruck, Germany**

Education

03|2011 – 10|2014	**Universität St. Gallen, Switzerland** Doctor of Philosophy (Ph.D.)
09|2008 - 01|2011	**Syddansk Universitet, Denmark** Master of Science (M.Sc.)
05|2007 - 08|2007	**Clubclass Language School, Malta** English studies at an advanced level.
10|2003 - 03|2007	**Georg-Simon-Ohm Hochschule Nuremberg, Germany** Diplom Betriebswirt [FH]
09|2002 - 07|2003	**Berufsoberschule Fürth, Germany** Highschool diploma