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ABSTRACT

Hoy en día las compañías, como una estrategia más de marketing y comunicación, eligen y utilizan a los *celebrities* para que den apoyo en sus productos y se convierta en más ventas.

Esta estrategia ha ido creciendo y popularizándose como nunca. Los *celebrities* más utilizados son mayoritariamente deportistas, modelos y actores.

La propuesta de esta tesis es contribuir a aumentar el conocimiento científico de los *celebrity endorsement* en España y obtener un mayor entendimiento cuando las empresas eligen a un *celebrity*. Destacaremos la importancia capital de la gestión de los *celebrities* en promocionar productos, asociando los atributos y la personalidad del *celebrity* a las marcas y demostrando que esta estrategia es una manera eficaz de acercarse al consumidor y acercar los productos a los consumidores.

Para llevar a cabo esta investigación hemos partido de un objetivo principal que nos ha derivado a tres subobjetivos y a una hipótesis.

Para poder dar correctas respuestas a los objetivos, hemos llevado a cabo un trabajo de investigación compuesto por cuatro fases. La primera hemos realizado encuestas a consumidores para dar respuesta al primer subobjetivo que es el impacto que perciben los consumidores entre los mensajes de las marcas y la aparición de los *celebrities*. La segunda fase formada por entrevistas a profesionales del sector empresarial y a especialistas del sector académico nos darán respuesta a nuestro segundo subobjetivo que es chequear si la figura del *celebrity* ha ganado relevancia en las estrategias de marketing y comunicación de las empresas que ha provocado una transformación en las técnicas de marketing. La tercera fase compuesta por entrevistas realizadas a *celebrities* y *managers de celebrities* queremos verificar si en los últimos años la figura del *celebrity* ha evolucionado y se ha alineado con los atributos corporativos y ha servido para acercar el producto al consumidor, aumentar las ventas y dar una buena imagen de la marca. Para finalizar, en una cuarta fase, hemos analizado

contratos de *celebrities* para ver su grado de involucración e influencia con las marcas. Las principales conclusiones derivadas de esta investigación es que los *celebrities* son una herramienta básica y fundamental en las estrategias de marketing y comunicación de hoy en día. Su papel es fundamental para dar a conocer los productos, para acercar los productos a los consumidores, para aumentar las ventas, para conseguir mayor difusión en las campañas publicitarias, para dar mayor notoriedad a la marca, etc. Pero también hay un alto riesgo en hacer una buena elección de un *celebrity*, tanto puede dar un salto cualitativo en positivo para una marca como todo lo contrario, un escándalo negativo de un *celebrity* puede llegar a ocasionar múltiples daños a una empresa.

De ahí que detectamos que es esencial y prioritario hacer una buena elección de un *celebrity* para asegurar el éxito de una campaña publicitaria con un *celebrity*.

Después de toda la investigación damos un paso más y proponemos un protocolo de actuación para las empresas tengan una herramienta para verificar si la elección propuesta de un *celebrity* para su empresa es acertada o no. Actualmente la elección de un *celebrity* está basada más en sentimientos, percepciones e intuiciones que en un modelo de método sistemático, de ahí nuestra aportación a una propuesta de protocolo de actuación.

Queremos poner en práctica, en el mundo empresarial, nuestra propuesta de protocolo de actuación. Creemos que es un documento muy esperado puesto que se invierten en *celebrities* cantidades muy elevadas de dinero que derivan de los presupuestos de marketing y comunicación de las empresas sin una certeza al éxito de la campaña publicitaria. E incluso en un futuro nos planteamos seguir desarrollando este protocolo en una segunda fase consistente en aportar a las empresas un modelo de cálculo específico para abordar el retorno de la inversión de un *celebrity*.

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**PARTE PRIMERA:
INTRODUCCIÓN**

1. INTRODUCCIÓN

1.1. PRESENTACIÓN DEL TRABAJO DE INVESTIGACIÓN

Todos los días los consumidores están expuestos a miles de audios y visuales en revistas, periódicos, carteleras, sitios web, radio, televisión, etc. Cada marca informa de los atributos sorprendentes y diferentes del producto anunciado. El reto del vendedor es encontrar un gancho que lleve a cabo la atención del sujeto. El uso de los *celebrity endorsement* es una estrategia de marketing muy utilizada para ayudar a lograr estos objetivos.

En esta era moderna, la gente tiende a ignorar parte de los anuncios mientras hojea las revistas, los periódicos o mira la televisión. Pero es entonces, cuando el glamour de un *celebrity* rara vez pasa desapercibido. Por lo tanto, el apoyo de famosos en la publicidad y su impacto en la marca general es de gran importancia. En este proceso, las empresas contratan a *celebrities* de un campo en particular para ofrecer en sus campañas de publicidad. Las funciones de promoción e imágenes del producto se hacen coincidir con la imagen del *celebrity*, que tiende a persuadir a un consumidor para acercar su elección de una variedad de marcas.

Aunque esto suena bastante simple, no lo es y lo demostraremos a lo largo del trabajo de investigación. El diseño de este tipo de campañas y el éxito posterior en la consecución del resultado deseado, requiere un conocimiento profundo del producto, unos objetivos muy claros de la marca, la elección acertada de un *celebrity*, una asociación del *celebrity* con la marca y una estrategia para medir la eficacia.

Las empresas invierten grandes sumas de dinero para alinearse ellos mismos y sus marcas con los *celebrities*. Tales *celebrities* son percibidos con cualidades atractivas y agradables y las empresas planean que estas cualidades sean transferidas a los productos a través de acciones de marketing y comunicación.

Así pues, los *celebrities* desarrollan un papel muy importante en las campañas publicitarias, pero aquí no acaba su rol. Sino al ser un *celebrity*, es una persona popular que no sólo es reconocida a nivel profesional sino también a nivel popular. Su actitud siempre ha de ser positiva puesto que es una imagen pública que en todo momento cualquier acción suya afectará a su imagen y a la de la marca por la que está contratada.

Por este motivo, me parece imprescindible que las marcas, con la importancia de acertar en la elección de un *celebrity* pues está en juego el éxito de una campaña de publicidad y sus consecuentes ventas, tengan una propuesta de protocolo de actuación que les ayude a tomar la decisión de si contratar o no a un *celebrity*. Pero esta propuesta de protocolo no existe, de ahí nuestra inquietud en crearla, en desarrollarla y en aportar en el mercado a todos los profesionales este documento que les ayude a llevar a cabo con éxito la elección de un *celebrity*. Queremos contribuir en el mundo empresarial con un documento fiable que ayude a todo empresario a tomar buenas decisiones y a la vez asegurar el éxito de sus campañas publicitarias.

Tenemos una amplia experiencia en el mundo de la comunicación y del marketing¹ y desde nuestros inicios laborales hemos estado involucrados con *celebrities* (actores, modelos y deportistas) que han ido trabajando con diferentes marcas y con diferentes objetivos. Así pues, siempre hemos sido víctimas de no tener un protocolo que nos ayude a decidir si un *celebrity* es acertado para una marca con un grado de fiabilidad alto.

Así pues, vamos a desarrollar todo este trabajo de investigación con un objetivo: presentar una propuesta de protocolo de actuación. Creemos que nuestra amplia experiencia con los *celebrities*, juntamente con una amplia revisión literaria y un desenvolvimiento correcto en el campo de investigación, daremos con este documento que tenemos certeza que será muy demandado por los profesionales.

¹ Mi experiencia empresarial que acabamos de comentar se base desde julio de 1997 cuando trabajaba de ejecutiva de cuentas en ISM Sports and Marketing, seguido a partir de febrero de 1999 en RPM Exclusivas que era directora de cuentas (del mundo del deporte y la automoción) y seguido de mi entrada en Puma Iberia en marzo de 2010 hasta diciembre de 2014 donde acabé siendo *captain of marketing* lo cual era responsable de todo el área de *sports marketing* y de mi dependían todos los *celebrities* que la compañía tenía.

En las secciones sucesivas de este capítulo introductorio profundizaremos en los objetivos y las hipótesis de partida, en la estructura y en las partes que hemos dividido esta investigación y en los métodos y técnicas de investigación científica que han orientado nuestra investigación.

Una particularidad muy importante en la redacción de esta tesis doctoral es la combinación de los apartados redactados en castellano y en inglés, estando ubicada la redacción inglesa en el capítulo dos. Nuestras razones par optar por este modelo de redacción híbrido se debe al gran interés que ha suscitado nuestra investigación entre numerosos profesionales del ámbito empresarial y académico (tanto a nivel nacional como internacional). Hemos hecho el esfuerzo de preparar toda esta parte en inglés para que posteriormente podamos compartir toda esta información con dichos profesionales que ya nos la han demandado con anterioridad y a la vez aumentar la difusión de este proyecto. Desarrollar el marco de la literatura científica y profesional sobre *celebrities* y gestión de las marcas, ha sido un recurso práctico para compartir la revisión de nuestros contenidos con académicos y profesionales de prestigio de Estados Unidos y Europa.

1.2. OBJETIVOS E HIPÓTESIS

Según un buen número de manuales de investigación en ciencias sociales, los trabajos de investigación parten de una pregunta inicial, una sospecha sobre el objeto de estudio, que debe ser concretada primero en forma de pregunta inicial y luego en forma de hipótesis. El proceso de confirmación de esta última partiría de un marco teórico que permitiría la construcción de una metodología con la que obtener los datos necesarios a tal efecto. Este proceso se basa en la metodología de las ciencias empíricas que suele ser utilizada como garantía de rigor científico en las ciencias sociales, tanto que se ha convertido en un protocolo del que es arriesgado apartarse. No obstante, la fórmula que proponen no es aplicable a todos los trabajos en ciencias sociales sin un cierto grado de flexibilidad.

Roberto Von Sprecher afirmaba que el acento en los estudios de carácter cualitativo no estaba en las generalizaciones sino en la interpretación y, en consecuencia: “el diseño de investigación es programáticamente abierto y se trabaja sin hipótesis formales, en todo caso se utilizan hipótesis de trabajo como orientación”. En la presente tesis partimos un una reflexión inicial que nos conduce a un objetivo principal y a tres subobjetivos.

Partimos de un objetivo de investigación que está muy determinados por nuestra experiencia profesional en el mundo del *celebrity endorsement*. El hecho de descubrir la práctica de contratar a un *celebrity* en el mundo de la empresa en España parte de importantes carencias a nivel técnico por el amplio desconocimiento de los avances que se han hecho des de la literatura académica y la práctica profesional en un país con tanta tradición en la gestión de *celebrities* como son los Estados Unidos.

Esta especie de distancia entre las necesidades de las empresas y la práctica del día a día nos ha hecho pensar que tendría un cierto valor el acotar toda la reflexión sobre los beneficios, valores, características, etc. de los *celebrities* en el mundo del marketing y la comunicación en España. A simple vista podríamos decir que un objetivo general que nos proponemos en esta investigación es contribuir a aumentar el conocimiento científico de los *celebrity endorsement*. A continuación presentaremos y describiremos el objetivo principal que se responde en el marco literario y los tres subobjetivos que derivan del objetivo principal que se responderán definitivamente en el campo de investigación.

El objetivo principal es: destacar la importancia capital de la gestión de los *celebrities* en promocionar productos, asociando los atributos y la personalidad del *celebrity* a las marcas, porque en el marketing actual esta estrategia es una de las maneras más eficaces de relacionarse con los consumidores.

De este objetivo principal derivan tres subobjetivos:

- Subobjetivo primero: Determinar el impacto que perciben los consumidores entre los *celebrities* y los mensajes de las marcas.

El resultado lo obtendremos a través de la revisión literaria y de una encuesta realizada a consumidores. Profundizaremos en la percepción de los usuarios.

- Subobjetivo segundo: Verificar si la figura del *celebrity endorsement* ha ganado relevancia en las estrategias de las marcas y ha provocado una transformación profunda en las técnicas de Marketing.

Lo realizaremos a través de la revisión literaria y de los resultados de dos encuestas realizadas (una a los profesionales de empresa que gestionan *celebrity endorsement* y otra a los profesionales académicos especializados en *celebrity endorsement*). Nos centraremos en el rol de las personas involucradas en el área de marketing .

- Subobjetivo tercero: En los últimos años la figura del *celebrity endorsement* ha evolucionado y se ha alineado con los atributos corporativos. ¿Es una buena estrategia utilizar *celebrity endorsement* para aumentar las ventas y dar una buena imagen de marca?.

La aproximación a este objetivo se realizará a través de la revisión literaria y de dos encuestas (la primera a *celebrities* y la segunda a *managers* de *celebrities*). Entraremos en detalle de la alineación de valores que se plantean en el Management Empresarial.

Teniendo en cuenta lo comentado al comienzo de este apartado, y en base a la información obtenida en la fase exploratoria, hemos optado por una hipótesis de carácter abierto y orientativo:

- La figura del *celebrity* tiene un papel muy importante en las estrategias de marketing y comunciación de las empresas. Su presencia en los medios de comunicación relacionándose con un producto o marca, acerca el producto a los consumidores y

facilita que aumente el consumo del mismo. La notoriedad del producto o marca aumentagracias a la mayor difusión que se consigue con el *celebrity*.

Como hecho diferenciador a muchos otros trabajos de investigación, y debido a la inminente necesidad que hemos ido detectando por parte de las empresas, proponemos una propuesta de protocolo de actuación para gestionar de manera más eficaz la contratación de *celebrities*. Elaboraremos una propuesta de protocolo que oriente y ayude en la gestión empresarial para definir si vale la pena contratar a un *celebrity* o desestimar la propuesta.

Una vez descritos los principales objetivos e hipótesis de este trabajo y proponer un protocolo de actuación, dedicaremos la siguiente sección a presentar su estructura.

1.3. ESTRUCTURA Y PARTES DEL TRABAJO DE INVESTIGACIÓN

La estructura de este trabajo se divide en ocho partes, que describiremos brevemente a continuación.

La primera parte titulada “Objetivos, hipótesis y metodología” responde a lo que propiamente son los objetivos que acabamos de plantear con sus correspondientes hipótesis y la metodología y fuentes que nos han sido necesarios para desarrollar dicho trabajo.

La segunda parte abarca el marco teórico que contiene de nuestro tema principal, (los *celebrities*) los antecedentes, los actuales usos de un *celebrity endorsement*, las estrategias actuales, los riesgos y los éxitos de utilizar *celebrity endorsement*, la vinculación de los *celebrity endorsement* con las Marcas y con el Consumidor. Un total de 6 puntos nos llevarán a revisar la literatura y a proceder en una inmersión en el conocimiento existente y disponible que está vinculado con nuestra tesis y a plantear nuestro siguiente capítulo de investigación.

La tercera parte de este trabajo muestra el trabajo de campo que hemos llevado a cabo. La estructura de esta parte se divide en 4 fases (véase tabla X). La primera fase presenta los resultados de la primera fase de investigación que está basada en una encuesta exploratoria a consumidores. La segunda fase analiza los resultados de la segunda fase de investigación que está centrada en dos encuestas descriptivas: la primera a empresarios relacionados con los *celebrity endorsement* y la segunda a profesionales académicos también relacionados con *celebrity endorsement*. La tercera fase presenta los resultados de la tercera fase de investigación que está basada en dos encuestas descriptivas: la primera a *celebrities* y la segunda a *managers* de *celebrities*. La cuarta fase analizamos los contratos de *celebrities* para profundizar en las obligaciones de ambas partes: empresa y *celebrity*.

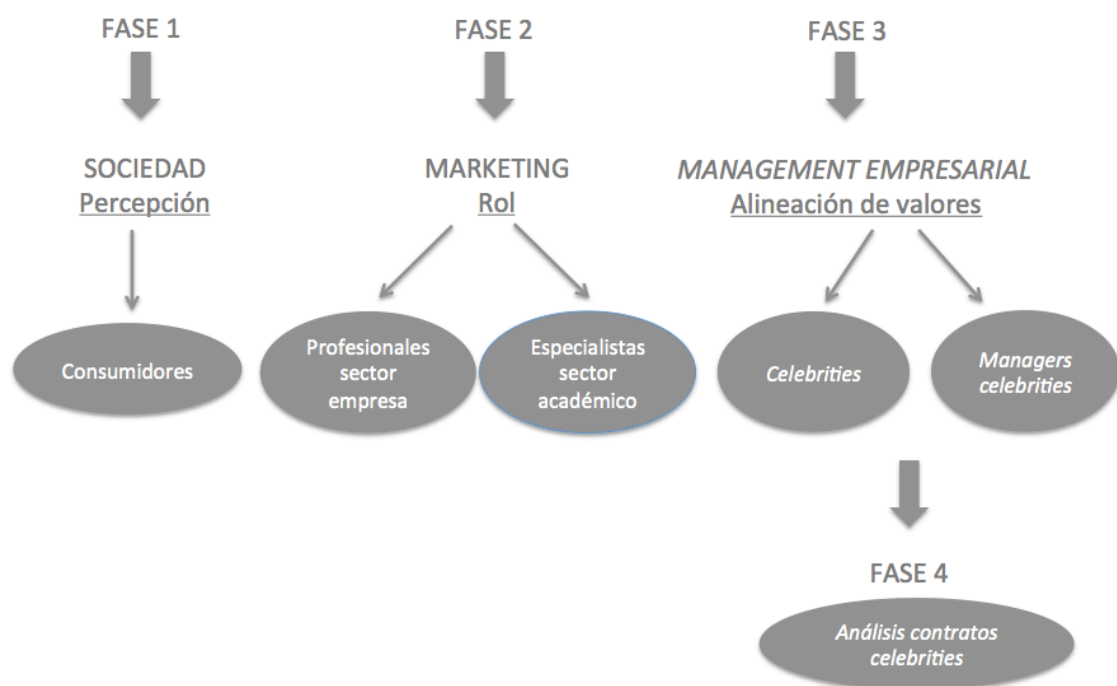


Figura 1: Fases del trabajo de campo. Elaboración propia.

La cuarta parte del trabajo, corresponden a las conclusiones de toda la investigación.

Y una vez concluido el marco teórico y expuesto el campo de investigación, aportamos un nuevo capítulo titulado “Una propuesta de protocolo de actuación”, que es donde planteamos nuestra propuesta de protocolo de actuación para *celebrities*.

Las tres últimas partes de este trabajo de investigación corresponden al listado de las referencias bibliográficas utilizadas, el listado de figuras y tablas y los anexos incluidos, respectivamente.

1.4. METODOLOGIA Y FUENTES

Hay un creciente interés en el uso de técnicas cualitativas en las diferentes áreas de la Economía de la empresa (Weber, 2004). Esto se manifiesta en la creciente complejidad de los métodos de investigación multivariantes, las restricciones existentes en lo que respecta a las distribuciones de datos inherente al uso de estos métodos (por ejemplo, normalidad multivariante), los enormes tamaños muestrales que estos métodos exigen, y las grandes dificultades que se presentan a la hora de comprender e interpretar los resultados de los estudios en los que se utilizan estos métodos cuantitativos (Cepeda Carrion, 2006).

Hemos visto algunos ejemplos de esta complejidad cuantitativa en las investigaciones revisadas en el marco teórico sobre *celebrity endorsement* donde los modelos contemplan cada vez más variables y a la vez ponen de manifiesto la dificultad de aislar algunas de ellas dada la complejidad de su interrelación.

Actualmente existe un amplio reconocimiento de la investigación cualitativa como enfoque válido y valioso (Creswell, 2007); (Eisenhardt, 1989); (Morgan & Smirchich, 1980); (Weber, 2004). La investigación cualitativa es aplicable a una gran variedad de paradigmas de investigación (positivista, enfoque interpretativo y crítico), dentro de los cuales hay muchos métodos de investigación, como los estudios de casos, los estudios de campo, la etnografía y la investigación de la acción. Denzin y Lincoln (2000) definen la investigación cualitativa como: *“Qualitative Research is a situated activity that locales the observer in the world visible. These practices transform the world into a series or representations, including fieldnotes, interviews, conversations, photographs and memos to the selfs. At this level, qualitative research involves and interpretive,*

naturalistic approach to the world” (Denzin & Lincoln, 2000, pág. 3). En nuestro caso, la actitud metodológica de esta investigación coincide con esta intención: “*To generate a professional body of empirical knowledge*” (Strauss & Corbin, 1994, pág. Preface VIII).

Para Creswell (2007:35) el método que se debe utilizar en una investigación depende del posicionamiento individual del investigador, es decir, de su propia visión del mundo, sus paradigmas o sus creencias en relación al tema a investigar: y le condicionan cinco aspectos filosóficos –la ontología (la naturaleza de la realidad), la epistemología (cómo el investigador conoce lo que sabe), la axiología (el papel de los valores en la investigación), la retórica (el lenguaje de la investigación) y las suposiciones metodológicas–.

Para esta investigación, se decidió realizar una metodología completa a través de estudios cualitativos y estudios cuantitativos, donde dimos más importancia a la parte cualitativa con las entrevistas en profundidad que la parte cuantitativa a través de las encuestas. Cronológicamente, la recopilación del material se inicia con las encuestas a los consumidores, que nos permite reunir los datos necesarios para orientar las entrevistas en profundidad posteriores a los técnicos profesionales empresariales, a los especialistas profesionales académicos, a los *celebrities* y a los *managers* de los *celebrities*.

Veamos a continuación cómo hemos seleccionado la muestra.

1.4.1. La muestra

A continuación, vemos cuáles han sido las características de la muestra y la selección de la misma. En este apartado haremos un apunte de estos temas, y posteriormente en los capítulos donde profundizamos en el análisis de los datos de la muestra, añadiremos más detalles para ampliar información sobre cada muestra en concreto.

1.4.1.1. Características de la muestra

En los métodos cuantitativos, el muestreo suele seleccionar una parte de la población representativa de la población global que uno desea estudiar. Las decisiones sobre el diseño muestral se toman antes del trabajo de campo a partir de procesos estadísticos basados en características del universo estudiado y que ayudan a minimizar los riesgos de una baja representatividad y que controlan la varianza. En las investigaciones cualitativas, al investigador no le preocupa tanto la representatividad de la muestra, como los conceptos y las experiencias e incidentes que los ponen de manifiesto (Patton, 2002), por lo que la muestra a menudo se construye desde la evolución del trabajo de campo (Glaser, 1978; Strauss y Corbin, 2002; Charmaz, 2006). El muestreo probabilístico pocas veces es adecuado por tanto en investigación cualitativa (Marshall, 1996), en la que los procedimientos de muestreo son menos rígidos (Coyne, 1997; Byrne, 2001). El objetivo del muestreo cualitativo es identificar unidades de información ricas en datos para analizarlas en profundidad a partir de muestras pequeñas (Miles y Huberman, 1994; Patton, 2002; Ritchie et al., 2003). Se utilizan para ello muestras intencionales de distintos tipos (Miles y Huberman, 1994; Patton, 2002) y según Patton (2002:44) “no existen normas para el tamaño muestral en investigaciones cualitativas”.

En este proyecto de investigación, hemos optado por el marco metodológico del análisis temático:

“Theoretical sampling is the process of letting the research guide the data collection” (Corbin y Strauss, 2008:156-157)

donde no hay condicionantes estrictos en cuanto al tipo de muestreo y permite utilizar una muestra de conveniencia (Bryman, 2012), más adecuada a los objetivos planteados.

1.4.1.2. Selección de la muestra

El análisis temático no exige una muestra probabilística ni tampoco un muestreo teórico, lo que guía la selección de la muestra son los objetivos definidos y el perfil de los colectivos que se quieren escuchar. Al describir las muestras no probabilísticas, Bryman (2012:201) menciona tres tipos –*the convenience sample, the snowball sample*

y *the quota sample*—. La primera, la muestra de conveniencia, es la que está al alcance del investigador en virtud de su accesibilidad. Este tipo de muestra, al no ser representativa de un universo determinado, no permite la generalización de los resultados, aunque sí permite generar plataformas de *insights* para el desarrollo de investigaciones posteriores y permite establecer conexiones con teoría previa existente. La muestra de conveniencia es muy frecuente en los estudios sobre organizaciones, siendo de hecho mucho más utilizada que el muestreo probabilístico (Bryman, 2014:202). En cuanto a la segunda opción, el muestreo en cascada o *snowball sample*, es una variante de la muestra de conveniencia, en la que el investigador contacta con un primer grupo de personas o de organizaciones, que a su vez le facilitan el contacto con otras. La tercera variante, el muestreo por cuotas es generalmente utilizado en investigación de tipo comercial –investigación de mercados o encuestas políticas de opinión pública—. El objetivo de la muestra es entonces reflejar la misma proporción de categorías que detiene el universo en cuestiones de género, etnia, grupos de edad, grupos socio- económicos u otras variables.

Para este proyecto de investigación y en la línea de los posibles muestreos que propone Boyartzis (1998), el nuestro se correspondería a un muestreo de conveniencia y a lo que él denomina “*An organizational setting*” (Boyartzis, 1998:56), que incluye como unidad de análisis a las empresas, o asociaciones profesionales o departamentos concretos de marketing. También hemos recurrido al muestreo en bola de nieve (Bryman, 2012), en la medida que algunas de las empresas y *stakeholders* entrevistados nos han facilitado el contacto con otros.

El muestreo inicial se realizó mayoritariamente con personas y empresas involucradas en el mundo del deporte, la moda y el espectáculo. Nos propusimos incluir la mayor diversidad posible de perfiles y tamaños de empresas, así como distintas ubicaciones geográficas para intentar tener una visión lo más amplia posible del fenómeno bajo estudio. Para contrastar la visión desde el mundo de la empresa incluimos también en la muestra los profesionales del sector académico especializados en el mundo de la comunicación y el marketing y que trabajan constantemente con temas relacionados con las *celebrities*. La muestra de la investigación cuantitativa se compone de consumidores y la muestra de la investigación cualitativa se compone de empresarios,

académicos, *managers* y *celebrities*.

No olvidemos que el objetivo detrás de la selección de la muestra ha sido poder contestar a los objetivos y pregunta de investigación, esencialmente a aquellas personas que en su día a día tratan con el tema de las *celebrities*.

1.4.2. La encuesta

La encuesta es un método de investigación de carácter cualitativo que facilita la recopilación de información sobre un grupo de personas que interesa al investigador por diferentes motivos (Berger, 2000:187) y que describe su actitud o comportamiento concreto de manera sencilla y actual (Harvatopoulos, Livan y Sarnin, 1993:63). Autores como Quivy y Campenhoudt (2001:181-182) añaden que esta técnica permite relacionar variables y obtener información que puede servir como punto de partida para delimitar la cuestión que se investiga. En este caso, el objetivo de la encuesta era conocer el impacto que perciben los consumidores entre los *celebrities* y los mensajes de las marcas.

Para esta investigación se diseñó un cuestionario de 13 preguntas , breves y fáciles de contestar, ya que los encuestados no conocían el objetivo de las preguntas. La muestra se realizó a 100 personas en total residentes en España de ambos sexos y edades que oscilan de 18 años a 65 años de edad representativo a nivel nacional por sexo, edad y área geográfica. La muestra ésta tenía una representatividad prácticamente del 50 % de hombres y mujeres para respetar la heterogeneidad de la muestra, con un margen de error más o menos cinco, para un nivel de confianza del 95%. Unamuestra de 100 personas con un nivel de respuesta de 100%. . La mayoría de las preguntas incluidas ofrece al encuestado la posibilidad de marcar más de una opción de respuesta. Se trata de un modelo fácil de contestar y codificar y que minimiza las posibles ambigüedades.

La mayor parte de los cuestionarios se fueron recibiendo una semana después de ser enviados. El resto fueron llegando de forma progresiva hasta incluso un mes después de que se lanzara la encuesta.

1.4.3. La entrevista en profundidad

Se considera que la entrevista es un método de recogida de información en el sentido más rico del término, ya que permite analizar un fenómeno de manera precisa en buscar como interpretan los actores sus acciones y experiencias, analizar un asunto concreto desde puntos de vista diferentes, reconstruir el pasado de un acto o fijar las funciones de una organización².

Berger (2000:111-112) propone cuatro modelos: informal, sin estructura, semiestructurada y estructurada. La investigación nuestra opta por la cuarta opción, la entrevista estructurada ya que el hilo argumental de las preguntas es cerrado.

Para el trabajo de campo, se definieron 4 grupos de entrevistas. El primer grupo con los profesionales del sector de la empresa (ver tabla uno) en el que nos centramos en tratar el rol de los *celebrities* dentro del área del Marketing. La lista de profesionales entrevistados se confeccionó siguiendo las directrices de que fueran profesionales que tuvieran contrato con *celebrities*. Todos estos profesionales son, la mayoría, directivos de la área de marketing y comunicación en el sector del deporte y la moda, que tienen un trato con *celebrities* de forma habitual.

ENTREVISTADO	EMPRESA	CARGO
Carla Palou	IWC	Directora de Marketing
Isabel Barangé	DKV Seguros	Directora de marca, publicidad y patrocinio
Isabel Segura	Nike	Sports Marketing
Marc Soler	Olympia	General Manager

² Quivy y Campenhoudt (2001: 184-185)

Marta Coll	Salomon	Directora de Marketing
David Martínez Pato	Repsol	Press and PR Manager
Pau Yla	Sunto	Sports Marketing
Quim Tomás	The North Face	Country Manager Iberia
Sara Tegido ³	Puma	Marketing Director
Javier Garriga	Sportiva	General Manager

Tabla 1. Listado entrevistas a profesionales del sector empresa. Fuente propia.

El segundo grupo de entrevistados corresponde a los especialistas del sector académico (ver tabla dos), y relacionados con el mundo del marketing. Hemos seleccionado a estos especialistas puesto que tienen una visión muy teórica y práctica de lo que deberían ser los celebrities para una empresa. Como comentaremos con más detalle en capítulos posteriores, todos los especialistas son de universidades extranjeras de EEUU donde el tema de los *celebrities* está más desarrollado y su visión es más enriquecedora que los especialistas a los que teníamos acceso en España.

ENTREVISTADO	UNIVERSIDAD	CARGO
Hal Dean Dwane	East Carolina University	Assitant Professor Department of Marketing
Lynn Kahle	University of Oregon	Professor of Marketing
Barbara A. Lafferty	University of South Florida	Assistnt Professor Department of Marketing
Dr. Sidney J. Levy	University of Arizona	Distinguished Professor of Marketing
Lynn Langmeyer	Northern Kentucky University	Professor Kentucky University
Michael R. Solomon	Auburn University	Human Sciences Professor of Consumer Behavior
Nacy Artz	University of Southern Maine	Associate Professor of Business Administration

³ Sara Tegido dejó de trabajar en Puma en agosto de 2013

Ron Goldsmith	Florida State University	Doctoral Advisor
Stephem Newell	Western Michigan University	Associate Professor

Tabla 2: Listado entrevistas a especialistas del sector académico. Fuente propia.

El tercer grupo de entrevistados corresponde a los *celebrities* (ver tabla tres) que trabajan para empresas y del que detallaremos su profesión para que veamos la relación que tiene con las marcas por las que trabaja. Aquí profundizaremos con la alineación de valores del *celebrity* y las empresas.

Hemos seleccionado a importantes *celebrities* en el ámbito español que trabajan dentro del mundo del deporte y de la moda/espectáculo que intuíamos que nos podían aportar profundas opiniones del mundo de los *celebrities* en el ámbito empresarial y a los que gracias a estar involucrados en este mundo, hemos tenido un fácil acceso.

ENTREVISTADO	PROFESIÓN
Jose Corbacho	Artista
Marc Gené	Piloto
Andrea Fuentes	Exdeportista
Pedro Martínez de la Rosa	Piloto
Josef Afram	Day Trader
Alex Márquez	Piloto
Alex Rins	Piloto
Pol Espargaró	Piloto
Cesc Fábregas	Futbolista
Marc Márquez	Piloto
Gemma Mengual	Empresaria
Nani Roma	Piloto
Martina Klein	Modelo, presentadora y escritora

Tabla 3: Entrevista a *celebrities*. Fuente propia.

El último grupo de entrevistados nos dirigimos a los *managers* de los *celebrities*, y seguimos centrados en la alineación de valores entre las empresas y los *celebrities* dentro del área del Management Empresarial (ver tabla cuatro).

Hemos seleccionado a estos profesionales pues su día a día es velar por los intereses de sus *celebrities* y luchar con las empresas para conseguir las mejores condiciones de sus clientes y a la vez velar para que los *celebrities* cumplan con los requisitos que se establecen en los contratos.

Como observaremos, algunos de ellos son *managers* de *celebrities* que hemos entrevistado, para así tener visiones diferentes de un mismo tema tratado por un *manager* concreto y un *celebrity* cliente de dicho *manager*. Y por otro lado, también hemos entrevistado a *managers* cuyos *celebrities* no hemos entrevistado que nos darán su visión más pura empresarial sin involucrar a sus *celebrities*.

ENTREVISTADO	MANAGER DE:
Javi Brusés	David Silva y Santiago Cazorla
Anna Pagés	Marc Marquez y Alex Márquez
Anna Nogué	Alex Crivillé
Albert Valera	Jorge Lorenzo y Aleix Espargaró
Dani Homedes	Fernando Verdasco, Los hermanos Brian, Pablo Andújar, Marcel Granollers, Dani Juncadella y temas de imagen de Jorge Lorenzo
Marta Salvador	Álvaro Bultó, Helen Lindes, Jose Maria Iñigo, Cecilia Gómez, Paqui Salinas
Jordi Lorenzo	Kilian Jornet, Nuria Picas y Mireia Miró

Tabla 4: Listado entrevistas a *managers de celebrities*. Fuente propia.

En el capítulo tres del campo de investigación, detallaremos cuando fueron programadas las entrevistas para que fueran lo más cómodas para todos los entrevistados y así conseguir la máxima disponibilidad y complicidad por su parte. En la actualidad seguimos en contacto con los entrevistados para reseñar los cambios que se pudieran producir en el entorno laboral y perfil profesional.

1.4.4. Fuentes documentales

Para la elaboración del marco teórico de este estudio, básicamente se ha trabajado, con materiales publicados en Estados Unidos. Como ya se ha dicho, la literatura publicada sobre el tema en este país es muy amplia y con características muy concretas. Mientras las fuentes bibliográficas nos han aportado más material descriptivo, el resto de fuentes utilizadas nos han aportado diversas líneas de análisis:

- Fuentes bibliográficas: la mayoría de libros publicados en los Estados Unidos sobre *celebrity endorsement*, tienen una función didáctica para un público general. La estructura suele estar planteada en formato evolutivo. También hemos trabajado con bibliografía dedicada a la imagen corporativa, la publicidad, el comportamiento del consumidor y la reputación.
- Fuentes hemerográficas: se ha podido consultar un gran número de publicaciones con artículos sobre el efecto del *celebrity*, sobretodo en revistas de publicidad y marketing. La consulta se ha hecho, en la mayoría de las ocasiones, a través de las versiones digitales de las publicaciones.
- Tesis doctorales y trabajos de investigación: la palabra *celebrity* aparece en un número elevado de tesis doctorales, pero muy a menudo como parte de la investigación, no como tema principal. Así pues, hemos podido consultar varias tesis doctorales sobre el *celebrity endorsement* como una herramienta de marketing, sobre qué era el *celebrity endorsement* y qué está siendo actualmente, el impacto del *celebrity endorsement* en la imagen de marca, la persuasión del *celebrity endorsement*, los efectos de los

escándalos de los *celebrity endorsement*, la relación entre los *celebrities* y la publicidad, etc.

- Revistas académicas: hemos obtenido y trabajado diferentes artículos en inglés de revistas académicas que abarcan directamente el tema de la gestión de los *celebrities* en Estados Unidos.
- Documentación y webgrafía publicada por las universidades objeto de estudio: finalmente también se ha recogido y analizado toda la documentación e información generada por las universidades a través de las mismas páginas web.
- Plataformas digitales del mundo del marketing y la comunicación: hemos encontrado numerosas webs relacionadas con el marketing y la comunicación que en artículos diferenciados van perfilando nuestro tema de estudio y nos aportan estudios que de alguna forma abordan temas puntuales de los que vamos analizando a lo largo de la investigación.

A continuación, según lo señalado anteriormente, se inicia la investigación preliminar en base al análisis de literatura académica donde como hemos mencionado con anterioridad, nos hemos visto forzados a desarrollarla en inglés para hacer partícipes a colegas de la profesión que han suscitado mucho interés y que están a la espera de recibir dicha investigación para ampliar su conocimiento del *celebrity endorsement*. Dicho análisis ha sido enriquecido con aportaciones de la práctica profesional llevados a la actualidad. El apoyo, en algunos capítulos, de la teoría con la práctica forma parte de la esencia de esta investigación puesto que el objetivo final se basa en ofrecer una propuesta de protocolo de actuación para las empresas cuando se plantean el contratar un *celebrity*.

Es necesario recordar en este apartado una decisión de estilo en referencia a la terminología utilizada. Escribiremos la palabra *celebrity* en minúscula y cursiva y abreviaremos la palabra "*celebrity endorsement*" como "*CE*" en cursiva puesto que es una palabra procedente del inglés que actualmente la traducción no es exacta.

**PARTE SEGUNDA:
THEORETICAL FRAMEWORK**

2. LITERATURE REVIEW

2.1. Background of celebrity Endorsement⁴

This introductory chapter will provide the reader with insights into the research area. We will begin by briefly discussing the background of and concepts relevant to celebrity endorsements. This will lead to the discussion section, in which the problem will be considered and the overall purpose of the thesis will be introduced, turning finally to the research questions we shall address.

This section starts by giving a background of celebrity endorsement, including the definition, origin, roles and objectives of advertising through the use of celebrity endorsement.

It is of primary importance to begin this chapter by focusing on what a celebrity endorsement is, given that many definitions exist. As such, the different meanings offered by a variety of authors will be reviewed so that we can arrive at a broad understanding of this concept.

Furthermore, by understanding its origin we can better grasp its development over the years so as to arrive at the present moment and understand its evolution over time.

Currently, celebrities have multiple roles which consequently influence the consumer to a greater or lesser degree. Finally, the four main objectives for which celebrities are used will also be discussed.

2.1.1. Definition of celebrity endorsement

For the purpose of this chapter it is necessary to define the term celebrity. There are several different definitions of celebrity endorser which are used in the literature. The primary definition is:

⁴ The text will alternate between the term Celebrity Endorsement and CE throughout, with no difference in meaning or intention.

“Any individual who enjoys public recognition and who uses this recognition on behalf of a consumer good by appearing with it in an advertisement”. (McCracken, 1989, p. 310)⁵

Celebrity endorsement is a ubiquitous characteristic of modern marketing (McCracken 1989). Corporations invest significant amounts of money to align themselves and their products with big name celebrities in the belief that they will draw attention to the endorsed products/services and transfer image values to these products/services by virtue of their celebrity profile and engaging attributes (Erdogan 1999; Ohanian 1991; O’Mahony and Meenaghan 1998). Moreover, Newsom et al. (2000) believe that celebrities can increase product recognition and their presence almost guarantees publicity. Findings by Agrawal and Kamakura (1995) and Mathur et al. (1997) emphasised the effectiveness of using celebrity endorsement. Because of their fame, celebrities serve not only to create and maintain attention, but also achieve high recall rates for marketing communications messages in today’s highly cluttered media landscape (Atkin and Block 1983; Erdogan 1999; Friedman and Friedman 1979; Kamen, et al. 1975; Kamins, et al. 1989; Ohanian 1991; O’Mahony and Meenaghan 1997). Furthermore, Dyer (1988) suggests that the use of a celebrity is one of the most successful ways of gaining the consumer’s attention and getting him or her to infer the right message in a limited amount of space and time. Prevailing literature indicates that millions of dollars are spent on celebrity endorsers each year (Buck 1993; Erdogan 1999; Tripp et al. 1994; Walker et al. 1992). Shimp (2000) notes that around 25% of all US-based commercials utilise celebrities, and according to Kamins (1990), today this advertising approach appears to be on the increase across all media types.

A second, and equally prevalent, definition is:

“A celebrity endorser is an individual who is known to the public (actor, sports figure, entertainer, etc.) for his or her achievements in areas other than that of the product class endorsed”. (Friedman, Friedman, 1979, p. 63)⁶

⁵<https://books.google.es/>: “Culture and Consumption II: Markets, Meaning, and Brand Management” McCracken, 1989.

⁶<https://books.google.es/>: “International Retail Marketing” Friedman, Friedman, 1979

As we can see, Celebrities are people who enjoy public recognition by a large share of a certain group of people. Whereas attributes like attractiveness, extraordinary lifestyle or special skills are just examples and specific common characteristics that are observed, Celebrities generally differ from the social norm and enjoy a high degree of public awareness.

According to Pringle, celebrity is someone who has expertise in a particular area other than appearing in advertisements. This includes expertise in film, the sporting arena, fashion industry or political arena *et al* and in order to acquire celebrity status they must be familiar, respected figures within the public domain.

Today, TV stars, movie actors, famous athletes and even dead personalities are widely used to endorse products (Shimp, 2003). According to Kambitsis et al (2002) today's use of celebrities in advertising strategies are becoming more and more sophisticated and complicated.

Endorsements typically involve three participants; sellers, endorsers and target consumers. The object (the product) and the typical sequence of events are, for example; the seller asks the endorser to use or evaluate the product, the endorser tries the product, the endorser urges the target to consider the product etc. (Speck et al., 1988). Celebrity endorsement is the activity that utilizes a celebrity to endorse a product in advertising. Celebrity endorsement is an advertising strategy among many others; for example sales promotion, public relations, direct marketing etc.

It is common that companies who use celebrities in advertisements are associated with celebrity endorsers over a long period of time (Hsu and McDonald, 2002). A noticeable trend is that endorsements by actors, athletes and other celebrities are associated with both the product and the target audience (Ohanian, 1990). Researchers have found that celebrity endorsement can be effective if the characteristics of the celebrity match the attributes of the product (Hsu and McDonald, 2002). Attractive endorsers are more effective when promoting products

used to enhance consumers' attractiveness. Attractive people have greater influence on the consumers compared to unattractive people (Till and Busler, 1998).

Celebrity endorsement advertising has been a prevailing advertising strategy (Hsu and McDonald, 2002). This advertising strategy is widely spread, and as much as 20 % of all advertising uses some type of a celebrity endorser (Till, 1998). According to Pringle (2004), celebrity endorsement is one of the most effective ways of establishing a long-running brand building campaign. Pringle (2004) argues that a great concern in celebrity endorsement is the endorser's intention when promoting. The author points out that many endorsers seem to be doing it "just for the money". They need to retain a real sense of integrity and credibility in their relationship with the brand and the advertising campaign.

From 1979 to 1997 the popularity of using celebrities in advertising in the USA increased from 15 to 25 percent and nowadays more than 20 percent of all TV commercials feature celebrities (Belch & Belch, 2001). The magazine Forbes (2004) lists the top 100 celebrities by measuring how much they earn, web hits, press clips and TV/radio appearances. In 2003, the number one celebrity was the actress Jennifer Aniston, followed by Eminem and Dr Dre, both in second place, and in third place, golfer Tiger Woods (Forbes 2004). Today all of these celebrities have exclusive endorsement contracts, e.g. Tiger Woods \$105 million contract with Nike (Forbes 2004).

Although there has been much debate recently regarding the concept of celebrity, reality TV stars and socialites such as Paris Hilton and Nicole Ritchie, otherwise known as 'It Girls', are famous for merely being famous and "can acquire a temporary notoriety which can be harnessed for a brand in a celebrity campaign if the timing is right". Therefore a 'celebrity' is any individual who is seen to be familiar enough to a target audience that a brand aims to communicate with, in order to add value to that communication by the association with their brand image and reputation of the celebrity. "There is a syllogistic logic lurking behind discussions of celebrity: celebrities are people the public is interested in; if the public is interested in this person, they are

a celebrity; therefore anyone the public is interested in is a celebrity” (Turner, p.9).⁷

The use of celebrity advertising for companies and products has become a common trend, and a perceived formula for success for corporate image building and product marketing. According to market research findings, eighty per cent of television commercials which gained the highest recall were those in which celebrities featured.² “Regardless of the practitioner’s intention, one thing is for certain: the use of celebrities is increasing. Around one-quarter of all commercials screened in the US include celebrity endorsers and one in five campaigns in the UK feature them” (Erdogan, p.1)⁸. The ability to cut through the clutter of surrounding advertisements is one of the key reasons why celebrity endorsements score such high recall rates.

Celebrity endorsement acts as a signpost to quality and can significantly enhance the reputation of a brand. In using products that have a celebrity association, consumers get a little bit extra in terms of imagery, aspiration and entertainment and this is often just enough to tip the balance in favor of one brand instead of its competitors on the supermarket shelf or in an Internet search engine return (Pringle, 2005).

Marketers frequently use famous people in their advertisements to promote products and services. This person can be derived from sports, films, music, cuisine, politics, or any other field (Choi, Lee, & Kim, 2005). According to La Ferle and Choi (2005), people are intrigued by celebrities because of their high status in society due to their wide spread recognition, and the extra qualities and power attached to them through repeated media exposure. Kaikati (1987) and Erdogan (1999) believe that the worldwide recognition and popularity of celebrities transcend national borders. As a result, celebrities can overcome cultural barriers in global marketing communications. Research by Stallen, Smidts, Rijpkema, Smit, Klucharev and Fernández (2010) indicated that the use of celebrities in advertisements has a positive effect on recall. Stallen et al. investigated which part of the brain is activated when looking at a celebrity by placing women in a special scanner. Participants were shown pictures of beautiful

⁷<https://books.google.es/>: “Fame Games: The Production of Celebrity in Australia” Graeme Turner, 2000.

⁸<http://www.warc.com/>: “Reasons For Using Celebrity Endorsers” Erdogan, 2005.

famous and unknown women. Next to some of the pictures, images of shoes were shown. This study indicated that the shoes were better remembered when they were coupled with a celebrity, in comparison to shoes coupled with an unknown woman. The brain did not show any activity when the same shoe was coupled with an unknown woman. According to Stallen et al., people transfer the positive feeling experienced when looking at a celebrity to the product. As a result, people remember the products that are coupled with a celebrity better than the products that are coupled with an unknown person.

Endorsement is a channel of brand communication in which a celebrity acts as the brand's spokesperson and certifies the brand's claim and position by extending his/her personality, popularity, stature in the society or expertise in the field to the brand. In a market with a very high proliferation of local, regional and international brands, celebrity endorsement was thought to provide a distinct differentiation (Martin Roll, 2006). With this first chapter, and these several definitions of CE, a clear idea and definition of CE emerges.

2.1.2. Origen of celebrity endorsement

Celebrities have endorsed companies under various guises for over 100 years (Kaikati 1987; Louie, Kulik et al. 2001) and probably much longer if innovative marketers such as Josiah Wedgwood are included. In the 18th century he promoted himself as 'Potter to Her Majesty' (Dukceovich, 2005). Presumably, this was with at least tacit approval from Queen Charlotte. However, the face of celebrity endorsement today is different from earlier times. The industrial revolution brought on new challenges for firms; searching for a competitive edge, they began to use celebrity names in connection with their products. In 1893 an English actress by the name of Lillie Langtry became one of the first celebrity endorsers by offering a soap company her (unpaid) testimonial (Louie, Kulik et al. 2001). Remarkably, the early celebrity endorsers, in contrast to the high paid celebrities we now read about (Badenhausen 2000) customarily provided their endorsements without direct payment and out of admiration or loyalty to a company (Anonymous 2004). Over time, such one-sided

business relationships became more profitable for those celebrities who chose to do endorsements. However, throughout much of the 20th century, many celebrities viewed paid endorsement as beneath them and as a result companies had few to choose from (Kaikati 1987). According to Thompson (1978) as cited by Erdogan (1999) it was not until the 1970s that more celebrities were available by which time endorsement gained social acceptance.

The use of celebrities in marketing communications is not a recent phenomenon (Kaikati 1987). Celebrities have been endorsing products since the late nineteenth century. Such an example from the early days of utilisation involves Queen Victoria in association with Cadbury's Cocoa (Shennan 1985) as we can see in figure 2.

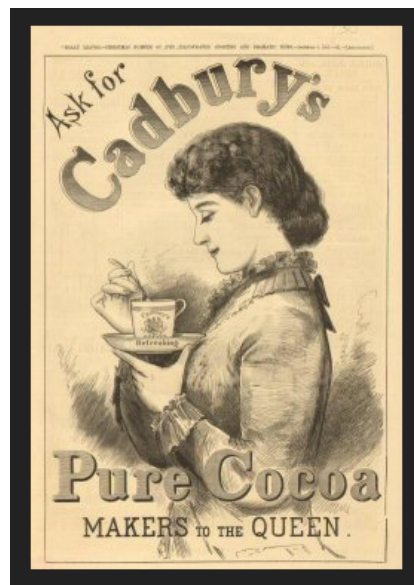


Figure 2: Queen Victoria with Cadbury's Cocoa. Source: <https://pbs.twimg.com>

2.1.2.1. What is the star System?

The star system was the method of creating, promoting and exploiting stars in Hollywood films. Movie studios would select promising young actors and glamorise and create personas for them, often inventing new names and even new backgrounds. Examples of stars who went through the star system include Cary Grant (born Archie

Leach), Joan Crawford (born Lucille Fay LeSueur), and Rock Hudson (born Roy Harold Scherer, Jr.)

The star system put an emphasis on the image rather than the acting, although discreet acting, voice, and dancing lessons were a common part of the regimen. Women were expected to behave like ladies, and were never to leave the house without makeup and stylish clothes. Men were expected to be seen in public as gentlemen. Morality clauses were a common part of actors' studio contracts.

Just as studio executives, public relations staff, and agents worked together with the actor to create a star persona, so they would work together to cover up incidents or lifestyles that would damage the star's public image. It was common, for example, to arrange sham dates between single (male) stars and starlets to generate publicity. Tabloids and gossip columnists would be tipped off, and photographers would appear to capture the romantic moment. At the same time, a star's drug use (such as Robert Mitchum's arrest for marijuana possession), drinking problems, divorce would be covered up with hush money for witnesses or promises of exclusive stories (or the withholding of future stories) to gossip columnists.

In the early years of the cinema (1890s–1900s), performers were not identified in films. There are two main reasons for this.

Stage performers were embarrassed to be in film. Silent film was only considered pantomime. One of an actor's main skills was their voice. They were afraid that appearing in films would ruin their reputation. Moguls such as Adolph Zukor, founder of Famous Players in 1912, brought theater actresses such as Sarah Bernhardt into the movies however audiences wanted movie stars. Early film was also designed for the working class. Film was seen as only a step above carnivals and freak shows.

Producers feared that actors would gain more prestige and power and demand more money.

Thomas Edison and the Motion Picture Patents Company (MPPC) forced filmmakers to use their equipment and follow their rules, since they owned the patents of much of the motion picture equipment. The MPPC frowned on star promotion, although, according to research done by Janet Staiger, the MPPC did promote some stars around this time.

The main catalyst for change was the public's desire to know the actors' names. Film audiences repeatedly recognized certain performers in movies that they liked. Since they did not know the performers' names they gave them nicknames (such as "the Biograph Girl," Florence Lawrence, who was featured in Biograph movies).

Producer Carl Laemmle promoted the first movie star. He was independent of the MPPC and used star promotion to fight the MPPC's control. Laemmle acquired Lawrence from Biograph. He spread a rumor that she had been killed in a streetcar accident. Then he contradicted this rumor by saying that she was doing fine and would be starring in an up-coming movie produced by his company, the Independent Moving Pictures Company (IMP).

The development of film fan magazines gave fans knowledge about the actors outside of their film roles. *Motion Picture Story Magazine* (1911–1977) and *Photoplay*. They were initially focused on movies' stories, but soon found that more copies could be sold if they focused on the actors.

The creator of the star system in any form of entertainment was P. T. Barnum in the mid 19th century, a system of promotion he developed for his Museum of Freaks and later his Greatest Show on Earth circus. Barnum's biggest stars were Jenny Lind, Tom Thumb and Jumbo.

Also, precedents set by legitimate theater encouraged film to emulate the star system of the Broadway stage. Broadway stars in the late 19th century were treated much like film stars came to be treated by the middle of the 20th century. The main practitioner of the star system on Broadway was Charles Frohman, a man whom Zukor, Laemmle, Mayer, Fox and the Warner Brothers emulated and who later perished in the Lusitania

sinking.

From the 1930s to the 1960s, it was somewhat regular for studios to arrange the contractual exchange of talent (directors, actors) for prestige pictures. Stars would sometimes pursue these swaps themselves. Stars were becoming selective. Although punished and frowned upon by studio heads, several strong-willed stars received studio censure and publicity for refusing certain parts, on the belief that they knew better than the studio heads about the parts that were right for them. In one instance, Jane Greer negotiated her contract out of Howard Hawks' hands over the limp roles he had been foisting on her. Olivia de Havilland and Bette Davis both sued their studios to be free of their gag orders (Davis lost, de Havilland won). After completing *The Seven Year Itch*, Marilyn Monroe walked out on 20th Century Fox and only returned when they acquiesced to her contract demands. The publicity accompanying these incidents fostered a growing suspicion among actors that a system more like being a free agent would be more personally beneficial to them than the fussy, suffocating star system. The studio-system instrument *Photoplay* gave way to the scandal-mongering *Confidential*. In 1959 Shirley MacLaine would sue famed producer Hal Wallis over a contractual dispute. This suit was another nail in the coffin. By the 1960s the days of the star system were numbered.

The conspiratorial aspect of the studio system, manipulating images and reality, eventually began to falter as the world and the news media began to accept the dismantling of social boundaries and the manufactured virtue and wholesomeness of stars began to be questioned; taboos began to fall. By the 60s and 70s a new, more natural style of acting ("the Stanislavski Method") had emerged, been mythologized and enshrined; and individuality had been transformed into a treasured personal quality. With competition from TV, and entire studios changing hands, the star system faltered and did not recover. The studio system could no longer resist the changes occurring in entertainment, culture, labor, and news and it was completely gone by 1970.

2.1.2.2. Mary Pickford

Mary Pickford (April 8, 1892 – May 29, 1979) was a Canadian-American motion picture actress, co-founder of the film studio United Artists and one of the original 36 founders of the Academy of Motion Picture Arts and Sciences. Known as "America's Sweetheart", "Little Mary" and the "girl with the curls", she was one of the Canadian pioneers in early Hollywood and a significant figure in the development of film acting. In consideration of her contributions to American cinema, the American Film Institute ranked Pickford as 24th in its 1999 list of greatest female stars of all time.

Pickford used her stature in the movie industry to promote a variety of causes. During World War I, she promoted the sale of Liberty Bonds, making an intensive series of fund-raising speeches that kicked off in Washington, D.C., where she sold bonds alongside Charles Chaplin, Douglas Fairbanks, Theda Bara, and Marie Dressler. Five days later she spoke on Wall Street to an estimated 50,000 people. Though Canadian-born, she was a powerful symbol of Americana, kissing the American flag for cameras and auctioning one of her world-famous curls for \$15,000. In a single speech in Chicago she sold an estimated five million dollars' worth of bonds. She was christened the U.S. Navy's official "Little Sister"; the Army named two cannons after her and made her an honorary colonel.

At the end of World War I, Pickford conceived of the Motion Picture Relief Fund, an organization to help financially needy actors. Leftover funds from her work selling Liberty Bonds were put toward its creation, and in 1921 the Motion Picture Relief Fund (MPRF) was officially incorporated, with Joseph Schenck voted its first president and Pickford its vice president. In 1932, Pickford spearheaded the "Payroll Pledge Program", a payroll-deduction plan for studio workers who gave one half of one percent of their earnings to the MPRF. As a result, in 1940 the Fund was able to purchase land and build the Motion Picture Country House and Hospital, in Woodland Hills, California.

An astute businesswoman, Pickford became her own producer within three years of her start in features. According to her Foundation, "she oversaw every aspect of the

making of her films, from hiring talent and crew to overseeing the script, the shooting, the editing, to the final release and promotion of each project."⁹ She demanded (and received) these powers in 1916, when she was under contract to Zukor's Famous Players In Famous Plays (later Paramount). Zukor also acquiesced to her refusal to participate in block-booking, the widespread practice of forcing an exhibitor to show a bad film of the studio's choosing in order to also show a Pickford film. In 1916, Pickford's films were distributed, singly, through a special distribution unit called Artcraft. The Mary Pickford Corporation was briefly Pickford's motion-picture production company (figure 3).



Figure 3: Mary Pickford. Source: <http://www.todayifoundout.com>

In 1919, she increased her power by co-founding United Artists (UA) with Charlie Chaplin, D. W. Griffith, and her soon-to-be husband, Douglas Fairbanks. Before UA's creation, Hollywood studios were vertically integrated, not only producing films but forming chains of theaters. Distributors (also part of the studios) arranged for company productions to be shown in the company's movie venues. Filmmakers relied on the studios for bookings; in return they put up with what many considered creative interference.

⁹ <https://smittenkittenvintage.wordpress.com/>: "Mary Pickford – The Anti-Damsel Blogathon", 2015

United Artists broke from this tradition. It was solely a distribution company, offering independent film producers access to its own screens as well as the rental of temporarily unbooked cinemas owned by other companies. Pickford and Fairbanks produced and shot their films after 1920 at the jointly owned Pickford-Fairbanks studio on Santa Monica Boulevard. The producers who signed with UA were true independents, producing, creating and controlling their work to an unprecedented degree. As a co-founder, as well as the producer and star of her own films, Pickford became the most powerful woman who has ever worked in Hollywood. By 1930, Pickford's acting career had largely faded. After retiring three years later, however, she continued to produce films for United Artists. She and Chaplin remained partners in the company for decades. Chaplin left the company in 1955, and Pickford followed suit in 1956, selling her remaining shares for three million dollars.

2.1.2.3. Radio became commercial

Since radio became commercial in the late 1920s and from the first actual TV screens in the late 1940s celebrities have done commercials. For those of us who can remember the huge radio shows of the 1930s and 1940s, just about every star was involved with one sponsor's product, which he or she plugged. Example; Jack Benny's was Jello, with his opening line, "Jello everybody, this is Jack Benny." Bob Hope peddled Pepsodent toothpaste. In the 1950s television started to take the place of radios and celebrity advertising closely followed (McDonough 1995). Wheaties was probably the first to feature sports heroes on their boxes, as well as on their TV ads, even cartoon characters stopped chasing each other to do on-camera pitches. Yogi Bear sold Kellogg's Corn Flakes. The real Yogi Berra of Yankee baseball fame has done commercials for 50 years, including Yoo-Hoo chocolate drink, AFLAC, Entenmann's, and Stovetop Stuffing, Before cigarette TV ads were banned in 1965, many Hollywood stars did both print and TV tobacco commercials. The Star Power Strategy is still strongly used in this new modern world and will continue. Strategies Used To Sell Products: celebrity endorsement increases a product's popularity and gives the product an image and a personality in the market. The reasoning behind celebrity endorsements comes back to the principal that humans are by nature social creatures.

We all even at a very young age, take cues about how to behave, goals, and motivations by both observing the actions of and striving to please those whose opinions we value, in this case celebrities. We seek to please and imitate and imitate these people. With this knowledge celebrities ensure the attention of the target group by breaking through the clutter of advertisements and making the product and the brand more noticeable.

Advertising started playing an active role when it came to the development of society in the economy in the early 1930s. Celebrities acted as spokespersons, in order to advertise and promote products, services and ideas. Those celebrities came from the art scene, modeling, sports and the movie industry (Kambitsis, Harahousou, Theodorakis & Chatzibeis, 2002).

Celebrity endorsements could be traced back to a print advertisement for Waltham watches which were endorsed by Reverend Henry Ward Beecher in Harpers Weekly at 1870s (Subhadip, 2006).

Celebrity was a person whose name could grab public attention, arouse public interest and generate profit from the public (Gupta, 2009). Hence, the celebrity endorsement was the use of famous people to endorse a particular product, service or brand. Celebrity endorsement was very useful, as it could help to gain sales, increase brand awareness, create positive feelings towards the brand, entertain the customers, as well as recall the brand values. In other words, by getting famous people to represent them a brand could gain a higher degree of attractiveness, believability and recall when compared with those unknown models (Kambitsis, Harahousou, Theodorakis, and Chatzibeis, 2002).

Till (1998) states companies can use celebrity endorsers either sporadically or opportunistically, at the whim of the client or the agency. Payback on the investments in the celebrity endorsement comes from using the celebrity regularly over time. The repetition strengthens the associative link for those consumers already aware of the celebrity endorsement. It also increases the pool of consumers who begin to become

aware of the link between the brand and the celebrity. Marketers unwilling to commit to consistently using the chosen celebrity weaken the benefit expected to be derived from the endorser, and may wish to rethink the appropriateness of using a celebrity (Till, 1998). An example is Nike's consistent use of Michael Jordan. This symbiosis has encouraged customers to think about Nike when thinking of Jordan and vice versa. This has ensured that Nike and Jordan have become part of each other's association set.

According to Martin (1996), companies spend millions of dollars each year for the endorsement of their products by athletes. Even smaller companies with limited budgets are beginning to use sports and athletes to promote their products. In return for the large expenditures in endorsements, athlete endorsers are expected to accomplish a number of objectives. These include: capture the attention of consumers, strengthen recall of the brand name, reinforce the image of the product, give the message credibility, increase product attractiveness, increase liking and recall of the advertisement and increase the likelihood of purchase.

Today both theory and practice prove that the use of super stars in advertising generates a lot of publicity and attention from the public (Ohanian, 1991). A recent example is Nike, which in 2004, planned to spend 192 million dollars on their upcoming celebrity endorsement campaign (Thomaselli, 2004).

Jagdish and Wagner (1995) state that celebrities make advertisements believable and enhance message recall. Furthermore, celebrities aid in the recognition of brand names, create positive attitudes towards the brand and create a distinct personality for the endorsed brand. Thus, the use of celebrity endorsements is an advertising strategy that should enhance the marginal value of advertisement expenditures and create brand equity by means of the "secondary association" of a celebrity with a brand.

Until recently, celebrities interested in a supplemental income found their most lucrative opportunities in endorsement (Cooper 1984; Gabor 1987; Miciak and

Shanklin 1994). At some point this began to change. Many stopped working solely for other companies and started directing their celebrity and attention towards their own entrepreneurial pursuits, becoming what I refer to as celebrity entrepreneurs. These celebrity entrepreneurs later defined as individuals who are known for being well-known and take part both in owning and running a venture (or are portrayed as doing so)³ are still a relative mystery. What was the impetus behind their emergence? More importantly, what do we know about celebrities who choose to supplement their income as entrepreneurs rather than as endorsers?

At some point, the essence and economics behind endorsement changed. Celebrities who once were motivated to endorse products because they were loyal customers began to realise their economic worth. The most prodigious example is Tiger Woods. He earned \$US 90 million from endorsements in one year (Farrell and Van Riper 2008). By the late 1990s paid celebrity endorsement was clearly a heavily utilised form of advertisement; estimates range from between 20% and 25% of all televised commercials used paid celebrity endorsers (Miciak and Shanklin 1994; Shimp 1997; Belch and Belch 1998). Despite the changing nature of celebrity endorsement, it remains a well paid and oft used advertising tool (Kamins, Brand et al. 1989; McCracken 1989; Till and Shimp 1998; Louie, Kulik et al. 2001; Pringle and Binet 2005). Naturally, the lure of lucrative endorsement contracts also brings unwelcome consequences to their recipients and benefactors. Today more celebrities are willing to work as endorsers with multiple products and companies often without regard to whether or not they use the product (Andersson 2001; Dahl 2005). This has led to some celebrities losing credibility with customers, which in turn limits their effectiveness and appeal with advertisers (Silvera and Austad 2004). Similarly, those who endorse multiple products are less effective when consumers begin to question their motives (Tripp, Jensen et al. 1994). Even more damaging perhaps is that too many celebrity endorsers lead to saturation (Elliot 1991) which arguably makes finding endorsement work more challenging.

Another phenomenon is the celebrity entrepreneurship as an empirical phenomenon that has existed for more than 25 years. In 1982, actor Paul Newman, along with his

close friend writer Aaron Hotchner, turned their hobby of making and sharing salad dressings with friends into a multi-million dollar business (Gertner 2003; Newman and Hotchner 2003). In 1991, Sylvester Stallone, Bruce Willis, Demi Moore and Arnold Schwarzenegger teamed up with former Hard Rock Café president Robert Earl to start the restaurant Planet Hollywood. Their start-up triggered intense media coverage (see e.g. O'Neill 1991; Stenger 1997) surrounding the novelty of several of Hollywood's biggest stars initiating the opening of a restaurant (O'Neill 1991). Arguably, Planet Hollywood's successful origins coupled with intense media coverage brought the phenomenon of celebrity entrepreneurship into the mainstream (O'Neill 1991; Siklos 2007) and marked the beginning of the phenomenon. Namely, people who are already famous for other reasons and then use that fame as a resource that can contribute to the success of new business ventures in which they are engaged in a more substantial way than traditional paid endorsement.

Today, many celebrities have moved beyond endorsements as a primary source of supplemental income and towards entrepreneurship. Top celebrities including Jennifer Lopez, Danny DeVito, Clint Eastwood, Madonna, Bono and Oprah are reportedly active entrepreneurs (Tozzi 2007). The range of their activity is diverse; —from lemon liqueur to clothing lines to real estate development, celebrities are launching their own businesses from scratch, instead of simply licensing their names to the highest bidder (Tozzi 2007, p. 1). In parallel, it appears as if an increasing amount of celebrities are capitalising on entrepreneurial opportunities. In the words of one reporter —these days, it seems everyone's an entrepreneur. Actresses sell jewelry on TV, models start clothing lines, and athletes open restaurants (Del Rey 2008, 1).

2.1.3. Roles of *celebrity endorsement*

Celebrity endorsement can adapt different roles and depending the role that they take, then they will develop a function or another. We will see what roles can they adapt.

Seno and Lukas (2007) suggest that celebrities can serve three roles in advertisements.

Firstly, a celebrity can serve the role of an expert. In this case, there is an appeal to the expertise of this celebrity. For example, figure 4 shows an advertisement for Nike brand golf clubs. Tiger Woods is seen as an expert in golf. In the advertisement, Tiger Woods' expertise regarding golf clubs is used by depicting him using the product.



Figure 4: *Tiger Woods as a celebrity endorser for Nike golf clubs.* Source:

<https://sportsmarketinginfo.files.wordpress.com>

A celebrity endorser can also serve the role of a spokesperson who is linked to a product for a long-term period. An example of this role is given in figure 5. American actor George Clooney has been the spokesperson for Nespresso coffee since 2006 and, therefore, he seems to be linked with the product. Up to now, George Clooney has been the only celebrity that has appeared in the commercials and advertisements of this brand. Therefore, he is linked as a spokesperson to a product in a long-term capacity.

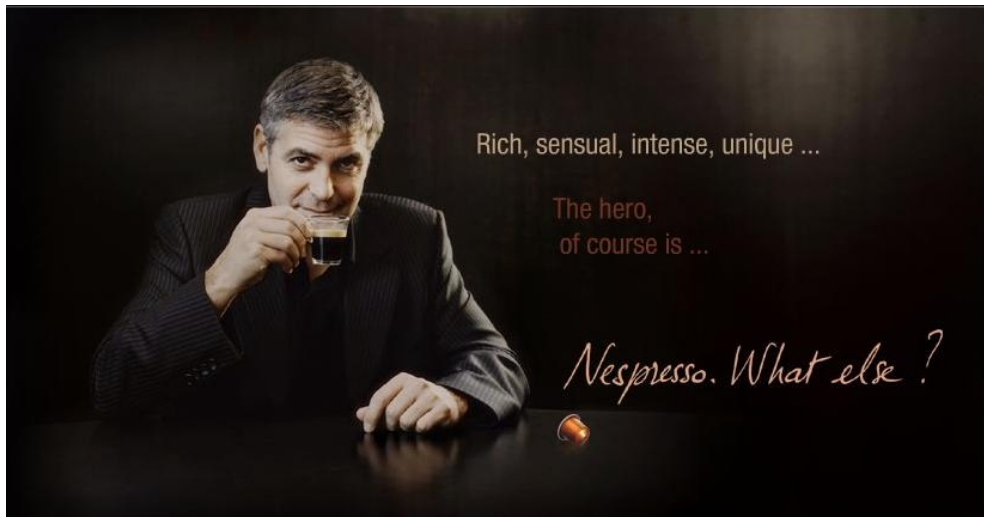


Figure 5: *George Clooney as a celebrity endorser for Nespresso.* Source: <http://4.bp.blogspot.com>

Lastly, a celebrity can serve the role of a successful and ambitious figure with no particular knowledge of, or relationship with, the product. An example of this role is shown in figure 6. In this advertisement, American actress Uma Thurman poses with a Louis Vuitton bag. Uma Thurman does not make any statement about the product; she merely holds the bag in her hands. Therefore, there appears to be no relationship between the product and the celebrity endorser.



Figure 6: *Uma Thurman as a celebrity endorser for Louis Vuitton.* Source: <https://encrypted-tbn3.gstatic.com>

Celebrity endorsements cannot replace the comprehensive brand building processes. As branding evolves as a discipline, companies must be extra cautious to utilize every possible channel of communication rather than just a celebrity endorsement. When all other steps in the branding process are followed and implemented, then channels such as celebrity endorsements can provide a leg up, as Nike's endorsement romance with Tiger woods did. What Nike did was to use celebrity endorsement as one of the main channels for communicating its brand to a highly focused set of customers. So, Nike's association with Tiger Woods was one of the parts of an entire branding process that Nike has been practicing consistently.

There are hundreds of well known examples of celebrity endorsements, most of which were hugely successful due to proper endorsement strategy. Italian luxury brand Versace used music icon Madonna and Hollywood stars Demi Moore and Halle Berry in its print adverts between 2005 and 2006. Likewise Julia Roberts appears in Gianfranco

Ferres adverts, Sharon Stone in Dior and Jennifer Lopez, Scarlett Johansson, and Uma Thurman in Vuitton ads. Also, non-luxury brand Gap has used television star Sarah Jessica Parker to promote its brand in the recent past. Similarly Catherine Zeta Jones for T-Mobile, Emmitt Smith for Just For Men, Jason Alexander for KFC, Marc Márquez for Repsol, Kilian Jornet for Salomon, and Nani Roma for Mini.

Businesses have long sought to distract and attract the attention of potential customers that live in a world of ever-increasing commercial bombardment. Everyday, consumers are exposed to thousands of voices and images in magazines, newspapers, and on billboards, websites, radio and television. About 20% of U.S. ads feature celebrities (Solomon, 2009), and the percent of ads using celebrities in other countries, such as Japan, is thought to be even higher.

2.1.4. Objective of the Advertisements

Defining the objectives of the advertisements is the first step. In general, there are four major objectives for any advertisement. Note that not all advertisements need to have all the objectives.

- ***Establish a need for the product:*** Or a product category is the necessary first step. This is more important in the new-to-world category of products. In the Indian context, consider the advertisement for the Polio Immunization drive - the TV advertisement featured Amitabh Bachan telling viewers that immunization is a must for every child - while people suffering from polio are shown in the background along with healthy kids. This advertisement used a celebrity to communicate the need for polio immunization. Another good example is Toyota's advertisement for Innova in India. The TV advertisement prominently shows Amir Khan playing different roles while traveling in an Innova. The different roles establish the need for such a big car in India. (Note that small cars, most of which can seat only four adults, dominate the Indian car market, Toyota wanted to establish the need for an eight seater car in India).
- ***Create Brand Awareness*** Once the need for a product is established, customers

must be able to associate the brand with the product category. For example iPod is strongly associated with portable MP3 players, Nike with sports shoes etc.. A classic example of this is Nike's use of Michael Jordan in advertisements for Nike. This campaign instantly created a strong association of Nike with basketball shoes.

- **Set customer expectations** Brand value comes from the customer's experience with the product. If the product meets or beats his/her expectations, then a positive brand image is created, if not, then a negative brand image is created. Therefore it is essential to set the customer expectations accordingly. This is most common in established consumer products - beauty products, household cleaning products, food products etc.

- **Create a purchase intention** These are marketing promotion advertisements - Buy one, get one free, or get additional discounts if you buy within a particular date etc. The sole purpose of such communication messages is to encourage customers to buy immediately or within a short period after seeing the product.

Use of celebrity endorsements to create a purchase intention has been very limited. This is mainly because such advertisements adversely affect the personality brand value of the celebrity. Being associated with a discount deal is not a favorable image for the celebrity and the customer.

In finishing this chapter, the definitions of the CE, as well as its origin and roles, have been discussed, as well as the advertising objectives for when celebrities are used. It is now time to elaborate on the arguments for why celebrities are used.

2. 2. Why use a celebrity endorsement

In this section I review literature related to why using a CE is an advertising strategy, and this will help us in framing the theoretical discussion on the use of the CE. We review the arguments, types, implications, selecting the "right" CE, benefits in a celebrity advertising, categories of CE, determinants and I finish the chapter with the Endorsement Process.

Every company tries to establish its brand by using a different sign, symbol, and attribute in order to create a differentiation from the others within the competitive market (Armstrong et al., 2009, 239). Even if the company has quality products or services, it does not mean the company will succeed in this competitive market. One of the most important things is that each company needs to understand their target customers and select the suitable marketing communication tools for the products and services to reach the target customers. To deliver the information to a wide audience, the use of advertising has been adopted. However, advertising has changed over time from classical to modern advertising and various strategies are used to appeal to the public, including recourse to emotions like fear, humor, etc. (Belch & Belch, 2001 as cited in Lezarevic, 2012). When using each strategy to deliver the information, both well-known persons and unknown persons are always included.

McCracken (1989) stated that a well-known person tends to have a great effect on consumer buying behavior. To expose the products to target customers, the use of celebrity endorsement is very popular and widely used in both “Traditional Marketing” and “Digital Marketing”. Traditional marketing consists of television, radio, print, outdoor billboards while digital marketing includes online banners, social media and in-store shopper marketing (Munson, eHow.com). In the past decade, the traditional marketing approach was the most effective tool to use among the marketers. The use of celebrity endorsement is adopted for use pervasively from printed materials to TV commercials (Dimed & Joulyana, 2005). Accordingly, the celebrities are the group of people who enjoy the public recognition and also have distinctive characteristics such as, attractiveness and perceived trustworthiness (Silvera & Austad, 2004). Moreover, they also have the ability to transfer their image to the specific product that is being advertised (Wheeler, 2003). The celebrities can provide not only an increased value in building strong brand equity, but also improve a brand’s marketing position if the endorsers are used wisely. Till has also argued that “this marketing strategy is a swift and valuable way to build up instant brand recognition. It saves marketers a lot of time when trying to attain consumers’ awareness and draw attention to the brand” (Till,

1998).¹⁰

In order to fully understand the benefits to be had from working with celebrities, it is important to first consider why they are used.

As we dig deeper into the world of the celebrity, we begin to see that different types of celebrities exist, and some of these are used to achieve certain objectives while others are more useful in achieving different ones.

It is worth keeping in mind the degree of implication of the celebrity, as this can lead to certain risks; we will consider this in greater depth in chapter 2.4.

Choosing the right celebrity is quite difficult. Certain tools currently exist, such as the 'performer Q-ratings' that help us focus on how to choose a celebrity, however there are attributes that will be discussed here, such as credibility, the match-up, and attractiveness that are basic elements that every CE must have.

The benefits of advertising with celebrities will be discussed in the three sub-chapters which fully consider the ample range of advantages that exist when celebrities are used in advertising campaigns.

It is important to also consider that, depending on the function the celebrity will have in the campaign, not all take on the same role. The different categories that celebrities fit into will also be analysed.

Finally, and of primary importance, in this chapter the eight concepts that are determinant for the correct functioning of a CE will be listed and explained.

2.2.1. The Argument for celebrity endorsement

¹⁰ <http://www.diva-portal.org/>: "Brand Loyalty: A Study of the Prevalent Usage of Celebrity Endorsement in Cosmetics Advertising." Till, 1998.

Celebrity endorsement advertising has been recognized as a “ubiquitous feature of modern day marketing” (McCracken 1989; Keller 2008). Furthermore, celebrity endorsement activity has been increasing over the past years (Biswas et al., 2009). From 1984 to 1999, there was a reported eleven-fold increase in sponsorship expenditure, representing \$23.16 billion or 7.0% of the worldwide advertising budget (Meenaghan, 2001; Pope, Voges & Brown 2009). Recent estimates suggest that one quarter of all commercials screened in the United States include celebrity endorsers (Till and Shimp 1998). Athletes, both amateur and professional, as well as musicians, television and movie stars, and even animated spokescharacters, such as Mickey Mouse, are used to promote and bring awareness to products and services through sponsorship campaigns.

The main goal of using celebrities in advertising is to generate publicity and attention to the brand (Biswas, Hussain & O’Donnell 2009) as well as influence consumer perceptions of the brand stemming from their knowledge of the celebrity (Keller 2008). This requires that the celebrity must be well known in order to have the desired effect (Keller 2008). Kaikati (1987) expressed five advantages to employing celebrities to endorse products: drawing attention, crisis management, brand repositioning, global marketing, and boosting sales. Biswas et al. 2009 found that the reasons for recalling celebrities included popularity, status symbol, attractiveness and glamor, likeability and recall value or familiarity of the celebrities. The increased awareness and attention resulting from celebrity advertising is thought to combat the challenge of advertising clutter and bring instant credibility and brand recall to consumers. Pope, Voges and Brown (2009) found that sponsorship positively affects an individual’s perception of a brand’s quality and image. Products that may be of inferior quality to their competitors, or have fewer features, can benefit from using a high profile celebrity to pitch them to consumers.

The target market of campaigns must be considered when selecting spokespeople and whether a celebrity is the best medium to reach them with. Biswas et al. (2009) found that people aged 18-25 have the greatest ability to recall brands using celebrity

spokespeople compared with older age groups. The main reason for this finding was that the older age group was looking for greater product information in advertisements, whereas the celebrity campaigns focused on the feelings and perception of a consumer. In addition, the placement of celebrity advertisements in sites like youtube.com or metacafe.com, where most viewers are relatively younger, information rich, and Internet savvy, suggests that celebrity-based advertisements are no longer limited to traditional campaign mediums (Biswas et al. 2009). This helps overcome the problem that the younger age groups typically change channels during television commercials or use disruptive technologies such as TiVo and DVR to bypass commercials (Biswas et al. 2009).

Different cultures react differently to the use of celebrity spokespeople. Mickey Mouse is said to be one of the most successful spokespeople of all time as it was possible to adapt his image and messages for different cultures.

One successful campaign that overcame these over-exposure challenges was the “Got Milk? – Moustache” campaign, which showcased a different celebrity each month. Hsu and McDonald (2002) found that endorsing a product with multiple celebrities is an effective strategy for appealing to the various audiences at which the product is aimed. The campaign did not face over-exposure issues, while the usage of the product was believable, which led to greater acceptance by consumers. The campaign also received external press as speculation arose as to which celebrity would be featured next.

Brands have been leveraging celebrity appeal for a long time. Across categories, whether in products or services, more and more brands are banking on the mass appeal of celebrities. The accrument of celebrity endorsements can be justified by the following benefits that are bestowed on the overall brand. We will summarize what they say different authors:

Establishment of Credibility: Approval of a brand by a star fosters a sense of trust for that brand among the target audience- this is especially true in the case of new products.

Ensured Attention: Celebrities ensure attention of the target group by breaking the clutter of advertisements and making the ad and the brand more noticeable.

PR coverage: is another reason for using celebrities. Managers perceive celebrities as topical, and thus creating high PR coverage. A good example of integrated celebrity campaigns is one of the football player, Cesc Fábregas, who has not only appeared in advertisements for Puma, but also in product launching and PR events.

Time saving: Celebrity is able to build brand credibility in a short period of time.

Higher degree of recall: People tend to draw that conclusion that the personalities of the celebrity and the brand are commensurate, thereby increasing the recall value. Golf champion Tiger Woods has endorsed American Express, Rolex, and Nike. Actress Catherine Zeta-Jones is used by T-Mobile and Elizabeth Arden. Pierce Brosnan promotes Omega, BMW, and Norelco.

Associative Benefit: A celebrity's preference for a brand gives out a persuasive message - because the celebrity is benefiting from the brand, the consumer will also benefit.

Mitigating a tarnished image: Cadbury India wanted to restore the consumer's confidence in its chocolate brands following the high-pitch worms controversy; so the company appointed Amitabh Bachchan for the job. Some years later, when the even more controversial pesticide issue shook up Coca-Cola and PepsiCo and resulted in extensive negative press, both soft drink majors put out high-profile damage control advertising films featuring their best and most expensive celebrities.

Psychographic Connect: Celebrities are loved and adored by their fans and advertisers use stars to capitalise on these feelings to sway the fans towards their brand.

Demographic Connect: Different stars appeal differently to various demographic segments (age, gender, class, geography etc.).

Mass Appeal: Some stars have a universal appeal and therefore prove to be a good bet to generate interest among the masses.

Providing testimony: Another benefit of using celebrity endorsers is that s/he can provide testimony for a product or service, particularly when the product has contributed to their fame. The more familiar an endorser, the more likely consumers are to buy the endorsed product.

Rejuvenating a stagnant brand: With the objective of infusing fresh life into the

stagnant brand and staving off competition from other brands, El Corte Inglés roped in Gemma Mengual for a new publicity campaign.

Celebrity endorsement can sometimes compensate for lack of innovative ideas: The argument against Celebrity Endorsement

On one hand, as we have seen up to this point, there are a lot of benefits to justify the use of CE. On the other hand, we will see in chapter 4.1. the advantages and disadvantages of using a CE.

2.2.2. Types of celebrity endorsement

Both Buck (1993) and Tripp et al. (1994) indicate that importance of an exclusive agreement with the celebrity and the more exclusivity, the bigger the pulling powers of the star, the greater the risk. In a similar view, Leventhal (1994 in Miller 1994) suggests that celebrity endorsements are always a high-risk, high-reward situation and there is always a human element that you never know, and you have to weigh the potential risks vs. the potential rewards. McCracken (1989) suggests that endorsement is successful, when the properties of the celebrity become the properties of the endorsed product. However, the study by Walker et al. (1992) found that the endorser, who may have certain attributes that are desirable for endorsing the product, might also have other, even more closely associated attributes that are inappropriate for a specific product. The paper indicates that in the selection of a celebrity endorser, one has to consider not only the product attributes that are to be established, but also the broader meanings associated with an endorser. Furthermore, Newsom et al. (2000) take the view that it is vital that any prior promotion campaign endorsed by a celebrity should not conflict with the preferred image.

Thus, before implementation, the totality of the celebrity endorser's symbolic meaning should be carefully investigated. However, in line with Walker et al. (1992) investigating the symbolic meanings of the celebrity may be fine in theory but difficult in practice, due to the complex collection of cultural values and meanings a celebrity can incorporate. Furthermore, Erdogan (1999) suggests that companies have limited

control over the celebrity's persona as they have created their own public persona over the years. The author explains that a linkage is strong in spokespersons created by the company, as it is unique, whereas the linkage is weak in the case of celebrity endorsement because of other associations. On the other hand, a research review may provide a clue to some of the failed endorsements of the past (Newsom et al. 2000). Hence, it will be significant for the marketing manager to perform utilize in depth analytical skills in order to decipher information from several sources prior to selecting the appropriate attributes of the celebrity for the endorsed product.

Besides the role of the celebrity in the advertisement, as we can see in chapter 1.3. McCracken (1989) proposed a distinction of endorsement in four types: explicit, implicit, imperative and co-presentational. When the endorsement is explicit, the celebrity states that he/she endorses the product. An example of this endorsement is shown in figure 6. In this advertisement, American singer/actress Beyoncé states that she uses cosmetics from the brand L'Oreal. The text in the advertisement states that she is endorsing the product by explicitly stating how well the product works for her.

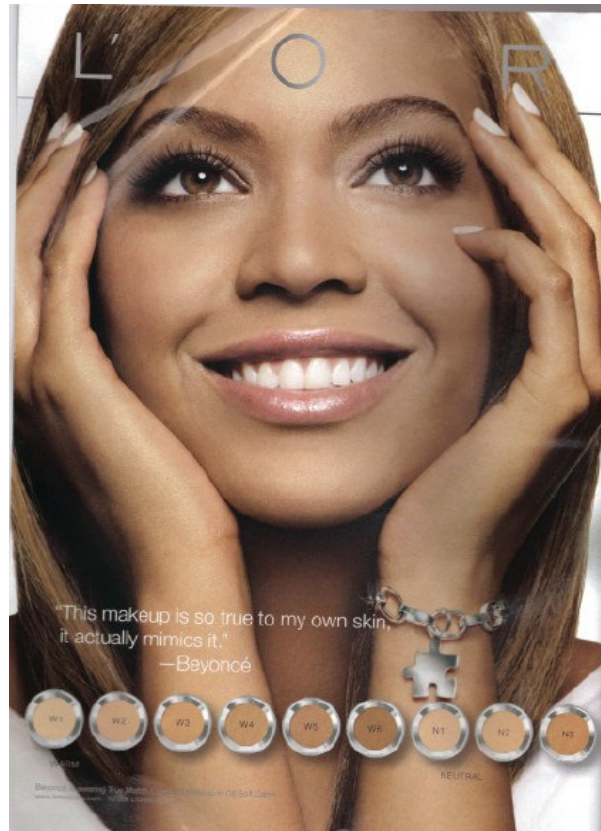


Figure 7: Example of explicit endorsement: Beyoncé for L’Oreal (text in advertisement: “This makeup is so true to my own skin, it actually mimics it.”- Beyoncé). Source: <http://images4.fanpop.com>

If the endorsement is implicit, the celebrity states that he/she uses the product without actually saying that he/she uses it. An example of this endorsement is shown in figure 7. In this advertisement, Jennifer Aniston endorses water for the brand Smartwater. Without explicitly stating that she uses the product, the impression is raised that she is using the product that is promoted in the advertisement.



*Figure 8: Example of implicit endorsement: Jennifer Aniston for Smartwater (text in advertisement: *Purse speculation: we’re not ones to sip and tell, but Jen’s pretty into us (and our vapor- distilled purity)*). Source: <https://consumerbehaviourmcgill.files.wordpress.com>*

In case of imperative endorsement, the celebrity tries to communicate that you should use the product. Figure 8 shows an example of this type of celebrity endorsement. In this advertisement, American singer Alicia Keys serves as a spokesperson for the Keep a Child Alive Foundation. With this advertisement, she tries to raise awareness for children coping with aids in Africa.



Figure 9: Example of imperative endorsement: Alicia Keys for Keep a Child Alive Foundation. Source: <http://www.healthyblackwoman.com>

Lastly, the endorsement can be co-presentational. In this case, the celebrity merely appears with the product and does not say anything that is related to the usage of the product. For instance, figure 9 shows an advertisement with American actress Brooke Shields. The advertisement promotes towels from the brand Royal Velvet. In this advertisement, Brooke Shields is depicted with her family next to the product. However, there does not seem to be a direct connection between the celebrity and the product. This is typical for the co-presentational type of celebrity endorsement.



Figure 10: Example of co-presentational type of endorsement: Brooke Shields for Royal Velvet. Source: <http://www.celebrityendorsementads.com>

Many researchers have investigated whether consumers prefer a link between the promoted product and the celebrity endorser. This preference is known as the match-up hypothesis that we will see later on. For example, Kamins and Gupta (1994) have investigated whether the physical attractiveness of the celebrity endorser had an influence on the brand attitude and purchase intention of consumers. However, Ohanian (1991) found that celebrity endorser source characteristics (physical attractiveness, trustworthiness and expertise) do have an influence on the purchase intention of the endorsed product. From these source characteristics, expertise was closely associated with the intent of consumers to purchase the promoted product. Therefore, the expectation is that celebrity endorsers have a positive influence on attitude and purchase intention.

2.2.3. Implications

Sometimes celebrity endorsement can result in negative publicity that has nothing to

do with the product or brand. For example, the celebrity's private life may make the news in a way that damages the promotion campaign, such as when the celebrity is engaging in 'bad' behaviors or performances and as a result the contract can end. Buck (1993) claims that celebrities lead lives of unimaginable temptations and awesome pressures and there is always a vast discrepancy between the images they project and the lives they actually lead. Holloway and Robinson (1995) take the view that there is a risk with personality based advertising, because when a personality suffers adverse public relations exposure, the credibility of the advertising suffers too. In addition, Erdogan's (1999) study found that negative information about the celebrity endorser not only influences consumers' perception of the celebrity, but also the endorsed product. Buck (1993) denotes that more and more marketing managers have seen their brand's reputation threatened by inadequate relationships. The author argues that this is due to the combination of aggression and inexperience that brand-marketers throw at endorsement deals nowadays.

Although the advantages of celebrity endorsement are numerous, there are also various pitfalls that can result in massive profit loss for the company in question. This typically occurs when there is a mismatch between the celebrity and the product, or when the celebrity's persona is not congruent with the brand image.

When the audience sees that there isn't any real connection between the two they naturally, and probably correctly, infer that the celebrity is 'only doing it for the money and that the brand is involved in a naïve attempt to gain publicity and cachet (Pringle, 182).

On rare occasions this will result in the company terminating its contract with the celebrity endorser. An example of this was when alcoholic beverage company Seagrams withdrew US actor Bruce Willis from further endorsing any of their products, because his image was no longer congruent with the image that Seagrams wanted to market.

Although Bruce Willis was credited with contributing to the growth of Seagrams wine coolers, he was dropped by Seagrams because his lifestyle was perceived to be

incompatible with the image Seagrams wanted to project. The implication was that he no longer was a good “match” for Seagrams products (Walker, Langmeyer and Langmeyer, 1).

Celebrity overexposure is also a significant threat to advertisers, particularly when there is the risk of using a star that has featured too frequently in advertisements for other products.

Furthermore, celebrity scandal can also significantly jeopardise a brand’s/company’s reputation/image. This traditionally occurs where the star undermines the brand by being disloyal to it, or by becoming involved in a media scandal which results in harm to their reputation, and by extension, to the brand, product or service with which they are commercially associated. One of the most damaging pitfalls in this context is when a star declares that they are not really a user of the product or service or even worse, claims to prefer one of its competitors. Some examples of this include; David Beckham shaving his head while contracted with Brylcreem grooming products and Britney Spears who was seen drinking a can of Coke while signed with Pepsi Cola.

In an attempt to counteract the above occurring, advertising agencies can take preliminary measures to avoid their company’s reputation being tarnished when the celebrity becomes involved in controversy. These include clauses in the celebrity’s contract terminating it on the grounds of moral turpitude and/or purchasing death, disablement and disgrace insurance.

In addition, as long as celebrities are chosen carefully and correctly for the brand and campaigns are carefully and intelligently constructed around them, the result of this action can be significantly beneficial and profitable to the company. “A picture is worth a thousand words. A celebrity connection is worth a million... When you get it right, it’s really valuable. When you don’t get it right, there’s the risk” (O’Loughlin, 2).

The next chapter will consider how to select the right CE, and how to avoid risks.

2.2.4. Selecting the “right” celebrity endorsement

Finding the right celebrity to endorse a product is a delicate process that involves thoroughly checking into that individual's personal activities and history, along with considering whether his/her reputation meshes with the brand's values. Celebrity endorsements come from many fields, including film and television actors, recording artists, chefs, politicians, models and athletes. The right celebrity endorsement creates brand awareness, positions or repositions the brand, and revives sales if they're flagging. It may even create new opportunities and public relations angles. The reputation, the good fit and the good timing are factors that help to choose a good celebrity.

Reputation: In most cases, a credible celebrity who is near the top of his/her field should be the first choice. Any potential candidate should be carefully vetted. Her reputation on the job and in private, along with details such as past and current romantic entanglements will all reflect upon the brand. Tying a massive ad campaign to a human being is risky business. Just as the brand will borrow the glamour and reputation of the celebrity, it will also suffer if the person chosen commits illegal or immoral acts.

A Good Fit: Selecting the right type of celebrity can be just as important as selecting the right person. The product and the celebrity should be a good fit. For example, it makes sense to choose a sports player to endorse an energy drink or sports equipment. Consider researching the preferences of different celebrities in a field. There could be someone who already wears the brand or has been photographed using the product. An endorsement from such a celebrity will carry a ring of truth and make his message appear more sincere.

Good Timing: Consider when the new campaign will be live. There's no point in selecting an up-and-coming movie star if he doesn't have a movie coming out any time soon, or a football player during football season. It's a good strategy to launch such a campaign when there is excitement surrounding the celebrity. It also provides even more momentum for the campaign. After all, if a celebrity is in the news and her movie

or music is being heavily advertised, the hype will help the brand's own momentum as its advertising starts. Still, avoid selecting someone who is overexposed, since that will cause people to tune out.

Celebrities help build brand equity as they help forge a relationship between the brand and its consumers. This also leads to increased brand awareness and recall. For example, Rolex has the highest brand value among luxury watch manufacturers, with the elites closely associating themselves with its brand ambassador, Roger Federer—an epitome of elegance, class, style, and perfection. However, it is extremely difficult for a brand to determine the “return on investment” (ROI) from celebrity endorsements. Despite the numerous parameters/metrics, there are no standard practices for measurement.

Celebrity endorsements are gradually evolving into focused advertisements, such as influencer campaigns, that enable brands to engage with consumers at an altogether different level. These influencers include experts, such as professional bloggers, that have a greater impact, despite having a narrower reach than celebrities. Marketers prefer to have renowned personnel endorse their brands. They believe that celebrity endorsements help forge an emotional bond with the target audience. However, both choosing the right celebrity and ascertaining their impact on sales remain the major challenges.

2.2.4.1. Performer Q-ratings

As earlier indicated, the selection of the celebrity endorser should be carried out with great care by those responsible for marketing. One tool to assist him or her in this selection is called the "Performer Q-Ratings". Shimp (2000) notes that this selection method is commercially available from Marketing Evaluations and this firm evaluates approximately 1,500 public figures by mailing questionnaires to a representative national panel of individuals. According to Shimp (2000), individuals are asked to answer two simple questions in these surveys: (1) Have you heard of this person? (2) If you have, do you rate him/her, poor, fair, good, very good or one of your favorites? A

celebrity's Q- (quotient) rating is calculated by dividing the percentage of the total sample rating the celebrity as 'one of their favorites' by the percentage of sample who know the celebrity (Shimp 2000). The author explains this with the following example, Bill Cosby was known by 95% of the people, of which 45% considered him a favorite. His Q-rating was 47 (45 divided by 95) Rosanne Barr was known by 93%, but favorite of only 15%. Her Q-rating was 16. Basically, the Q- rating reflects a celebrity's popularity among those who recognise the celebrity (Solomon et al. 1999). Rossiter and Percy (1987) believe that knowing a celebrity's Q-rating may not only be beneficial in cases where particular audiences are targeted, but it may also enable companies to save on the cost of hiring a big celebrity name who might not be popular among target audiences. Hence, the Q-rating of celebrities could be an initial filtering layer in selecting celebrity endorsers.

Shimp (2000) put forward factors that are considered by advertising executives when making their celebrity-selection decisions. The author refers to the following major considerations, in order of decreasing importance: (1) celebrity credibility, (2) celebrity and audience match up, (3) celebrity and brand match up, (4) celebrity attractiveness, and (5) miscellaneous considerations. In addition, many scholars have attempted to construct models addressing these considerations to aid in selecting celebrity endorsers. Erdogan (1999) identified four models; one of the earliest models is the (1) Source Credibility Model by Hovland et al. (1953), (2) the Match-up Hypothesis by Forkan (1980) and Kamins (1989, 1990), (3) the Source Attractiveness Model by McGuire (1985), and (4) the Meaning Transfer Model by McCracken (1989). The following section will have a closer look at the considerations and the associated models.

2.2.4.2. Celebrity credibility

Source credibility refers to a source's perceived expertise, objectivity or trustworthiness (Ratneshwar and Chaiken 1991). Research conducted by social psychologists over the past 30 years demonstrates that a source perceived as highly credible is more persuasive than a low credibility sender (Aaker et al. 1992; Erdogan

1999; Hass 1981 in Atkin and Block 1983). This is also reflected in the source credibility model, which contends that the effectiveness of a message depends on the perceived level of expertise and trustworthiness in an endorser (Dholakia and Sternthal 1977; Erdogan 1999; Ohanian 1991; Solomon et al. 1999). Information from a credible source (e.g. celebrity) can influence beliefs, opinions, attitudes and/or behavior through a process called internalization, which occurs when receivers accept a source influence in terms of their personal attitude and value structures (Erdogan 1999). Further research indicates that if consumers perceive the source as trustworthy and as an expert in the products, which it endorses, consumers are likely to purchase the product (Daneshvary and Schwer 2000; Friedman and Friedman 1979; Goldsmith et al. 2000; Holloway and Robinson 1995; Lafferty and Goldsmith 1999; Till and Busler 1998). In a similar vein, Ohanian (1991) investigated the relationship of attractiveness, trustworthiness, and expertise to intention to purchase and found that only the perceived expertise of a celebrity was a significant factor in generating more intentions to buy the brand. The author suggests that for a celebrity spokesperson to be truly effective, they should be knowledgeable, experienced and qualified to talk about the product. In addition, Till and Busler (1998) showed that an endorser's expertise is more important than physical attractiveness in affecting attitude toward an endorsed brand. Moreover, Friedman and Friedman (1979), using the internalization process, suggest that consumers are more likely to purchase complex and/or expensive products that are endorsed by experts rather than by typical consumers. Holloway and Robinson (1995) refer to travel writers, who comment on a destination in the British Broadcasting Corporation (BBC) programme 'Holiday', who are immensely credible both because of their perceived expertise and objectivity, because the BBC itself delivers the message. Furthermore, Evans (1998) contends that, someone who is seen to be unconnected with the company and its products, coming from an impartial and objective source, is likely to be believed. Thus, the independence and the expertise of the celebrity endorser can be considered more important than the trustworthiness of the celebrity spokesperson in changing consumer attitudes. This brings us to another issue, nearly two decades earlier major stars were perceived as trustworthy because they did not really work for the endorsement fee, but were motivated by a genuine affection for the product (Kamen et al. 1975); however, times have changed. As

indicated earlier, nowadays celebrities receive very generous compensation, leading consumers to overtly distrust their motives. Furthermore, Solomon et al. (1999) refers to the 'credibility gap', the lack of credibility is aggravated by incidences where celebrities endorse products that they do not really believe in, or in some cases do not use. The author found that the greatest erosion of confidence was found in young consumers, 64 per cent of whom thought that celebrities appeared in ads just for the money. On the other hand, Holloway and Robinson (1995) suggest that trustworthiness can be achieved by using someone closely associated with the product. Holloway and Robinson (1995) refer to the example of the Jersey Tourism Committee that used John Nettles of Bergerac (a television series that took place on Jersey) to promote Jersey as a destination for holidays, to add trustworthiness to the message since the actor was assumed to 'know' the island intimately.

Holloway and Robinson (1995) propose that a permanent link between a destination and a well-known personality can be of enormous benefit in the promotion of a destination. Then again, Ohanian (1991) believes it does not really matter whether an endorser is an expert; all that matters is how the target audience perceives the endorser. Hence, when the message is delivered by a perceived expert and independent source it will greatly add to the credibility of the message and it may influence purchase behavior. In addition, trustworthiness, which is a component of credibility, can be achieved by using someone closely associated with the product. Moreover, when a trustworthy individual has a well-known personality and a permanent link with the destination, it can be of enormous benefit in the promotion of a destination. However, it has been proven that trustworthiness does not influence purchase behavior and this does not correspond to the promotion objectives and, according to Pender (1999), they will often involve changes in mind-set, such as attitude, opinion and knowledge. Even though source credibility is an important factor for marketing managers in selecting endorsers, since expertise has been proved to have a significant and direct effect on attitudes and behavioral intentions, it is not the only factor that should be considered in selecting celebrity endorsers. The next section will describe the importance of match up theory.

2.2.4.3. Celebrity match up

According to Kamins (1990), there has to be a meaningful relationship, or match up, between the celebrity, the audience and the product. Furthermore, research points out that advertising a product via a celebrity who has a relatively high product congruent image leads to greater advertiser and celebrity believability relative to an advertisement with a less congruent product/spokesperson image (Kamins and Gupta 1994 in Erdogan 1999; Kotler 1997). The Product Match-Up Hypothesis, which maintains that messages conveyed by celebrity image and the product message should be congruent of effective advertisement (Kamins 1990). An expected fit or congruency should exist between an association and a product, Basil (1996) illustrates this with an example, a top model endorsing make-up is good, but a football player endorsing soap powder less good. In addition, Evans (1988) gives notice that without a distinct and specific relationship between the celebrity and the product there is the danger of the 'vampire effect'.

In addition, there should also be a relationship between the audience and the celebrity; Basil (1996) further found that identification also plays a significant role in determining message effects. Research suggests that identification occurs when an individual adopts an attitude or behavior from another person when that attitude or behavior is associated with a satisfying self-defining relationship with that person (Bandura 1986, Burke 1950, Kelman 1961 in Basil 1996). It suggests that a spokesperson with whom the audience identifies insures the greatest likelihood of achieving lasting attitude or behaviour change. Thus, a consumer who identifies with a famous spokesperson is more likely to copy behaviors that are represented by the celebrity. Moreover, Basil (1996) suggests that the greater the identification, the more likely the viewer will see important attributes in the celebrity. Williams and Qualls (1989 in Basil 1996), for example, found that black consumers have high levels of identification with black celebrities.

Additionally, Desphande and Stayman's (1994 in Basil 1996) hypothesis confirmed that the endorser's ethnic status would affect endorser trustworthiness and as a result

brand attitudes. Moreover, Daneshvary and Schwer (2000) suggest that the respondents' identification with the endorser and their perception of its credibility will positively affect purchase intention. Basil (1996) takes the view that when targeting particular ethnic groups, the ethnic background should be carefully evaluated, because consumers assess celebrities according to their own cultural meanings. Furthermore, DeBongo and Harnish (1988 in Solomon et al., 1999) believe consumers who tend to be sensitive about social acceptance and the opinions of others, for example, are more persuaded by an attractive source, while those who are more internally orientated are swayed by a credible, expert source. For example, Daneshvary and Schwer (2000) refer to the possibility that individuals with higher levels of education might be less influenced by any form of advertising than those with less education, because education provides individuals with analytical skills allowing them to decipher information from several sources prior to making a purchasing decision, making them less likely to purchase a product based on one source. From these findings, one can infer that celebrity endorsement is most effective when consumers have the chance to interrelate with the celebrity.

According to Erdogan (1999), the emphasis of product match-up research has been on the proper match between a celebrity and a product based on celebrity physical attractiveness. Specifically, the match-up hypothesis predicts that attractive celebrities are more effective when endorsing products used to enhance one's attractiveness (Kahle and Homer 1985; Kamins 1990). The following section will discuss the celebrity attractiveness factor in more detail.

2.2.4.4. Celebrity attractiveness

Research points out that consumers tend to form positive stereotypes about attractive individuals and found that physically attractive communicators are more successful at changing beliefs (Baker and Churchill 1977) and generating purchase intentions (Friedman et al. 1976; Kahle and Homer 1985) than their unattractive counterparts. According to Erdogan (1999), attractiveness does not mean simply physical attractiveness, but includes any number of attributes that consumers might perceive in

a celebrity endorser: for example, intellectual skill, personality, lifestyle, or athletic prowess. Respondents in Kahle and Homer's study (1985) were more likely to buy an Edge razor after seeing an attractive celebrity in a magazine advertisement than an unattractive celebrity. However, as indicated earlier by both Till and Busler (1998) and Ohanian (1991) the endorser's expertise is more important than physical attractiveness in affecting attitude toward an endorsed brand. Moreover, Shimp (2000) believes that attractiveness alone is subordinate in importance to credibility and matches up with the audience and brand. Till and Busler (1998) refer to Michael Jordan (basketball player), who is an attractive endorser, but his effectiveness is likely to be greater when endorsing products related to his athletic prowess such as Nike or Gatorade, rather than products that are unrelated to athletic performance such as WorldCom communications. Johnson and Harrington (1998) point out that, without doubt, attractive celebrity endorsers positively improve attitudes towards advertising and brands, but whether they are able to create purchase intentions is uncertain. McCracken (1989) suggests that a celebrity brings his own symbolic meanings to the endorsement process and proposes an alternative model.

According to the authors of *Getting the Best Out of Celebrity Endorsers*, Erdogan and Kitchen, companies employ celebrities to endorse their products for various reasons, some of which include:

- Celebrities demonstrate a number of dynamic qualities which can be transferred to products through marketing.
- Celebrities have the ability to attract and maintain attention by their presence in advertising.
- Celebrities are able to achieve a high recall status, due to their popularity in the media.
- Celebrities also have the power to influence a company or product image makeover by re-positioning an old brand or introducing a new one.

Celebrity culture became a growing obsession of the 1990's and continues to expand rapidly in the twenty first century. Companies use stars to endorse everything from food, clothing, cosmetics, automobiles, accessories, alcohol, department stores and

personal products. Celebrity endorsements are commonly referred to as ‘testimonials’ which is a form of persuasion in advertising which creates an emotional connection with the consumer and the celebrity who features in the ad. Commonly in testimonials the “celebrity essentially acts as a salesperson/mouthpiece for the brand” (Iddiols, 2). The fundamental purpose of testimonials is to persuade the audiences’ logic into believing that if the celebrity uses the product, then it must be good, so they should purchase it too. “The logic therefore went like this: associate Brand X with a star and some of the kudos would rub off because the public wished to emulate the habits of the rich and famous”¹¹.

Athletes from all areas of sport have conquered the advertisement world in past few decades. When companies choose the endorsers that they will use to promote their products they have a wider range of selection than before. An athlete endorsing equipment from his sport discipline is thought too obvious, but athletes promote all kinds of products, from jewellery to breakfast cereal. The challenge that marketers face is to match up the right product with right celebrity. In every sport there are super star athletes that people instantly connect to the particular sport. The majority of consumers can immediately connect Tiger Woods with golf , Kobe Bryant with basketball and David Beckham with football. Each of these athletes also has a certain image that is formed by their background, publicity and connection to the products that they endorse. David Beckham is not seen just as an exceptional football player but also as a trend setter. Tiger Woods’ image as chaste and good mannered athlete derives partly from his sport, golf, which is seen as a gentleman’s sport, and partly from how he represents himself in public. It is understandable that most of the companies either cannot get or cannot afford the biggest stars. Some recoup this by choosing one or more less expensive and bright stars. Sometimes marketers hit a goldmine like Reebok did when they managed to sign Chinese basketball player Yao Ming. The sports brand managed to get Ming’s signature after he had already played one season in the NBA. Many companies had passed on the opportunity sign the Chinese phenomenon when he was drafted to the NBA. Suspicions were that the culture shock would assault the player and ruin his chances in the NBA, agreeing with

¹¹ <http://www.abstract.lib-ebook.com/>: “The Relationship between Celebrities and Advertising” Iddiols, 2006.

this Nike signed Ming to only a one year contract. Reebok saw the possibilities that Yao Ming could offer to the company. An internet article for *China Daily* estimates that there are close to 200 million people in China who play basketball and he “is a hero to 200 million people more in nations that made up the Asian Basketball Confederation” (*China Daily*, 2003). The Chinese sneaker market has been dominated for many years by Nike and Adidas. Capturing of Ming gave Reebok the ability to strengthen their foothold in the vastly growing market. According to the *Boston Globe* (2008) China will surpass Japan by 2012 and become the second-largest retail market in the world and Reebok has the most popular athlete in that market.

Understandably, it is crucial to keep calm and select the right CE in order to obtain benefits for all interested parties: the celebrity, the company and the product/service.

2.2.5. Benefits in celebrity advertising

This chapter is divided into 3 sections in order to interrogate the wide variety of benefits in celebrity advertising. I start with the four Q’s, then follow up with the factors that have maximum impact on successful endorsement and finish with the Celebrities’ public recognition.

2.2.5.1. The four Qs

There is no doubt that celebrity advertising has its benefits. The Four Qs are:

- **Quick saliency:** It gets cut through because of the star and his attention getting value.
- **Quick connect:** There needs to be no insight; the communication connects because the star connects.
- **Quick shorthand for brand values:** The right star can actually telegraph a brand message quickly without elaborate story telling.
- **Quick means of brand differentiation:** In a category where no brand is using a celebrity, the first to pick one up could use it to differentiate itself in the market.

2.2.5.2. Factors that have maximum impact on successful endorsement.

All brands must be aware of the following aspects of celebrity branding. An important aspect that companies must note is that celebrity endorsements cannot replace the comprehensive brand building processes. As branding evolves as a discipline companies must be extra cautious to utilize every possible channel of communication rather than just a celebrity endorsement. When all other steps in the branding process is followed and implemented, then channels such as celebrity endorsements can provide the cutting edge as it did for Nike. We will summarize in:

- **Consistency and long-term commitment:** As with branding, companies should try to maintain consistency between the endorser and the brand to establish a strong personality and identity. More importantly, companies should view celebrity endorsements as long-term strategic decisions affecting the brand. A global brand must respect local needs, wants, and tastes while endorsing.

- **Prerequisites to selecting celebrities:** Before signing on celebrities to endorse their brands, companies need to ensure that they meet three basic prerequisites, namely the endorser should be attractive, have a positive image in society, and be perceived as having the necessary knowledge (although it might be difficult for a celebrity to meet all three prerequisites).

- **Celebrity–brand match:** Consistent with the principles discussed earlier, companies should ensure a match between the brand being endorsed and the endorser so that the endorsements are able to strongly influence the thought processes of consumers and create a positive perception of the brand. Tiger Woods endorsing the Buick brand makes no sense at all. There is just no believability that Tiger is dying to drive a Buick. And without believability a celebrity endorsement is worthless. The \$40 million General Motors reportedly paid Tiger for his 5-year contract ending in 2009 is not money well spent. Kellogg's opted out of a contract extension with Olympic swimmer Michael Phelps, the company simultaneously rejected Phelps' bong-hit photo as being inconsistent with its image. "Kellogg is a family brand. How does Mom, who does the

family shopping, feel about Phelps?” said David Reeder, vice president of GreenLight (2009), a brand and entertainment consulting firm.

- **Constant monitoring:** Companies should monitor the behavior, conduct and public image of the endorser continuously to minimize any potential negative publicity.

- **Selecting unique endorsers:** Great brands represent great ideas. These brands express the uniqueness of their position to all internal and external audiences. Companies should try to bring on board those celebrities who do not endorse competitors’ products or other quite different products, so that there is a clear transfer of personality and identity between the endorser and the brand. The controversy related to the endorser’s personal or professional life could hamper the associated brand image. Kobe Bryant's family-friendly endorsement deals with Nutella and McDonald's came to a quick end after he was accused of rape. Pepsi shied away from Madonna after her Like a Prayer video aired.

- **Timing:** As celebrities command a high price tag, companies should be on the constant lookout for emerging celebrities who show some promise and potential and sign them on in their formative years if possible to ensure a win-win situation.

- **Myopic endorsement strategy:** Most of the endorsement goes wrong due to myopic vision of endorsement. The real problem is that too many brands have a myopic focus on short terms sales and ‘awareness’. With this mindset they are logically driven towards ill conceived celebrity endorsement campaigns. Virgin is a classic example of a brand that hasn’t thought about its brand personality before matching with a celebrity. Virgin Media, previously associated with the subtle Uma Thurman, has now opted for “in your face” (according to Virgin media Chief James Kidd) Ruby Wax. Virgin clearly hasn’t distinguished between its product sales and brand strategy.

Brand over endorser (Vampire Effect): When celebrities are used to endorse brands, one obvious result could be the potential overshadowing of the brand by the celebrity (Martin Roll, 2006). Companies should ensure that this does not happen by

formulating advertising collaterals and other communications. Examples are the campaigns of the Dawn French-Cable Association and Leonard Rossiter-Cinzano. Both of these campaigns were aborted due to celebrities getting in the way of effective communication. So, while presenting the endorser, it should be kept in mind that the Endorser is promoting the brand not vice versa. This is why Coca-Cola's idea of having Mean Joe toss his jersey to a young boy in exchange for a bottle of Coke was brilliant. The commercial made charming use of Mean Joe's image, but Coke was the star.

Celebrity endorsement is just a channel: Companies must realize that having a celebrity endorsing a brand is not a goal in itself; rather it is one part of the communication mix that falls under the broader category of sponsorship marketing.

- **Over dependency on celebrity:** A celebrity is not a replacement for an idea. A brand without a focus will never find the correct celebrity to match the brand.

- **The celebrity trap:** Once into a celebrity, it is hard to get out of it. If the brand has done even moderately well after the break of a celebrity campaign, it becomes difficult to separate the role of the message and the role of the celebrity in selling the brand.

- **Trademark and legal contracts:** Companies should ensure that the celebrities they hire are on proper legal terms so that they do not endorse competitors' products in the same product category, as this would create confusion in the minds of the consumers.

- **Overall Management:** The organization's senior leadership must champion the brand, ideally with the CEO leading the initiative. A leader's continual articulation of the brand philosophy and the brand's view of the world is meant to give the celebrity endorsement strategy a recognizable face.

- **Investment:** Intangible assets, including the brand, now comprise the majority of the value of a company. These assets require capital investment like any other. Progressive companies and enlightened management recognize the need for appropriate communications spending.

· **The Brand endorsement team:** Global brands demand a global brand management team. This regional and international organization is in place to maintain brand leadership through efficient and effective use of celebrity endorsement.

· **Feel Cultural Sensitivity:** To go global with a brand, the endorsement strategy should make sure you understand cultural sensitivities.

· **Celebrity ROI:** Even though it is challenging to measure the effects of celebrity endorsements on companies' brands, companies should have a system combining quantitative and qualitative measures to gauge the overall effect of celebrity endorsements on their brands.

Advertising is one of the major factors behind the economic activity of a country as it not only helps to stimulate consumption but also give models for lifestyles and value orientation (Polly and Mittal, 1993). Celebrity ads are becoming very common and prominent phenomena in advertising everywhere. Almost 25% of all American ads have celebrities in them (Stephens and Rice, 1998) and this percentage is more than double, up to 70% in Japan (Kilburn, 1998).The effectiveness of a celebrity endorsement strategy may be mediated by variables such as the celebrity/product fit, the product and usage occasion, societal/cultural conditions and the volume of repetitive advertisements featuring celebrities. While brand marketers with positive experiences would tend to believe that celebrity endorsements work while others would disagree, what is incontrovertible, however, is that the magnitude of its impact is difficult to measure even if sales figures are at our disposal. As Ajzen and Fishbein (1980, 5) put it, "Human beings are usually quite rational and make systematic use of the information available to them... People consider the implications of their actions before they decide to engage or not to engage in a given behavior."¹² Celebrity endorsement has a big impact on purchase decision. As per Neha Taleja (2005), markets in which advertising coordinates consumer purchases, celebrity endorsements are more likely chosen for products that have either of the following:

¹² <http://docslide.us/>: "Celeb Endorsement" Ajzen, Fishbein, 1980.

- High price-cost margins
- Large potential customer pools
- The need to co-ordinate across diverse sets of customers. This research also includes the endorser viewpoint of signing a contract with a brand. As suggested by Zafer & Baker (2001), even though building-up a whole marketing communication campaign around a celebrity(s) makes complete sense, most celebrities are reluctant to sign such deals for four reasons.
- They are very concerned about their exposure. Should they sign a deal for more than the main media, they know their picture can be installed all over the place and they would lose control over their exposure.
- They do not want to be too closely associated with a particular product that may cost them other potential deals.
- They are uncomfortable with some media, as they are motionless.
- They may be unable to sign for some media as their previous deals prohibit them.

As per Zafer & Baker, using multiple celebrities or a single celebrity partially depends on the time scale a campaign is using to have impact. If the campaign has a long-term strategy, agencies would be more careful because potential downsides are much more than potential upsides. A Brand endorser would be one who is not only a spokesperson for the brand or is just appearing as a testimonial for the brand's benefits. Friedman and Friedman (1979) found empirical evidence that, in the promotion of products high in psychological and/or social risk, use of a celebrity endorser would lead to greater believability, a more favorable evaluation of the product and advertisement, and a significantly more positive purchase intention.

2.2.5.3. Celebrities' public recognition

Though celebrity endorsement is expensive, there are many benefits which celebrity endorsement could bring about. So it is still a commonly used strategy. By using the celebrities' public recognition, companies are able to gain many benefits (Mcaleer, 2010).

Firstly, it could add instant credibility. Some of the consumers believed that if a celebrity was willing to use a particular product, service, or brand, the company who produced the product or service must have certain degree of high quality.

Secondly, it could grab instant attention. With celebrities to endorse particular kinds of products, services or brands, the consumers' attentions were most likely to be grabbed by the celebrities and they would be willing to pay more attention to watch.

Thirdly, it could enhance media exposure. With celebrity endorsement, the media would report the news about the celebrity who participated in the events. So the companies were able to get free publicity in the newspaper, magazine or TV. Moreover consumers liked to participate in the events in which their favorite celebrities would be involved. It helped to increase brand awareness too.

Fourthly, celebrity endorsement might materially improve the financial returns for the companies who employed celebrities as an investment in the advertising campaigns (Farrell, Karels, Monfort and McClatchey, 2000; Erdogan et al., 2001).

Fifthly, celebrity endorsement strategy was an effective way to differentiate among similar products in the market. This is because consumers were better able to identify the products by associating with the endorsers (Burroughs and Feinberg, 1987). But it did not work if the celebrity endorser had already endorsed several brands or product. Besides, it was a useful strategy when consumers did not perceive many differences among competitors. In this way, the company was able to create differentiation by using celebrity endorsement, especially during the mature stage of the product life cycle (Solomon, 2006).

Sixthly, it could receive superior market presence. Products, which were endorsed by celebrities, were relatively easier to get in stores and be displayed in a good location. Because consumers' acceptance of the endorsed product, service or brand increased, they were willing to pay for the goods.

In conclusion, celebrity endorsement could increase brand awareness, reach the target market effectively and efficiently, and create a positive feeling towards the brand, deliver a marketing message, generate immediate attention within a short period of time and gain a profit. Last but not least, celebrity endorsements had a positive influence on purchase intentions (Karina, P. R., 2008). It is for this reason that celebrity endorsement was one of the most effective ways of establishing a long-running brand building campaign (Pringle, 2004).

2.2.6. Categories of a celebrity endorsement

Celebrities engage in a range of paid activities when working with companies and products. According to Kamen, Azhari and Kragh (1975) the way in which celebrities are used can be broken down into four (not mutually exclusive) categories. A firm that decides to employ a celebrity to promote its products or services has a choice of using the celebrity as:

- Testimonial —the individual attests to the superiority or excellence of a product or service on the basis of personal experience with it (17), while endorsement occurs when an individual is (often explicitly) associated with a brand. If the celebrity has personally used a product or service and is in a position to attest to its quality, then he or she may give a testimonial citing its benefits. For instance Aishwarya Rai endorses Lux by testifying to the quality of the product as it forms a part of her shopping basket.
- Performing the role of actor —the individual is merely a character in a dramatic presentation. A celebrity may be asked to present a product or service as a part of character enactment rather than personal testimonial or endorsement. For instance Sweta Tiwari of “Perna fame” (Kasuti Zindagi ki) acts as a housewife for Nirma’s ad campaign. It has nothing to do with her on-screen or off-screen image, in fact she simply acts out the character of a normal housewife and the expectations she would have of her laundry soap.

- Endorsement is implicit, but testimonials are not ordinarily rendered (17). Celebrities often lend their names to ads for products or services for which they may or may not be the experts. For instance, Sachin Tendulkar has been endorsing the Palio brand of Fiat.
- The Spokesperson is characterised as —the individual representing the company or brand (much like a salesperson), where the role is more official in nature since the spokesperson is authorized to express the position of their sponsor (17). Each category shares a common denominator. In some form or another, the celebrity is associated with the brand. A celebrity who represents a brand or company over extended periods of time, often in print and TV ads as well as in personal appearances, is usually called a company's spokesperson (Schiffman and Kanuk, 1997). The reason for using celebrities as spokespersons goes back to their huge potential influence. Compared to other types of endorsers, famous people achieve a higher degree of attention and recall. They increase awareness of a company's advertising, create positive feelings towards brands and are perceived by consumers as more entertaining (Solomon, 2002). Using a celebrity in advertising is therefore likely to positively affect a consumer's attitude and purchase intentions towards a certain brand.

In fact, researchers often do not differentiate between the various roles celebrities play and, even when they do, they often refer to celebrity spokespersons (see e.g. Desarbo and Harshman 1985; Kamins, Brand et al. 1989; Kamins and Gupta 1994) or celebrity endorsers (see e.g. Klebba and Unger 1982; Kahle and Homer 1985; Erdogan and Baker 1999; Knott and St. James 2004) and mean empirically similar things. This is captured in an oft cited definition of celebrity endorser that can be found in McCracken (1989):

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

However, celebrities often fulfil the function of endorser simply by associating themselves with various products (Kamen, Azhari et al. 1975; Stem 1994). Similarly,

Seno and Lucas (2007, p.123) state that endorsements can —be explicit (I endorse this product'); implicit (I use this product'); imperative (You should use this product'); or co-presentational (merely appearing with the product). The context of association therefore does not seem limited to an advertisement situation. It may, for instance, take the (implicit) form of a red carpet sighting where the celebrity shows up to an event wearing a Gucci handbag and Rolex watch.

Thus, what seems important in the definition of celebrity endorser is that they are in some way associated with a product, regardless of whether this association takes the form of advertisement or not, and do so with the intent of creating some desirable outcome for their sponsor.

2.2.7. Determinants of a celebrity endorsement

This chapter describes which factors a celebrity should have in order to be considered a solid endorser. To explain the determinants of celebrity endorsement, I will look at the determinants illustrated in Amos et al. (2008). Moreover, the source credibility model and the source attractiveness model will be used as foundation for selecting the determinants (Erdogan, 1999). The determinants described in this paper are: credibility, expertise, trustworthiness, attractiveness, similarity, liking, familiarity and the match-up congruence with the product. Source credibility depends on expertise and trustworthiness. Source attractiveness depends on familiarity, liking and similarity. In the following chapter the cohesion between all these determinants will be further explained. In chapter 3 I will turn to detail the meaning of the significant of source credibility model and source attractiveness model.

2.2.7.1. Credibility

Credibility is “the extent to which the recipient sees the source as having relevant knowledge, skills, or experience and trusts the source to give unbiased, objective

information”¹³ (Belch & Belch, 1994). The two most important aspects of credibility are expertise and trust (Hovland et al., 1953). Celebrities are seen as credible sources of information (Goldsmith et al, 2000) and the credibility of a celebrity is defined as the total amount of positive features that create and increase the acceptance of the message (Erdogan, 1999). Credibility is one of the most important determinants of celebrity endorsement. Credibility is particularly important when people have a negative attitude towards the brand and powerful arguments are needed to inhibit the counter-arguing and positively influence the attitude towards the brand. Consequently, when celebrities are credible it affects the acceptance of the message and its ability to persuade (Belch & Belch, 2001).

2.2.7.2. Expertise

Expertise of celebrity endorsement is being defined as “the extent to which an endorser is perceived to be a source of valid assertions” (Erdogan, 1999, page 298). With regard to expertise, it isn’t important that the celebrity is really an expert in the field; it is important that consumers think and believe a celebrity has expertise (Ohanian, 1990).

To illustrate, in a selling context an expert salesperson caused a significantly higher number of customers to purchase a product than the non-expert salesperson did (Woodside & Davenport, 1974). Expert sources also influence perceptions of the product’s quality. The source or celebrity that is a specialist has been found to be more persuasive (Aaker, 1997) and generates more purchase intentions (Ohanian, 1991). Furthermore Speck, Schumann and Thompson (1988) stated that celebrities, who are seen as an expert in a specific area, engender higher brand recognition than celebrities who are seen as non-experts. The level of celebrity expertise will determine its effectiveness (Amos, Holmes & Strutton, 2008). The more expertise a celebrity has, the more effective it will be. The expertise of a celebrity will not be changed by negative publicity, but the believability and credibility will be negatively influenced.

¹³<https://books.google.es/>: “Exploring Direct and Relationship Marketing” Belch & Belch, 1994.

2.2.7.3. Trustworthiness

Trustworthiness refers to “the honesty, integrity and believability of an endorser” (Erdogan et al. 2001). Companies try to find endorsers who are widely seen as trustful and who are seen as honest, believable and dependable (Shimp, 1997). Trustworthiness is the most important factor with regard to the source credibility and further influences credibility in general. Moreover, likeability is mentioned as the most important attribute of trust (Friedman, 1978). Advertisers can create the highest effect by taking these two factors, liking and trustworthiness, into account. It follows, then, that when consumers like a celebrity, they will automatically trust a celebrity (Friedman, Santeramo & Traina, 1979).

Ohanian (1991) argued that the perceived trustworthiness of a celebrity endorser had no relationship to the consumer’s purchase intentions of the related brand. This conclusion had to do with the level of involvement, which will be described in the following chapter. Trustworthiness is of major importance for effective endorsers. If consumers believe what the endorser is telling them and they trust him or her, the believability of the ad is higher and the positive attitude of the consumers will increase. When a celebrity comes negatively into the news, this can affect the believability and the trustworthiness of the endorser. Also it will negatively influence the brand image and sales of the related product.

2.2.7.4. Attractiveness

The concept of attractiveness does not only entail physical attractiveness. Attractiveness also entails concepts such as intellectual skills, personality characteristics, way of living, athletic performance and other skills the endorsers may have (Erdogan, 1999). Celebrities can be attractive because they have established, for example, great athletic performances and people have great respect for their achievements and therefore are attracted to them. The appeal of physical attractiveness suggests that a celebrity determines the effectiveness of persuasive advertising in large part because consumers want to be like the endorser and want to identify themselves with that endorser (Cohen & Golden, 1972). On the other hand,

there are examples of celebrities who are considered less attractive, but do represent the image the company wants to create and have. When the match-up between brand and celebrity is present, attractiveness becomes less important and therefore the company might choose a less attractive celebrity. There are large numbers of physically attractive celebrities who endorse a product. One example is David Beckham for the Armani brand. The majority of people find David Beckham attractive. Men want to be associated with the football player and style icon David Beckham, while women are physically attracted by his appearance because David Beckham always looks fashionable and gives great athletic performances. He is extremely credible and attractive and has a high degree of similarity; people want to be like him.

2.2.7.5. Similarity

Similarity is described as “a supposed resemblance between the source and the receiver of the message”¹⁴ (McGuire, 1985). In other words, if a consumer can identify him/herself with the endorser. People can be influenced more easily by an endorser who is similar to them. If the celebrity and the consumer have common factors like common interests or lifestyles, a better cohesiveness is created (Erdogan, 1999). That is why celebrities are selected based upon having characteristics that match well with the target consumers. Companies also try to create empathy using celebrities (Belch & Belch, 2001). Using empathy, companies try to create a bond between the celebrity and the consumer. Also the level of persuasiveness is increased by using similarity. Companies might choose to pick a regular-looking person who is not a celebrity, because consumers can identify themselves more easily with that individual.

2.2.7.6. Liking

Likeability is the “affection for the source as a result of the source’s physical appearance and behaviour” (McGuire, 1985, 239). In addition, McGuire (1985) states that when people like the celebrity they will also like the accompanying brand and therefore celebrities are used in commercials and advertisements. Celebrity

¹⁴<https://books.google.es/>: “Marketing Communications” McGuire, 1985

endorsement will influence consumer behaviour and attitude (Belch & Belch, 2001) and advertisers believe that a celebrity can influence the consumer's vision of the company's image. In Kahle and Homer (1985) the process of the disliked celebrity is explained in an experiment that contained a total of 200 men and women participating in the study. The experiment contains the example of celebrity endorsement used with disposable razors by means of John McEnroe; he has been the celebrity endorser for this particular brand. John McEnroe is a tennis player who can annoy people; his extremely rough language on the tennis court is widely known. It can be stated that he isn't the ideal endorser of a brand, and that John McEnroe can be assigned to the disliked celebrity group. The company retains him because his image implies concern for the protection of self-interest; two factors the company wants consumers to associate with them and with the consumption of disposable razors. Despite the fact that McEnroe is a disliked celebrity, the company uses him as an endorser.

2.2.7.7. Familiarity

Familiarity is the supposed resemblance as knowledge that a celebrity endorser possesses through exposure (Erdogan, 1999; Belch & Belch, 2001). When companies choose a celebrity, it is important to consider the extent to which consumers are familiar with the celebrity. The more familiar the consumer is with the celebrity, the more positive the effect will be. It is also well known that consumers, who are more familiar with a celebrity and are more exposed to a celebrity, will automatically like a celebrity more; this is called the mere exposure effect (Zajonc, 1968). The effect of familiarity on attitude increases when there are brief exposures of the celebrity and when there are longer delays between the exposures. The effect decreases when there are long exposures of the celebrity and when there are shorter delays between the exposures (Bornstein, 1989).

2.2.7.8. The match-up congruence with the product

Several studies (Cooper, 1984; Forkan, 1980) show that the match-up congruence between the celebrity endorser and the product or company is of major importance.

This correspondence results in a better recall of the commercial and brand information and will positively affect the transfer influence with regard to the personification of the brand (Rockney & Green, 1979). Advertising a product via a celebrity who has a relatively high product congruent image leads to greater advertiser and celebrity believability when with a less congruent product/celebrity image (Kotler, 1997). The match-up consists of two central terms: the perceived fit and the image of the celebrity (Misra, 1990). When a celebrity has a good image and fit to the product and company, this will lead to greater believability and, as a result, greater effectiveness. By uniting those aspects you create two advantages working together for the product (Erdogan, 1999). What is of great importance for an endorser is the match up of the celebrity with the image and message a company wants to propagate. The Nespresso commercials offer an excellent case in point, with George Clooney acting as a celebrity endorser. Nespresso wants to be associated with terms such as style, refinement, charm and a first-class quality brand. Therefore, Nespresso states that George Clooney is the perfect match for their brand, because Clooney's profile illustrates the characteristics the brand wants to identify itself with.

This chapter has engaged with the various aspects of why a CE should be used, including the respective categories of celebrity and the determinants that should be taken into account to ensure a successful choice is made, it is necessary to turn now to the next chapter, in which the use of celebrity as a strategy will be discussed.

2.3. Celebrity endorsement as a strategy

In a world of competitive markets, companies are urged to differentiate their products and services. One of the key foundations to this is seen in branding, which is why the function and art of branding is a major contributor to the success of a product or service sold by the company that markets it. Due to this fact, it can be argued that branding is the essential foundation for the success of a product or service especially because of the impact it has during consumer purchase decision phase.

For this analysis the focus will be mostly upon celebrity endorsement within the concept of branding. This can be seen as a significant factor for businesses to consider. Worldwide celebrities are integrated into brands, however one country takes this to a whole new level. In the United States of America there are several trends within consumer behavior; one of them consists in keeping up with the celebrities of their choice. People are becoming more linked to celebrities due to finding commonalities in values or seeing celebrities as their friends (Efgen, 2011) who they can look up to or simply trust, becoming the perfect branding tool. People are becoming so preoccupied and interested in celebrities that celebrity endorsers can increase the profit of American brands up to 20% nationwide (Efgen, 2011).

Tiger Woods is one of the most valuable and wanted faces for brands world wide (The Richest, 2013) and today ranks as the best golfer in the world (ESPN, 2013). “What’s a face worth?” According to several resources Mr. Woods received one hundred million from Nike annually already back in 2001, becoming one of the most iconic celebrities for Nike, and is one of the world’s highest paid athletes (The Richest, 2013).

Companies are consistently looking to celebrities when it comes to branding their products. By doing this, brands such as Nike increase their profits greatly, just because a well-known face is integrated into their advertisements or brand. Not to mention that celebrities are a significant part of the U. S culture. This could mean that in order for brands to generate higher brand loyalty, and improve their brand–consumer relationship, celebrities need to be involved since the brand loyalty of the customer base is often the core of a brand’s equity (Kohli & Leuthesser).

To persuade consumers to purchase their products, companies spent millions on advertising to promote their products and services. For example, in 2005 the United States of America spent an amount of USD 271.074 million (EUR 200.060 million) on commercial advertising (Galbi, 2008), while the Republic of China spent EUR 5.5 billion on commercial advertising (Wang, 2008). The importance of advertising is also shown in the annual increase of the amount of money spent on advertising. For example, in 1990 the United States of America spent USD 129.968 million (EUR 96.087 million) on

advertising (Galbi, 2008). In 2000 this amount was increased by 190.4% and in 2007 by 215.1%! These numbers show that increasingly vast quantities money is spent on commercial advertising and that marketers keep on spending more money on commercial advertising to persuade consumers to purchase their products and services.

A strategy used by companies to persuade consumers to purchase their products and services is through celebrity endorsement. When using celebrity endorsement as a marketing strategy, a celebrity is used to promote a product or service as a means of persuading consumers to purchase the promoted product or service. This strategy has gained much popularity among marketers. In her study, Van Eeuwijk (2009) showed that the amount of celebrity endorsement advertisements in 2005 has doubled since 1995. Rajakaski and Simonsson (2006) expect that this trend will continue to grow because of the status of celebrities in society and the fascination of the public with famous people.

In many cases, marketers try to choose a person who matches with the target group of the product or service, for example based on the physical characteristics of the target group. This, however, is not always as easy as it seems because the members of the target group can differ from each other (e.g. in age and culture). For instance, there are many different commercials for the same shower gel by Dove. In many European countries, it is seen as 'normal' to show a woman who is rubbing her body with a Dove shower gel. In these commercials, the whole body of the woman is commonly shown. In Arab countries, where the Islam is the religion with the most followers, it would not be effective to show these commercials because they do not match with the norms and values of their culture. Therefore, on the one hand, companies try to choose celebrities who match up with the norms and values of the culture. On the other hand, they also try to choose celebrities who match with their target group in physical appearance. This strategy is mainly used in countries in Asia. For instance, the fast-food-chain MacDonald's made a commercial for their McFlurry ice cream especially for their South-Korean consumers with actress-model Song Hye Kyo. Although this product is also available for purchase in other countries, this commercial was only broadcasted

in South-Korea to persuade the South-Korean consumers to purchase this product.

Throughout this chapter the different celebrity endorsement strategy models will be discussed, starting with the source credibility model and ending with the source attractiveness model, which basically inform and reflect research of the social influence theory, which argues that various characteristics of a perceived communication source may have a beneficial effect on message receptivity.

2.3.1. Models on Celebrity Endorsement Strategy

Marketers believe that star endorsements have several benefits, key among them being building credibility, fostering trust and drawing attention, any or all of which can translate into higher brand sales.

So how does one decide whether to put a celebrity in an ad? Ideally, this should be dictated by the communication idea. MG Parameswaran, Executive Director of FCB Ulka says, "As advertising professionals, we recommend celebrity endorsements when the case is justified. There are many cases where you need to use the celebrity to break out of a category clutter".¹⁵

Most experts concur that, when used judiciously, celebrity endorsements can be an effective strategy.

Celebrity endorsement was widely used by marketers in the early 20th century. Celebrities were not collecting enormous paychecks from their day jobs and saw an opportunity in endorsement to make some extra money. The main trend in those days was that it did not matter which celebrity promoted which product, as long as they were famous. While consumers have evolved over the years, so have marketers. In 2008 celebrity endorsement was used in 14 percent of all the ads in North America, 24 percent in India and in Taiwan the same figure was an astonishing 45 percent. While the quantity has gone up, so has the quality. Companies use much more time, effort and funds to ensure that their campaign is successful and benefits both the company

¹⁵ <http://www.etstrategicmarketing.com/>: "Is it smart to use celebrity endorsements for branding?" MG Parameswaran, 2015.

and the brand. In the early years of celebrity endorsement, companies concentrated their endorsement on one or two athletes, where as in the new millennium it is more common that a brand has a team of athlete's as endorsers. This means that more funds need to be invested but it also reduces the risk of endorsement suffering from setbacks in the form of a scandal or an injury to the endorser. A great example of this is when Ronaldinho, who was seen as the best player in the world in 2006, started to struggle with his game and to appear more in the gossip sections of newspapers rather than in the sport section. He used to be the main model in Nike's advertising campaigns. Nike reacted to the apparent decline in the footballer's career and appeal by starting to slowly but surely transfer their campaign's focus to the new rising star, Cristiano Ronaldo. Ronaldo had already been an endorser for Nike for a couple of years, but the focus had been mostly in Ronaldinho. Nike has always had a back up athlete lined up and ready to carry the torch when the previous one starts to fade out. Amount of money spent on a single athlete has multiplied over the past two decades. Nike's endorsement deal with Tiger Woods has been estimated to be worth over \$30 million (Forbes, 2009). What do the companies then get when they invest millions of dollars in athletes? Anita Elberse, an associate professor at Harvard Business School, conducted a study where she found that sales for the companies who implemented a celebrity endorsement strategy rose up to 4 percent in the six months following the start of the endorsement deal (CNN, 2009). As she writes in an article for the CNN "the study, co-authored with Jeroen Verleun, even showed that the stock market favourably responds to athlete endorsements. On the day such a deal is announced, the endorsed firm's stock can be expected to increase nearly a quarter percent" (CNN, 2009).

Companies use celebrity endorsement to enhance their brand image, but it can also be used to build brands. Nike was a well-known sport shoe and clothing company when it decided to expand its territory to include golf equipment and clothing. Public opinion was that its ambitious plan would fail, as golf was seen as an elite sport that differed a lot from the image that Nike had as a brand. By teaming up with the best young player in the sport, Tiger Woods, who would become one of the most successful players the sport had ever seen, Nike defied all the odds. Today Nike is one of the biggest brands

in the golf equipment and clothing market. It had managed to repeat the celebrity endorsement success story that saved the company in the 1980's when it teamed up with Michael Jordan.

Celebrity endorsement can also be used to differentiate a brand from its competitors. By efficiently communicating with celebrity endorsement, companies can assure potential customers of the superiority of their product over a competitor's equivalent one. Canon selected tennis player Maria Sharapova as their endorser as they saw that the player showed the same qualities as they were trying to communicate in their campaign. Sharapova was seen as someone who combined aggression, precision and sense of style in her playing and these were seen as the attributes also offered by Canon PowerShot Cameras (CNN, 2009).

When you tell people that a product/service can help them, they may or may not believe you. After all, you have a vested interest in selling your services.

But when celebrities say that the particular product/service has helped them, and it could help others, people tend to listen — and believe. After all, most people assume "he wouldn't say it if it weren't true."

As Marketing expert Patrick Bishop — co-author of "Money Tree Marketing: Innovative Secrets That Will Double Your Small-Business Profits in 90 Days or Less" — noted: **"When you get a celebrity to endorse your company or sign a licensing agreement, you benefit from customers' awareness of the property, [which] could include the perception of quality, educational value or a certain image"** (Nov, 2000, Pag.46).¹⁶

After researching the impact of celebrity endorsements, Melissa St. James, a doctoral fellow and marketing instructor at The George Washington University concluded, **"Studies show that using celebrities can increase consumers' awareness of the ad, capture [their] attention and make ads more memorable"** ¹⁷.

¹⁶ <http://openpolicyontario.pbworks.com>

¹⁷ Quoted in "Celebrity Endorsements," by Kimiko L. Martinez, Entrepreneur's Start-Ups magazine, May 2001.

If you're not convinced yet of the effectiveness of celebrity endorsements, here's what Jonathan Gaines, president and CEO of top marketing firm DMS Strategies, has to say: **"High-profile endorsements from athletes and celebrities will set you apart from your competitors, and you can become a contender in the playing field —a celebrity spokesperson can work for companies of all sizes."**¹⁸

"Many companies have had considerable success using celebrities as spokespersons, especially athletes," stated researchers Amy Dyson and Douglas Turco, in "The State of Celebrity Endorsement in Sport," for the *Cyber-Journal of Sport Marketing*. They found that, in 1995, U.S. companies paid more than \$1 billion to 2,000 athletes for endorsement deals, and that sport endorsers were featured in 11% of all television advertisements that same year. "Research has indicated that customers are more likely to choose goods and services endorsed by celebrities than those without such endorsements," they concluded.

Their research shows that one of the advantages to celebrity-based marketing campaigns is that: **"Famous people hold the viewer's attention. In this era of sound-bytes and channel surfing, there is a demand for people's time and focus."**¹⁹

Of course, any marketing material — even *with* a powerful celebrity endorsement — must be a combination of both education and sales.

The Source Credibility Model and Source Attractiveness Model are categorised under the generic name of Source Models since these two models basically inform and reflect research of the Social Influence Theory /Source Effect Theory which argues that various characteristics of a perceived communication source may have a beneficial effect on message receptivity (Kelman 1961; Meenaghan 1995). These two models have been applied to the celebrity endorsement process although they were originally developed for the study of communication.

¹⁸ International research journal of commerce arts and science, pag.324.

¹⁹ International research journal of commerce arts and science, pag.319.

2.3.1.1. The Source Credibility Model

This model contends that the effectiveness of a message depends on the perceived level of *expertise* and *trustworthiness* an endorser commands (Dholakia and Stemthai 1977; Hovland, et al. 1953; Hovland and Weiss 1951; Ohanian 1991; Solomon 1996). Information from a credible source (eg. A celebrity) can influence beliefs, opinions, attitudes and/or behaviour through a process called *internalisation*, which occurs when receivers accept a source influence in terms of their personal attitude and value structures.

Trustworthiness refers to the honesty, integrity and believability of an endorser. It depends on target audience perceptions. Advertisers capitalise on the value of trustworthiness by selecting endorsers who are widely regarded as honest, believable, and dependable (Shimp 1997). Smith (1973) argues that consumers view untrustworthy celebrity endorsers, regardless of their other qualities, as questionable message sources. Friedman, et al. (1978) reasoned that trustworthiness is the major determinant of source credibility and then tried to discover which source attributes are correlated with trust. Their findings showed that likeability was the most important attribute of trust. As a result of their findings, authors urged advertisers to select personalities who are well liked when a trustworthy celebrity is desired to endorse brands. On the other hand, Ohanian (1991) found that the trustworthiness of a celebrity was not significantly related to customers' intentions to buy an endorsed brand.

Desphande and Stayman (1994) confirmed the hypothesis that endorser's ethnic status would affect endorser trustworthiness and as a result brand attitudes. These interactions occur because people trust individuals who are similar to them. One managerial implication of their findings is that when targeting particular ethnic groups (e.g. Africans, Europeans, and Asians), ethnic background should be carefully evaluated.

Expertise is defined as the extent to which a communicator is perceived to be a source of valid assertions. It refers to the knowledge, experience or skills possessed by an endorser. It does not really matter whether an endorser is an expert; all that matters is how the target audience (Hovland, et al. 1953; Ohanian 1991) perceives the endorser. Expert sources influence perceptions of the product's quality. A source/celebrity that has greater expertise has been found to be more persuasive (Aaker and Myers 1987) and to generate more intentions to buy the brand (Ohanian 1991). On the other hand, Speck, Schumann and Thompson (1988) found that expert celebrities produced higher recall of product information than non-expert celebrities, but the difference was not statistically significant

A possible exception to the belief that the *more credible a source is, the more persuasive the source is likely to be* has been pointed out by Kariins and Abelson (1970) in terms of the cognitive response theory which claims that a message recipient's initial opinion is an important determinant of influence. This theory advocates that if individuals have a positive predisposition toward the message issued, a source who lacks credibility can be more persuasive than a high credibility source, since those favouring the advocacy will feel a greater need to ensure that a position with which they agree is being adequately represented (Aaker and Myers 1987). On the other hand, if individuals have a negative disposition, a high credibility source is more persuasive than a less credible source since the highly credible source is thought to inhibit individuals' own thought activation and facilitate acceptance of a message's idea. The cognitive response theory has been reinforced through two empirical studies (Harmon and Coney 1982; Stemthal, et al. 1978).

Findings in source credibility studies are equivocal. Which factors construct source credibility and which factors are more important than others in certain situations is still ambivalent. As source credibility research regards the celebrity endorsement process as uni-dimensional, it is unable to provide a well-grounded explanation of important factors. Although source credibility is an important factor for advertisers in selecting endorsers, since credibility has been proved to have a significant and direct effect on attitudes and behavioural intentions, it is not the only factor that should be

considered in selecting celebrity endorsers.

2.3.1.1.1. Source characteristics model

Kelman's (1961) source characteristics model suggests that there are three factors that define the characteristics of an endorser: source credibility, source attractiveness and source power (Egan, 2007).

2.3.1.1.2. Source credibility

Companies use experts that are related to the endorsed products as spokespersons in order to give credibility to the messages they are trying to deliver. Consumers are overloaded with different advertisements, all of which claim to be better than any other. Simply mentioning that an expert has approved the message can make the difference in consumers' minds. This is especially implemented when promoting medicines and hygiene products. For example, Spry chewing gum has printed on their packages "Non-GMO Gluten Free Dentist Recommended". This assures people that the message that Xylitol chewing gum may reduce the risk of tooth decay is authentic and backed up by professionals. Because people see dentists and doctors, who have sworn the Hippocratic Oath, as credible endorsers that would not promote a product that did not work. Endorsers can also be credible in other ways. Some companies have used their executive officers as endorsers. Using a company CEO is believed to give a great impression of a company's commitment to the quality of their product (Belch and Belch, 1998). It is hard to believe that a company president would put his neck on the line for a product that might not be able to deliver the benefits that it is promising to the consumer. Athletes are excellent promoters for sports equipment. Who would know more about football shoes than a professional footballer, who uses them everyday in his job? Or a sprinter about running shoes? Margins between the top sprinters are very small; winning is often decided by hundredths of a second. Consumers believe that if the star athlete relies on a certain shoe to give him/her that small edge over an opponent, then the product must have something to it. Persuading consumers with experts or people with experience of the product is not always

effective. Credible sources also need to be trustworthy in consumers' minds. Advertisements that present everyday people giving their experiences of the advertised product are often seen as untrustworthy. People in the advertisement are believed to say the positive things about the product only because they are paid to do so. Athletes who receive millions of dollars from endorsement deals face the same doubt.

2.3.1.1.3. Measuring Source Credibility

Quite naturally, it is reasonable to think that a source's credibility is totally subjective, but research shows that in spite of personal preferences, a high degree of agreement exists among individuals (Berscheid, et al. 1971). The Truth-of-Consensus method is used in order to assess a source's credibility and attractiveness. The method is based on the premise that an individual's judgements of attractiveness and credibility are naturally subjective, but these judgements are shaped through Gestalt principles of personal perception rather than single characteristics (Putzer 1983). If a statistically significant number of individuals rate an endorser as low or high in attractiveness or credibility, then the endorser is interpreted as representing the rated level of attractiveness or credibility, at least for research purposes.

After extensive literature review and statistical tests, Ohanian (1990) constructed a tri-component celebrity endorser credibility scale presented in Table 12.

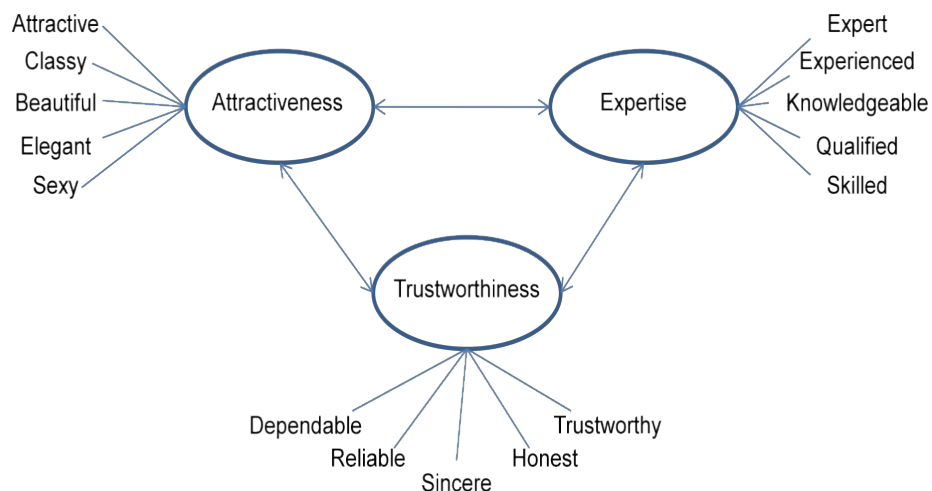


Figure 12. Source Credibility Scale: Own source

This scale assumes that credibility - and consequently the effectiveness - of celebrity endorsers is bound up with given characteristic dimensions, but it has been argued that the celebrity world consists of much more than just attractive and credible individuals (McCracken 1989).

2.3.1.2. The Source Attractiveness Model

Advertisers have chosen celebrity endorsers on the basis of their attractiveness to benefit from the dual effects of celebrity status and physical appeal (Singer 1983). In order to discern the importance of attractiveness, one only has to watch television or look at print advertisements. Most advertisements portray attractive people. Consumers tend to form positive stereotypes about such people and, in addition, research has shown that physically attractive communicators are more successful at changing beliefs (Baker and Churchill 1977; Chaiken 1979; Debevec and Keman 1984) and generating purchase intentions (Friedman et al. 1976; Petrosius and Crocker 1989; Petty and Cacioppo 1980) than their unattractive counterparts.

It has been contended that the effectiveness of a message depends on *similarity, familiarity and liking* for an endorser (McGuire 1985). *Similarity* is defined as a supposed resemblance between the source and the receiver of the message, *familiarity* as knowledge of the source through exposure, and *likability* as affection for the source as a result of the source's physical appearance and behavior. Attractiveness does not mean simply physical attractiveness, but includes any number of virtuous characteristics that consumers might perceive in a celebrity endorser like, for example, intellectual skills, personality traits, lifestyle, or athletic prowess.

A generalised application to advertising has been suggested that 'physical attractiveness' of a communicator determines the effectiveness of persuasive communication through a process called *Identification*, which is assumed to occur when information from an attractive source is accepted as a result of desire to identify

with such endorsers (Cohen and Golden 1972).

Petty and Cacioppo (1980) manipulated the attractiveness of endorsers of a shampoo advertisement in order to test the Elaboration Likelihood Model (ELM) for comprehending effectiveness of advertising message types. The ELM perspective, which argues that persuasion under high and low involvement conditions, varies. For instance, the quality of arguments contained in a message has a greater impact on persuasion under high involvement conditions, whereas under low involvement conditions peripheral cues - source attractiveness, credibility - have a greater impact on persuasion (Petty, Cacioppo and Goldman 1981). Contrary to Petty and Cacioppo's (1980) expectations, endorser attractiveness was equally important under both high and low involvement conditions. The authors argued that in addition to serving as a peripheral cue, the physical appearance of endorsers (especially their hair) might have served as a persuasive visual testimony for product effectiveness under low involvement conditions. Under high involvement conditions, the physical attractiveness of endorsers may have served as a persuasive product-related cue.

In 1983, Petty, Cacioppo and Schumann replicated the earlier study (1980), but they employed an experimental peripheral cue that could not be constructed as a product-relevant cue: Edge disposable razors. Findings revealed an interaction between involvement level and endorser type. Under low-involvement conditions, the endorser type had a significant impact on attitudes towards the product though no impact was found on behavioral intentions. Regarding recall and recognition measures, findings indicated that exposure to celebrity endorsers increased recall of the product category under low-involvement conditions, but it did not affect recall measures under high involvement. The endorser type manipulation revealed that celebrities had a marginally significant impact on brand name recall over typical citizens. Use of celebrity endorsers reduced brand name recognition under low-involvement conditions but not under high involvement. Petty, et al. (1983) reasoned that this rather awkward finding occurred as people are more interested in the product category under high involvement situations and may be more motivated to assess what the brands, rather than the personalities, are offering.

Kahle and Homer (1985) manipulated celebrity physical attractiveness and likability, and then measured attitude and purchase intentions on the same product; Edge razors. Findings showed that participants exposed to an attractive celebrity liked the product more than participants exposed to an unattractive celebrity. The same interaction was not statistically significant for likeable endorsers. Recall for the brand was greater both in attractive and likeable celebrity conditions. Surprisingly, unlikable celebrities performed better on recognition measures than likeable and attractive celebrities. Findings also indicated that an attractive celebrity created more purchase intentions than an unattractive celebrity, but controversially an unlikeable celebrity produced more intentions to buy the product than a likeable celebrity.

Caballero, et al. (1989) and Till and Busier's (1998) studies present evidence that positive feelings towards advertising and products do not necessarily translate into actual behavior or purchase intentions. A possible reason for the lack of celebrity endorsers' effect on intentions to purchase is that celebrity endorsement seems to work on the cognitive and affective components of attitudes rather than the behavioral components (Baker and Churchill 1977-Fireworker and Friedman 1977).

In researching gender interactions between endorsers and target audiences Debevec and KerTian (1984) found that attractive female models generated more enhanced attitudes than attractive male models across both genders but particularly among males. Inversely, Caballero, et al. (1989) found that males showed greater intentions to buy from male endorsers and females hold greater intentions to purchase from female endorsers. Baker and Churchill (1977) found a rather unexpected interaction amongst female models, product type and intentions to purchase products among male subjects. When the product endorsed was coffee, an unattractive female model created more intentions to buy the product than her attractive counterpart, among male subjects. When the product was perfume/aftershave, however, male subjects reacted more positively to an attractive female model. On the other hand, Petroschius and Crocker (1989) found that spokesperson gender had no impact on attitudes towards advertisements and no major impact on intentions to buy products. It is

apparent that academic findings regarding gender or cross gender interactions between endorsers and target audiences are mixed and unable to provide any direction to practitioners.

Patzer (1985) asserted, "Physical attractiveness is an informational cue - involves effects that are subtle, pervasive, and inescapable; produces a definite pattern of verifiable differences; and transcends culture in its effects"²⁰. Patzer criticises the use of average looking endorsers and also the reasoning behind this strategy - likes attract - which states that consumers react positively to communicators who look like them. Even if, Patzer argues, the "likes attract" hypothesis is correct people usually inflate their own attractiveness so that attractive endorsers should be more effective than their average looking counterparts

A well known quotation from Aristotle (Ohanian 1991), which reads: '*Beauty is a greater recommendation than any letter of introduction,*' is suitable in this context for the sake of appreciating the effectiveness of attractiveness since most Western societies place a high premium on physical attractiveness. People tend to assume that people who are good looking are smarter more 'with it' and so on.

This is termed the *halo effect*, which occurs when people who rank high on one dimension are assumed to excel in other dimensions as well. This effect can be explained in terms of *consistency theory*, which states that people are more comfortable when all of their judgements about a person go together (Solomon 1996). In sum, there is no doubt that attractive celebrity endorsers enhance attitudes towards advertising and brands, but whether they are able to create purchase intentions is ambiguous since the majority of studies found that attractive celebrity endorsers are not able to initiate behavioral intent while other studies found that celebrities are able to create purchase intentions. Two ways to increase behavioral intentions to endorsed products may be to choose attractive celebrities whose images match the product image with the target audiences and/or to deliver messages in a two-sided format

²⁰ jmi.readersinsight.net/index.php/jmi/.../pdf_16 "Influence of Celebrity Endorsement on Consumer Purchase Intention for Existing Products: A Comparative Study" Patzer, 1985.

where an endorser states both negative and positive attributes of a brand. Of course, the importance of negative claims should be underplayed.

2.3.1.2.1. Source attractiveness

Similarity, familiarity and likeability are parts of source attractiveness that we have detailed in chapter 2.7 in which the factors that a CE should have were discussed. According to Belch and Belch (1998), source attractiveness aims to persuade people through the process of identification, wherein the receiver shares similar beliefs, attitudes, preferences or behaviors with the communicator. Consumers' loyalties sometimes lie with the endorser rather than the actual product, thus if the endorser switches to an alternate product consumers might follow. Similarity is used to make people feel more in touch with the product or the company producing it. This can be achieved by using a local "average Joe" as a spokesperson, or even a celebrity. It is important that consumers can relate to the endorser. In an advertisement featuring an athlete there is often a reference to the person's background or some past event in the his/hers life that brings the endorser closer to the average consumer. Belch and Belch (1998) point out that:

"Getting the consumer to think, 'I can see myself in that situation', can help establish a bond of similarity between the communicator and the receiver, increasing the source's level of persuasiveness" (173).

For achieving likeability, marketers often use celebrities as spokespersons. Celebrities are idolized and looked up to. People tend to dream of being a high status athlete or actor themselves and sometimes seek this feeling through products that the stars advertise. Sprite had a parody advertisement about people reaction towards celebrity endorsement. In the commercial NBA basketball star Grant Hill drinks Sprite and then makes a huge slam dunk on a basketball court. A teenager witnesses the episode from behind the fence. He then drinks Sprite and tries to imitate the dunk he saw Hill execute. The teenager ends up falling on his behind and a voice announces "if you want to make it to the NBA...practice". The advertisement shows how people

sometimes mix up fantasy and reality; that only drinking Sprite is not enough to make you a good basketball player. This is what the marketers are aiming for, affecting the consumer through their admiration towards celebrities. Sprite's strategy was to attract the consumer's interest with a celebrity but ensuring at the same time that their product is the leading star in the advertisement. Likeability can also be achieved without celebrities. Even using an unknown spokesperson can create a positive response from the receiver. The most common way is to use physically attractive people in the advertisement. Beauty is used especially when promoting fashion and cosmetic goods. A beautiful woman promoting a make up line is bound to receive a better reception from the audience than a less attractive endorser. On the other hand an average woman might feel intimidated to purchase a dress advertised by a model with an admirable figure if she is not near the same size. Some companies have acknowledged this as they are directing their advertising more to medium or large sized women as they represent the majority of the population. This way the consumers can relate more to the spokespersons and find themselves more attracted to the advertised product as they can imagine themselves wearing it.

2.3.1.2.2. Performer Q Ratings

As we have seen in chapter 2.4., in selecting the "right" CE, the Q (quotient) rating reflects a celebrity's popularity among those who recognise the celebrity (Solomon 1996). Marketing Evaluations Inc, a US based firm, calculates roughly 1500 well-known figures' familiarity and likability among consumers every year. The firm sends questionnaires to a demographically representative national panel of the US population. A celebrity may not be widely recognised, but could still attain a high Q rating, as individuals who do recognise them may also like her/him. Inversely, a celebrity may be widely recognised, but could have low Q rating since respondents may not like them. Basically, the Q rating of a celebrity answers the question of popularity among those familiar with him/her. For example, if the Spice Girls were known by 94 percent of people surveyed and 47 percent mentioned them as one of their favourites, their Q rating, expressed without decimal points, would be 50 ($47 / 94 = 0.50$).

Rossiter and Percy (1987) argue that knowing a celebrity's Q rating may be beneficial not only in cases where particular audiences are targeted, but it may also enable companies to save on the cost of hiring a big name celebrity who might not be popular among target audiences, such as Michael Jackson for the 60+ male target audience. Q ratings of celebrities could be an initial filtering layer in selecting celebrity endorsers.

2.3.1.2.3. The Product Match-Up Hypothesis

The Product Match-up Hypothesis maintains that messages conveyed by celebrity images and the product message should be congruent for effective advertising (Forkan 1980; Kamins 1990). The determinant of the match between celebrity and brand depends on the degree of perceived 'fit' between brand (brand name, attributes) and celebrity image (Misra and Beatty 1990). Advertising a product via a celebrity who has a relatively high product congruent image leads to greater advertiser and celebrity believability relative to an advertisement with a less congruent product/spokesperson image (Levy 1959; Kamins and Gupta 1994; Kotler 1997).

According to Kahle and Homer (1985), the Match-up Hypothesis of celebrity endorser selection fits well with Social Adaptation Theory. According to this theory, the adaptive significance of information will determine its impact. Similarly, Kamins (1990) argues that an attractive model's inclusion in an advertisement may, in some consumer minds, intrinsically prompt the idea that use of a brand endorsed by a celebrity will enhance attractiveness as it did for the celebrity, hence, provide adaptive information. In order to emphasise the importance of proper match-up, Watkins (1989) quoted a senior vice president of a leading beverage company in which the vice president states that celebrities are an unnecessary risk unless they are very logically related to the products. Another practitioner quoted by Bertrand (1992) argued that if there is a combination of an appropriate tie-in between the company's product and the celebrity's persona, reputation or the line of work the celebrity is in, then advertisers can get both things, the fame and the tie-in, working for them. Studies report that consumers also expect congruity between celebrity endorsers' perceived images and

the products they endorse (Callcoat and Phillips 1996; Ohanian 1991; O'Mahony and Meenaghan 1997). Thus, it can be concluded that all parties - practitioners, and consumers - involved in the process expect some degree of match between celebrities and brands.

Alternatively, the absence of a connection between celebrity endorsers and the products endorsed may lead consumers to believe that the celebrity has been bought i.e. handsomely paid to endorse the product or service. Evans (1988) claimed that the use of celebrities, if celebrities do not have a distinct and specific relationship to the product they are endorsing, tends to produce, what he called, the 'vampire effect' which occurs when the audience remembers the celebrity, but not the product or service. According to Evans (1988) "celebrities suck the life-blood of the product dry" when a distinct and specific relationship does not exist between the product and the celebrity.

The emphasis on product match-up research has been focused on the proper match between a celebrity and a product based on the celebrity's physical attractiveness. Specifically, the match-up hypothesis predicts that attractive celebrities are more effective when endorsing products used to enhance ones attractiveness (Kahle and Homer 1985; Kamins 1990). Findings also suggest that the characteristics of a celebrity interact positively with the nature of the product endorsed (Friedman and Friedman 1979; Kamins 1990; Lynch and Schuler 1994). Unexpectedly, Kamins and Gupta (1994) found that the match-up between a celebrity endorser and the brand endorsed also enhanced the celebrity endorser's believability and attractiveness. The authors reasoned that this effect occurred because of the celebrity endorser's familiarity, since it is believed to interact with identification and the internalisation processes of social influence. Two other studies (Ohanian 1991; Till and Busier 1998) revealed that special attention should be made to employ celebrities who have a direct connection with their endorsed product and who are perceived to be experts by the target audiences. Friedman and Friedman (1978) and Atkin and Block (1983) reasoned that the type of endorser may interact with the type of product endorsed and found that celebrity endorsers are appropriate where product purchases involve high social and

psychological risk. Consistently, Packard (1957) suggested that the celebrity endorsement strategy (with the celebrity as a status symbol) is effective in selling products and services since celebrities are individuals of indisputably high status and in endorsements, such individuals invite consumers to join them in enjoying products. On the other hand, Callcoat and Phillips (1996) reported that consumers are generally influenced by spokespersons if products are inexpensive, low involving and few differences are perceived among available brands. Inversely, Kamins (1989) and Kamins, et al. (1989) found that celebrity endorsers in a two-sided context were able to generate the desired effects on such high financial and performance risk products/services as management consultation and computers. These seemingly paradoxical findings lead to the conclusion that advertising is a powerful mechanism of meaning transfer, such that virtually any product can be made to take on any meaning (McCracken's 1987; O'Mahony and Meenaghan 1997).

DeSarbo and Harshman (1985) argue that neither the source - credibility and attractiveness - nor the match-up research is adequate in providing a heuristic for appropriate celebrity endorser selection. The authors state three problems related to these models:

- They do not provide measures for coping with the multidimensionality of source effects.
- These approaches ignore overtone-meaning-interactions between a celebrity and the product endorsed.
- There is a lack of quantified empirical basis for purposed dimensions.

As a result it is clear that Source Effect Models and the Match-up Hypothesis fail to explain important factors about celebrity endorsement. Because of the limitations in the relevant dimensions, the real world applicability of the Match-up Hypothesis is also limited since being unable to identify and measure which dimensions are valid for a particular product it is almost impossible to develop the needed match-up between a product and a celebrity. 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 still disregards the impacts of a celebrity endorser's cultural meanings in endorsements. In considering contrary findings and opinions, it becomes clear that the Match-up Hypothesis may have to extend beyond attractiveness and credibility towards a consideration and matching of the entire image of the celebrity with the endorsed brand and the target audience.

2.3.1.2.4. The Meaning Transfer Models

McCracken (1989) brings up the “Meaning transfer model”, which is a rich and comprehensive description of the endorsement process. The central premise of the “Meaning transfer model” is that a celebrity encodes a unique set of meanings that can, if the celebrity is well used, be transferred to the endorsed product. The model is divided into three stages: culture, endorsement, and consumption.

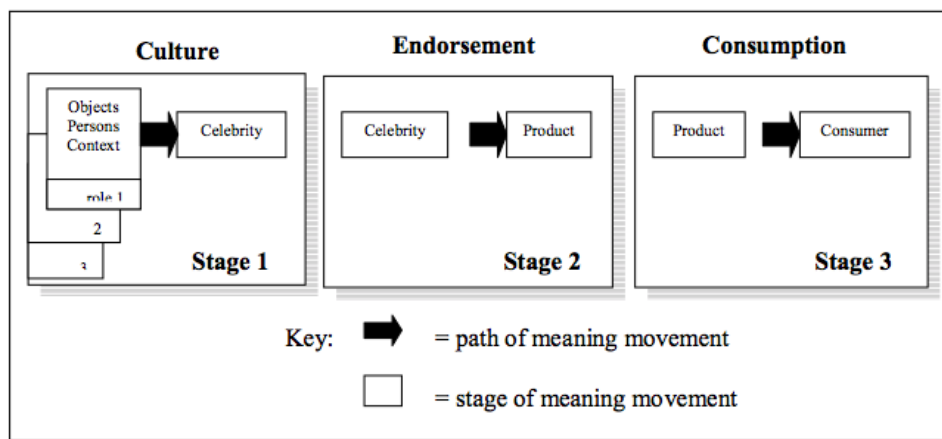


Figure 12: Meaning transfer model. Own source

2.3.1.2.4.1. Stage 1: Culture

McCracken (1989) declares that celebrities are different from anonymous models (or anonymous actors and athletes) that companies normally use to bring value to the advertisement. Celebrities deliver meaning with extra subtlety, depth, and power. It is common knowledge that advertisements can carry out meaning transfer without the assistance of celebrities. Anonymous actors and models and athletes are charged with

meaning, and obviously, they are available at a fraction of the cost. The question is then, why should companies use celebrities in their marketing campaigns? How does the celebrity add-value to the meaning transfer model? What special features does the celebrity bring to the advertisement, to the product and how do they influence the consumer?

Anonymous actors, models and athletes offer demographic information, such as distinctions between gender, age, and status, but these useful meanings are relatively vague and indistinct. Celebrities offer all these meanings with greater precision. Celebrities provide a variety of characteristics and a special life-style that anonymous models cannot offer. Finally, celebrities embody configurations of meaning that anonymous models never can have power over. Each celebrity has a special configuration of meanings that companies cannot find anywhere else.

It is proven that celebrities are more powerful endorsers compared to anonymous models and actors. Further, when they bring meanings that cannot be found elsewhere, they do it more powerfully. Celebrities bring to mind the meanings in their character with greater vividness and precision. Models, actors and athletes are, after all, simply “borrowing” or acting out the meanings they deliver to the commercial. The celebrity, on the other hand, addresses the public with meanings of a long acquaintance. Celebrities are read as “possessing” their meanings because they have created them on the public stage by impressions of intense and frequent performances.

Celebrities use these powerful meanings from the persona they assume in the television, movie, military, athletic, and other careers. Indeed, these careers work very much as large advertisements. Each new dramatic role brings the celebrity into contact with a range of objects, personas, and contexts. These objects, personae, and contexts generate meanings that then reside in the celebrity. When the celebrities deliver these meanings into an advertisement, they are, in a sense, basically passing along meaning with which they have been charged by another meaning transfer process.

2.2.1.2.4.2. Stage 2: Endorsement

McCracken (1989) claims that the selection of specific celebrities is based on the meanings they characterize and on a sophisticated marketing plan. The first step for the advertising agencies is to find out which symbolic property is sought by the consumer. After that they must start looking at celebrities and what meanings they make available, and also consider budget and the availability constraints, then select the celebrity who best fits the purpose.

Furthermore McCracken (1989) says that when the celebrity is selected, the advertising campaign must then identify and bring these meanings to the product. It must comprehend all the meanings it wishes to achieve from the celebrity and leave no relevant meanings unused. Of the range of cultural significance that each celebrity encompasses some are not appropriate for the product. Therefore, care must be taken that these unwanted meanings are kept out of the evoked set. To achieve this, the advertisement will be filled with people, objects, contexts, and copy that have the same meaning as the celebrity.

McCracken (1989) continues by stating that the advertisement will sometimes act on the meanings of the celebrity, and may even modestly help them change. Celebrities have been known to develop this effect by selecting their endorsements to fine-tune their image.

According to McCracken (1989) the advertisement must be designed so that the celebrity and the product work in perfect symbiosis so the customer will be compelled to take the final step in the meaning transfer process. In theory, copy testing is used to measure if the advertisement succeeds in this regard. When assurance is forthcoming, the second stage is completed and the advertisement is put before the consumer. The consumer suddenly sees the connection between the product and the celebrity and is prepared to accept that the meanings are in the product.

2.3.1.2.4.3. Stage 3: Consumption

Consumers are constantly searching for objects that give them useful meanings. This world provides them access to workable ideas about gender, age, personality, class, and life-style in addition to cultural principles of great number and variety. The material world of consumer goods offers a vast inventory of possible selves and thinkable worlds. Consumers are constantly rummaging here.

McCracken (1989) declares that the final step of the transfer process is the most complicated and even difficult. It is not enough for the consumer merely to own an object to take possession of its meaning, or to incorporate these meanings into the self. There is neither automatic transfer of meaning nor any automatic transformation of the self. The consumer must claim the meaning and then work with it. Rituals play an important role in this process. Consumers must claim, exchange, care for, and use the consumer good to appropriate its meanings. They must select and combine these meanings in a process of examination.

The part that celebrities play in the final step in the meaning transfer is depicted in the self that they have created. They have done so in public, in the first step of the meaning transfer process, out of bits and pieces of each role in their careers. The whole world has noticed them take form. Consumers have watched them select and combine the meanings contained in objects, people, and events around them. This is how consumers look upon celebrities and thereby we know that celebrities are proficient self-builders.

The constructed self makes the celebrity into a kind of exemplary, inspirational figure for the consumer. Consumers in general admire those individuals who accomplish this task and accomplish it well. The fact that they are celebrities is the proof that the process works. Celebrities perform in stage one what the consumer now labors to perform in stage three of the meaning transfer model. Consumers are all trying to perform their own stage one, construction of the self out of the meaning provided by previous parts and the meanings accessible to them there.

According to McCracken (1989) the connection between celebrity and consumer in stage one and three is more than just a formal parallel. The consumer does not admire the celebrity just because the celebrity has done what the consumer wants to do, but also because of the fact that the celebrity provides certain meanings to the consumer. Celebrities create a self out of the elements at their disposal in dramatic parts and bring light to the fashioned cultural meaning. When the celebrities enter the endorsement process, they make these meanings available in material form to the consumer. Consumer uses these meanings and build their self form them. The celebrity provides an example of self-creation and the material with which this difficult act is undertaken.

McCracken (1989) declares that there is a second way in which the celebrity plays the role of being a “super consumer”. This is the reality for example when the film character of the celebrity consists not merely in the presentation of an interesting film character but also in a creation of a self that is new and innovative. Most movie stars provide the screen with a self, cut whole cloth, from the standard personality inventory. If this succeeds the celebrity becomes very powerful, he or she becomes an inventor of a new self that the consumer can use.

The celebrity world is, to this extent, an area of trial and error in which actors sometimes do more than simply play out cultural categories and principals. This trial makes the celebrity an especially potent source of meaning for the marketing system and a guide to the self-creation. Celebrities serve the final stage of meaning transfer because they are a “superior customer” of a kind. The celebrities are perfect figures because they are seen to have created the clear, coherent, and powerful selves that everyone seeks to be. They provide good assistance to the meaning transfer process because they illustrate so vividly the process by which these meanings can be accumulated and some of the novel shapes into which they can be accumulated.

Certain groups in society use the meanings fashioned by celebrities more than others. Anyone undergoing any sort of role change or status mobility is especially dependent

on the meanings of their possessions, such as those who are moving from one age category to another or those who meet a new culture. Modern western selves are deliberately left blank so that the individuals may apply the right choice. Also important is the mixture of institutions that once provided meaning and definition (e.g. the family, the church, and the community). Individualism and alienation are working together and have conspired to give individuals the power to define matters of gender, class, age, personality, and life-style. The freedom to choose is now also an obligation to decide and this makes us more eager consumers of the symbolic meanings accumulated in celebrities and the goods they endorse.

McCracken (1989) argues that this, broadly considered, advocates how celebrity endorsement operates as a process of meaning transfer. It is a review of each of the three stages in this process, considering in turn how meaning moves into the persona of the celebrity, how it then moves from the celebrity into the product, and finally how it moves from the product into the consumer. Therefore celebrities are, by this account, the key players in the meaning transfer process.

2.3.2. The Persuasion of a Celebrity Endorsement

Traditional explanations of celebrity endorsement persuasion effects are based on the source effects literature and find that:

- 1) Celebrity endorsement increases the attention paid to an ad (Buttle, Raymond, and Danziger 2000).
- 2) Celebrities are generally attractive, which helps persuasion when consumers are worried about social acceptance and others' opinions (DeBono and Harnish 1988) or when the product is attractiveness-related (Kahle and Homer 1985, Kamins 1990).
- 3) Celebrities may be credible sources if they have expertise in a particular area, such as an athlete endorsing shoes (Ratneshwar and Chiaken 1991) or a beautiful model endorsing make-up (Baker and Churchill 1983); and

4) Celebrities are often well liked, possibly leading to identification and consumer persuasion in an attempt to seek some type of relationship with the celebrity (Belch and Belch 2007).

In traditional dual process models (e.g. ELM; Petty, Cacioppo, and Schumann 1983), celebrities are most often considered a peripheral cue: they are important in persuasion only when consumers are not involved in the product category or in processing the ad. However, celebrities may provide central information when an aspect of the celebrity matches the product (as with beauty products and attractiveness; Kahle and Homer 1985). Also, as effective peripheral cues, celebrity endorsements may lead media weight to have an impact on sales in mature categories (MacInnis, Rao, and Weiss 2002). The company makes use of the celebrity's characteristics and qualities to establish an analogy with the product's specialties with an aim to position them in the minds of the target consumers. To be successful, brands need to convince consumers that they carry a different image and value from other competing products (Sadhu Ramakrishna, Santhosh Reddy, 2005). In other words, brands have to show their true personality to the potential consumer(s).

It was not until the 1920s, however, that advertisers used famous people for product endorsements. Actresses Joan Crawford, Clara Bow and Janet Gaynor were among the first celebrities to promote products (Fox, 1984). At that time, the rationale given by advertising agencies for using celebrities was "the spirit of emulation" (Fox, 1984, p.90). About a decade ago, one in three television commercials used celebrities' endorsements (Business Week, 1978), and today this advertising approach appears to be on the increase across all media types (Sherman, 1985 and Levin, 1988). Friedman et al. (1977) found that celebrities are featured in 15 percent of the prime-time television commercials. In the United States, it was reported that about 20% of all television commercials feature a famous person, and about 10% of the dollars spent on television advertising are used in celebrity endorsement advertisements (Advertising Age, 1987; Sherman, 1985). Thus, celebrity endorsement has become a prevalent form of advertising in The United States (Agrawal and Kamakura, 1995) and

elsewhere. Today, the use of celebrity advertising for companies has become a trend and is perceived as a winning formula for corporate image building and product marketing (Media, July-August 1997). This phenomenon is reflected in the recent market research findings that 8 out of 10 TV commercials scoring the highest recall are those with celebrity appearances (Media, Nov. 14, 1997). Brands have become embedded in the consumer psyche and offer consumers the opportunity for self-expression, self-realization and self-identity. This effect is particularly strong in fashion categories. Barriers including cynicism and increasing advertising literacy threaten traditional approaches to brand communications, which have traditionally relied on verbal communications and storytelling.

Celebrity endorsement is recognized as a potentially potent tool in communications, with celebrities viewed as more powerful than anonymous models and the campaigns tend to verbalize the meaning of the celebrity in relation to the brand (Brian Moeran, 2003). To the manufacturer, brands offer a means of identification for ease of handling and tracking, legal protection and the ability to be distinctive. In addition, branding is a sign of quality and can be used to secure competitive advantage and increased financial returns and high customer loyalty. For the consumer, the brand functions as a means of identification, reduces search costs, effort and perceived risk, thereby facilitating a shortcut in decision-making, and represents a guarantee of quality and reliability. Silvera and Austad note that the celebrity system is primarily an American cultural enterprise and that Americans identify especially strongly with celebrities and are thus more willing to accept and internalize endorsement messages. Consumers from other cultures may not show correspondent bias, believing that endorsers like the product less than most people. This was evident in a sample from Norway, where cultural norms based on Janteloven suggest that an individual should never try to be different or consider himself more valuable than others.

The set of associations consumers have about a brand is an important component of brand equity (Keller 1993), and we believe that forming a self-brand connection is a psychological manifestation of such equity at the consumer level. When consumers appropriate or distance themselves from brand associations based on celebrity

endorsement, they do so in a manner that is consistent with self-related needs, such as self-enhancement (Escalas and Bettman 2003). Recent research indicates that consumers construct their self-identity and present themselves to others through their brand choices based on the congruency between brand-user associations and self-image associations (Escalas and Bettman 2005, 2003). Brands can be symbols whose meanings are used to create and define a consumer's self-concept (Levy 1959). McCracken's (1986) model of meaning transfer asserts that such meaning originates in the culturally constituted world, moving into goods via the fashion system, word of mouth, reference groups, sub cultural groups, celebrities, and the media. The meaning and value of a brand is not just its ability to express the self, but also its role in helping consumers create and build their self-identities (McCracken 1989). McCracken, highlighting the limitations of the 'source' models, puts forward a three-stage Meaning Transfer model, which has been adopted as the model that comes closest to conceptualizing the process. Dwane Hal Dean (1999) studied the effects of three extrinsic advertisement cues viz. third party endorsement, event sponsorship and brand popularity on brand / manufacturer evaluation. It was observed that endorsement significantly affected only product variables (quality and uniqueness) and one image variable (esteem). The third party endorsement, hence, may be perceived as a signal of product quality. Goldsmith et al. (2000) assessed the impact of endorser and corporate credibility on attitude-toward-the-ad, attitude-toward-the-brand, and purchase intentions. 152 adult consumers were surveyed who viewed a fictitious advertisement for Mobil Oil Company. They rated the credibility of the ad's endorser, the credibility of the company, and attitude-toward-the-ad (Aad), attitude-toward-the-brand (AB), and purchase intentions. It was observed that endorser credibility had its strongest impact on Aad while corporate credibility had its strongest impact on AB. The findings suggest that corporate credibility plays an important role in consumers' reactions to advertisements and brands, independent of the equally important role of endorser credibility.

In conclusion, companies use celebrities to promote their products and services. Marketers still need to create different commercials and advertisements to match up with their target group. With the continuing increase of celebrity endorsement

advertisements, it is therefore useful for marketers to have insight into the persuasiveness of celebrities used in advertisements. The following chapter will examine whether it is effective to promote products by using celebrities and I will primarily focus upon the importance of celebrity as a strategy.

The next chapter introduces the important concept of the successes and risks of a celebrity endorsement. As previously mentioned, many advantages exist in having a celebrity as part of an advertising campaign; however there are also many risks that must be considered before choosing a celebrity.

2. 4. Successes and risks of a celebrity endorsement

Every day consumers are exposed to thousands of ads (Thornson, 1990) and this means that it is crucial for companies to create a unique position and receive attention from consumers. Using celebrities can help companies to create unique ads and engender a positive effect on the attitude and sales intention towards the brand (Ranjbarian, Shekarchizade & Momeni, 2010). Celebrity endorsement has been applied for many years as we have seen in chapter 1. Already in 1979, one in every six commercials used a celebrity and in 2001 that percentage grew to 25% (Erdogan et al, 2001). The usage of celebrity endorsements has increased in recent decades and at the same time the corresponding cash flows also grew. In the year 1996, US companies paid more than 1 billion dollars to celebrity endorsers for endorsement deals and licensing rights (Lane, 1996). The usages of celebrities continue to accrue and also the contracts and payments of the celebrity endorsers by sponsors keep rising over the years (McGill, 1989). Endorsement of celebrities is not likely to change because people and Western culture have become obsessed with celebrities. This further stems from the fact that media overloads society with news and illustrations about celebrities and gives them an entertainment function (Choi & Rifon, 2007).

The strategy of celebrity endorsement has positive effects for both company and celebrity. Using a celebrity, the consumer receives a positive feeling of security and association. Since his or her idol is recommending the product, the assumption is made

that it is a quality product. Consumers would like to identify themselves with the celebrity and they buy the product because they would like to be like the celebrity. Advertisements with celebrities therefore create instant brand awareness and the celebrity infuses personality into a brand. Unfortunately, there can be some pitfalls. The celebrity's image can change or the celebrity could lose the status of a celebrity. Moreover, a celebrity could be endorsing multiple brands, which would have a negative effect on their credibility. Furthermore, celebrities could potentially receive negative publicity. How do companies deal with that? One example is that of O.J. Simpson, where the company tried to avoid possible negative consequences by breaking all connections with the endorser (Till & Shimp, 1998). Another option is for companies to keep their fingers crossed, hoping that their brand image will not be negatively influenced by the private actions of the endorser. For example, Michael Jackson received negative media attention in 1984 (alleged child molestation and intimacy), but remained a celebrity endorser for Pepsi. This turned out to be the correct action, as the company earned an 8 million dollar sales increase in 1984 due to Michael Jackson as a celebrity endorser (Gabor et al., 1987).

This thesis is written because celebrity endorsement is of major importance to companies. Every company has an image. By making a celebrity spokesperson for the company, they put a significant part of the company's image in the hands of a celebrity. When the celebrity subsequently creates a negative image for him or herself, the image of the company will be affected. Therefore it is crucial to select the most suitable celebrity as the endorser for a product. Companies can outlay a vast amount of money on celebrities for promotional and image campaigns. With the help of celebrities consumer attitudes can be changed, purchase intentions can be increased and profit can be extended. But the right celebrity has to be picked for the right company.

Throughout this chapter the successes and risks of a celebrity endorsement will be discussed, starting with the advantages and disadvantages of CE strategy, the celebrity endorsement effectiveness, the twenty attributes of effective celebrity endorsement,

and the risks of a celebrity endorsement with the ways that an endorsement deal can go wrong.

This chapter will also consider the implications of celebrity scandals on advertising, and clear examples of scandals will be discussed, along with the reputation of the celebrity – a consideration that is most important as it can lend the campaign greater credibility and outcomes, or quite the opposite – the product involvement, and the investment returns that will be considered indicate that there are few resources available which allow for measurement on the return of investment.

2.4.1. Advantages and disadvantages of celebrity endorsement strategy

Erdogan (1999) states that academic findings and company reports safely argue that celebrity endorsers are more effective than non-celebrity endorsers when it comes to generating all desirable outcomes (attitude towards advertising and endorsed brand, intentions to purchase and actual sales) when companies utilize celebrities whose public personality matches with the products and the target audiences and who have not previously endorsed a given product.

Even if there are significant potential benefits to using celebrity endorsers, one should know that there are also costs and risks. Further, Erdogan (1999) presents a table with potential advantages laid out against hazards on why it might be beneficial to use celebrity endorsement. He also presents some preventive tactics as shown in figure 13 below.

Potential Advantages	Potential Hazards	Preventive tactics
Increased attention	Overshadow the brand	Pre-testing and careful planning
Image polishing	Public controversy	Buying insurance and putting provision clauses in contracts
Brand introduction	Image change and overexposure	Explaining what is their role and putting clause to restrict endorsement for the brand
Brand repositioning	Image change and loss of public recognition	Examining what life-cycle stage the celebrity is in and how long this stage is likely to continue
Underpin global campaigns	Expensive	Selecting celebrities who are appropriate for global target audience, not because they are "hot" in all market audiences

Figure 13. Pros and Cons of Celebrity Endorsement Strategy: Own source

Erdogan (1999) states that increasing competition and the influx of new products on the market has made companies and marketers turn to attention-creating media stars to assist in product marketing. With recent technology such as remote control television, video control systems, Internet, and satellite television the power over programmed advertisements has increased and made advertising more challenging (ibid). The threats of increased products, competition and technology development can be eased with the use of celebrity endorsement. Celebrities can help create and maintain consumer attention to advertisements. Further, Erdogan (1999) claims that celebrities help advertisements stand out from the surrounding media clutter. Celebrities also improve communicative ability by cutting through excessive noise in the communication process. One of the most difficult problems with global marketing is to enter foreign countries due to cultural "roadblocks", such as time, space, language, relationships, power risk, masculinity, femininity (ibid). Celebrities are, according to Erdogan (1999) a powerful device when you want to enter foreign markets, but there are also potential hazards with using celebrities in your marketing campaign. The benefits can be turned into problems if a celebrity suddenly changes his or hers image, drops in popularity, gets into a situation of moral turpitude or loses credibility due to over endorsing.

McCracken (1989) declares that celebrities are different from anonymous models (or anonymous actors) that companies normally use to bring value to the advertisement. Celebrities deliver meaning with extra subtlety, depth, and power. It is common knowledge that advertisements can carry out meaning transfer without the assistance of celebrities. Anonymous actors and models are charged with meaning, and obviously, they are available at a fraction of the cost. The question is then, why should companies use celebrities in their marketing campaigns. How does the celebrity add value to the meaning transfer model?

Although the potential benefits of utilising celebrity endorsers are significant, so are the costs and risks. This section of the thesis will first explore the advantages of the celebrity endorsement strategy, and then the potential hazards. Figure 13 depicts potential advantages and hazards of celebrity endorsement strategy as well as providing some preventative tactics.

- Pre-testing and careful planning,
- Buying insurance and putting provision clauses in contracts
- Explaining what is their role and putting clauses to restrict endorsements for other brands
- Examining what life- cycle stage the celebrity is in and how long this stage is likely to continue
- Selecting celebrities who are appropriate for global target audience, not because they are 'hot' in all market audiences.

Increasing competition for consumer consciousness and new product proliferation has encouraged marketers to use attention creating media stars to assist in product marketing. Moreover, recent technological innovations such as remote control television, video control systems, and cable and satellite diffusion have served to increase consumer power over programmed advertisements (Croft, Dean and Kitchen 1996). This increased control or power makes advertising more challenging. Usage of celebrity endorsement strategy may ease this threat by helping create and maintain

consumer attention to advertisements. Celebrities also help advertisements *stand out* from surrounding clutter, therefore improving communicative ability by cutting through excess noise in a communication process (Sherman 1985). If a company image has been tarnished, hiring a popular celebrity is one potential solution.

At times a celebrity is chosen and a new product designed around the person since this strategy can pay huge dividends by giving products instant personality and appeal (Dickenson 1996). Some of the initial positioning strategies for products fail to draw expected interest from consumers. Companies can hire celebrities who have the necessary meanings to establish new positioning for existing products.

Some of the most difficult aspects of global marketing to grasp are host countries' cultural 'roadblocks' such as time, space, language, relationships, power, risk masculinity, femininity and many others (Mooij 1994; Hofstede 1984). Celebrity endorsements are a powerful device by which to enter foreign markets. Celebrities with worldwide popularity can help companies break through many such roadblocks. Pizza Hut International increased its global market share by utilising global celebrities such as supermodels Cindy Crawford and Linda Evangelista, and *Baywatch* star Pamela Anderson.

Despite the potential benefits listed above, there are still many potential hazards in utilising celebrities as part of a marketing communications campaign. The benefits of using celebrities can be reversed markedly if they, for example, suddenly change their image, drop in popularity, get into a situation of moral turpitude, lose credibility by over-endorsing, or overshadow endorsed products (Cooper 1984; Kaikati 1987). It has been found that negative information about a celebrity endorser not only influences consumers' perception of the celebrity, but also the endorsed product (Klebb and Unger 1982; Till and Shimp 1995).

While a celebrity can effectively draw attention to an advertisement, his or her impact on other variables -brand awareness, recall of copy points and message arguments, brand attitudes, and purchase intentions- must also be considered (Belch and Belch

1995). A common concern is that consumers will focus their attention on the celebrity and fail to notice the brand being promoted (Rossiter and Percy 1987). As Cooper (1984) puts it "the product not the celebrity, must be the star."

Embarrassment has occurred for some companies when their spokesperson or celebrity has become embroiled in controversy (Hertz Corporation and OJ. Simpson). Celebrities may disappear out of the media floodlights before the end of a contractual term as was the case in Schick Inc's relationship with Mark Spitz, winner of seven Olympic gold medals (Ziegel 1983). It is not usual for celebrities to alter their image, but when this occurs it can spell failure for a campaign.

Another important issue is that of celebrity greed and subsequent overexposure when a celebrity becomes an endorser for many diverse products (e.g. the Spice Girls in 1997). If a celebrity's image ties in with many brands, impact and identity with each product may lessen since the relationship between the celebrity and a particular brand is not distinctive (Mowen and Brown 1981). This can not only compromise the value of the celebrity in the eyes of the star's fans (Graham 1989), but can also make consumers overtly aware of the true nature of endorsement which has less to do with brand/product attributes, and more to do with generous compensation for the celebrity, leading consumers to be overtly cynical about their motives (Cooper 1984; Tripp, et al. 1994). Because of these facts, companies and celebrities alike must be careful not to kill the goose that may potentially lay golden eggs, in case they become rotten.

As can be inferred from this quick overview, selecting celebrity endorsers is not an easy task. Many scholars have attempted to construct models to aid in selecting celebrity endorsers. Carl I. Hovland and his associates presented one of the earliest models in 1953. Following his initial Source Credibility Model, three additional models are cited: the Source Attractiveness Model (McGuire 1985) the Product Match-Up Hypothesis (Forkan 1980; Kamins 1989, 1990) and the Meaning Transfer Model (McCracken 1989). The following section explains these models.

Agrawal and Kamakura (1995) suggest that there are decreasing returns associated with celebrities in advertising. For example, the costs associated with celebrity endorsement are rising; some celebrities endorse several products, sometimes even switching their endorsements to rival brands; the negative publicity generated by some celebrities has added the potential risk of negative impact; and surveys of consumers reactions to product endorsements reveal that only a fraction of consumers react positively to endorsements (ibid). The uses of a celebrity endorser have a strong and associative link between the brand and the celebrity to strengthen brand equity. Celebrity endorsement is usual in advertising and those who choose to use a celebrity have no control over the celebrity's future behavior (Till and Shimp, 1998). Therefore any negative aspect of the celebrity can reduce the appeal of the brand that the celebrities endorse. The risk is much higher when the brand is new to the market because the associations with the brand are relatively low, and also the celebrity is the primary attribute through which the consumer becomes familiar with the brand's concept. Negative celebrity information may in this case have a greater effect on these kinds of brands than a familiar and established brand has. For example negative information about Michael Jordan may be more interesting than negative information about a non- celebrity (ibid). Till and Shimp (1998) also mention that brand managers who have selected a celebrity that had a negative impact feel great urgency to dump the celebrity to save the brand and for fear of the consumers' retribution. But in many cases the negative information about the celebrity does not cause such serious harm to the brand, for example Hertz using O.J Simpson has not suffered so hard when the news about him came out, nor did Pepsi lose market share after Michael Jackson's child- molestation charge. Those who were responsible for using them were of course embarrassed in these instances, but the brand itself remained unaffected (Till and Shimp, 1998). As mentioned before, it is always a risk to use a celebrity when the companies can not control their private lives so it is important to be careful, and when it comes to athletes remember that they have a much shorter career than other celebrities (Charbonneau and Garland, 2005).

According to the authors Tripp et al. (1994) the celebrity who endorses many products can have a negative influence on consumers' perceptions of the endorser's credibility,

likeability and attitude their attitude toward the ad. The celebrity endorsement is more effective when using a celebrity who is not already strongly associated with another product or service (Till, 1998). Another problem is that companies use celebrities' names or photographs without permission to suggest endorsement but also advertisements that use so-called actors and models who look like well known celebrities in a way that suggest endorsement (Keller, 1996).

After all, the use of celebrities in advertising is quite widespread and persistent and the marketing managers continue to believe that celebrity endorsements are a worthwhile component of the advertising strategy, despite the costs that are involved (Agrawal and Kamakura, 1995). They have also found results that clearly indicate a positive impact of celebrity endorsement on expected future profits, and firms announcing contracts with celebrity endorsers have recorded a gain of 44 percent excess returns on their market value. But it is still important for the manager to consider the use of celebrity endorsement because he or she must identify the appropriate celebrities who will potentially enhance the value of investing in advertising (ibid). Agrawal and Kamakura (1995) have also done studies on the effectiveness of celebrity endorsements that provide valuable insights into the celebrity characteristics that consumers view positively. An example of a positive advertising campaign is the one with Jamie Oliver (well known as television celebrity, "The Naked Chef") who is involved in one of Britain's leading grocery chains J. Sainsbury's advertising (Byrne et al. 2003). During his program he is out shopping for ingredients in Sainsbury's stores and then cooking for friends. The reason for choosing him is that it will provide positive recognition towards the brand because he stands for making great food (ibid).

The negative effects of celebrity endorsement are the decreasing returns, which are associated with celebrities in advertising, celebrities endorsing several products and the celebrity's private life that the company cannot control. Positive effects are that celebrity endorsement has a positive impact on the companies' profit and it strengthens their brand/products.

There are many discussions around the costs of celebrity endorsement. We believe that a successful campaign is most likely to turn out profitable. Despite the fact that bad publicity, such as debates regarding celebrities' salaries, may hurt the brand, all publicity generates something good. As the saying goes: All publicity is good publicity! However, it is important to be aware of the risk when utilizing celebrity endorsement.

2.4.2. Celebrity endorsement effectiveness

With decades of success experienced from using celebrities and athletes as representatives of brand images; marketers realized the power of public figures and opened new endorsement ventures. Endorsements were the origin of our cultural obsession with celebrities. Through our globalized and media based societies, these focal groups became the zenith for where to look for what styles and gadgets were popular in the market. Celebrities and athletes were a vital aspect of trendsetting; consumers looked to them in order to copy their looks and receive the same success and appeal. For instance, three of the biggest trends in the past ten years were established by celebrities; *bohemian* style, famously started by Mary-Kate Olsen, *The Rachel*, a haircut every woman insisted upon having after Jennifer Anniston was seen on an episode of *Friends*, and *Jordan's*, the highly craved and sought after sneakers developed by basketball player Michael Jordan (Jones, 2007).

Inspirational looks like *The Rachel* made their impact well known and paved the way for future strategies in modern marketing. Pringle and Binet (2005) conducted a study which examined the use and effectiveness of celebrities in advertising, the data displayed large growth for companies who used celebrities in an appropriate ways, meaning they matched the use of their endorser to what was called the *Four F's*: *fit*, how well did this particular celebrity fit in with the brand, *fame*, how famous was the star, *facet*, which facets of this high-profile person could best work for the brand profile, and *finance*, how much of this could the brand finance.

Pringle and Binet (2005) examined men and women from 16-65 and asked each of them to rate their attitude to the statement: "If a famous person who I like used or

endorsed a product themselves, I might be more likely to choose it,”²¹ at every age level respondents either answered *tend to agree* or *strongly agree* (208). From their overall analysis researchers saw a heightened level of effectiveness in advertising when celebrities were incorporated into communication tools, especially with personal consumption products or when personal appearance was involved (Pringle & Binet, 2005, 208).

The most important *F* for producing success with celebrity endorsements was *fit*, was it logical that the celebrity was marketing a certain product, and was there congruence in their message and the individual brand personality (Pringle & Binet, 2005)? For an advertisement to be effective, the consumer needed to believe that the endorser truthfully recommended the product (Pringle & Binet, 2005), a large inquiry many consumers had difficulty believing was whether celebrities actually liked the product at hand versus liking the amount of money the company was providing their accounts.

Celebrity endorsement is a heavily employed medium of advertising that, in many respects, is more effective than celebrity-less endorsement. Until now, researchers have compared celebrity endorsers with non-celebrity endorsers and, with some exceptions, have shown that celebrity endorsement is more effective at producing desirable outcomes for the sponsor. In large part this is because celebrities are seen as more attractive (likeable) by consumers (McGuire 1985), and therefore more readily identifiable (Kelman 1961). Celebrities are also looked upon as more expert and trustworthy than non-celebrities (Ohanian 1990). As a result, consumers identify with celebrities and internalise the things’ they say about endorsed products (Kelman 1961).

Companies use celebrity endorsers for a range of reasons. Celebrities are not only credited with the ability to ‘instantly’ turn an unknown product into a recognised entity, full of personality and appeal (Dickenson 1996), they are also engaged in re-branding and re-positioning (Louie, Kulik et al. 2001). They are particularly effective at generating PR for a product (Chapman and Leask 2001; Larkin 2002; Pringle and Binet

²¹<https://books.google.es/>: “Destination Brands” Pringle and Binet, 2005.

2005) driven by the insatiable desire consumers have to learn more about their private lives (Gamson 1994; Ponce de Leon 2002). The vehicle most often used to associate celebrities with a chosen product is advertising, where celebrities are known to induce more positive feelings toward ads than non- celebrity endorsers (Atkin and Block 1983; Kamins 1990; O'Mahony and Meenaghan 1998). This in turn may be one explanation for the high recall rates consumers experience when exposed to celebrity ads (Kamen, Azhari et al. 1975; O'Mahony and Meenaghan 1998) and greater reported purchase intentions (Friedman and Friedman 1976; Atkin and Block 1983).

Given the findings from academic and company reports, Erdogan (1999) argues that celebrity endorsers are more effective than non-celebrity endorsers in generating all desirable outcomes for companies, including but not limited to improving attitudes towards advertising and endorsed brands, intentions to purchase, and actual sales. Underlying many of these advantages are psychological processes. The next section introduces and considers several of the most relevant ones. Table 1 summarises some of the known advantages celebrity endorsers bring to companies.

Reference	Advantages
Kamins (1990) Atkin & Block (1983) O'Mahony & Meenaghan (1998)	Positive feelings towards the ad: Celebrities are known to induce positive feelings toward ads more so than non-celebrities
Erdogan & Baker (1999) O'Mahony & Meenaghan (1998) Tom et al. (1992)	Attention grabbing: In the age of channel surfing and TIVO, celebrities are credited with keeping consumers glued to commercials
Atkin & Block (1983) Friedman & Friedman (1976)	Purchase intention: Ads featuring celebrities provoke greater purchase intentions
Dickenson (1996)	Personality and appeal: Incorporating a celebrity in an advertising campaign can create instant recognition, personality and appeal
O'Mahony & Meenaghan (1998) Kamen et al. (1975)	High recall rates: Consumers exposed to celebrity advertisements are able to recall ad messages and brands longer than non-celebrity ads
Chapman & Leask (2001) Pringle & Binet (2005) Larkin (2002)	Increased PR: Ads containing celebrities can create 'buzz' around the product and lead to free PR
Mathur et al. (1997) Agrawal & Kamakura (1995) Farrell et al. (2000)	Higher stock prices: The announcement of celebrity endorser contracts leads to increased stock prices for companies

Figure 14. Reference and advantages: Own source

2.4.2.1. Source of endorser effectiveness: Underlying mechanisms

I have introduced in chapter 3 two important concepts, source credibility and source attractiveness, which have been extensively used as predictors of an endorser's communicative effectiveness. However, before going further it is necessary to understand the mechanisms underlying these concepts. A review of Kelman (1961) will help shed light on how source credibility and attractiveness act to influence attitude and opinion change and importantly, whether or not the change is expected to last (Kelman 1958). According to Kelman (1958; Kelman 1961), there are three processes of social influence that elicit different responses from individuals or groups: compliance, identification and internalisation.

2.4.2.1.1. Compliance

Compliance exerts an important influence on behavior in situations where the source is in a position of power and may control the means necessary to achieve one's goal. For example students taking an oral exam may not share the views of their teacher (source), yet in order for them to receive high marks (means) they often must comply with their teacher's views in order to achieve their goals (e.g. good job or new car). When behavior takes the form of compliance, compliant behaviour is usually only exhibited when the influencing agent observes the individual, or when the individual feels there is a possibility that the agent may discover the behavior. Compliance as a behavioral form is highly relevant in personal communications, personal selling, and opinion leadership (O'Mahony and Meenaghan 1998), however in a celebrity advertising context it is of lesser importance because there is only modest, if any, personal interaction between the celebrity and consumer (Kamins 1989).

2.4.2.1.2. Identification

An individual or group who is concerned about their social anchorage will tend to identify with the influencing source. The source's power is derived from attractiveness; where an attractive source embodies the role the individual desires or seeks to maintain. Attractiveness in this sense does not refer to the qualities that make the

source likeable, but rather to the possession of qualities on the part of the agent that make a continued relationship to him or her particularly desirable (Kelman 1961, p. 68).

This type of identifying behaviour can be seen with youths and language. For example, at school a vernacular or slang form of language is used in order to fit in or sound cool, but on Sundays at their local church a more standard form of language surfaces (Reyes 2005). Individuals tend to adopt this form of behavior under conditions of salience of (their) relationship to the agent (Kelman 1961, 70). In other words the presence of an influencing agent (e.g. the popular kid at school or the local priest) triggers individuals to act out social roles that may or may not be conscious.

When identification behavior occurs, the behavior will remain with the individual until such time that it is no longer perceived as the best path toward the maintenance or establishment of satisfying self-defining relationships (Kelman 1961, 70). In an advertising context this would imply that the source of information (i.e. endorser), when found attractive or likeable by the recipient, would be in a position to influence attitude and opinion change in the consumer towards a desired product when a salient connection is demonstrated between endorser and product (Desarbo and Harshman 1985). Since identification is related to likeability and attractiveness this may be the process underlying persuasion by a celebrity endorser (Friedman and Friedman 1979). In other words, we identify with and emulate the behaviors of people we want to be like. Because of this they have a sort of influence over us.

2.4.2.1.3. Internalisation

Individuals concerned that their behavior is congruent with their values tend to adopt the form of influence Kelman (1961) refers to as internalisation. The means for an influencing agent to induce internalisation in an individual, credibility is a key concern. An influencing agent is credible if his statements are considered truthful and valid, and hence worthy of serious consideration (Kelman 1961, 68). In turn, credibility can be broken down into two parts: either the agent is credible because she knows the truth

(expert) or because she is likely to tell the truth (trustworthy). When an individual internalises an induced response, the behavior will occur regardless of surveillance or salience and will continue until it is no longer seen as the ideal path towards maximising the individual's values. Although Friedman and Friedman (1979) noted that internalisation was the process underlying persuasion by expert endorsers, they may have incorrectly implied that it was a mutually exclusive process that did not extend to celebrity endorsers. To exemplify, Till and Busler (1998) found that celebrity endorsers were a more effective match for certain products in the capacity of expert endorser vs. attractive endorser, thus showing that celebrity endorsers can induce internalisation as well as identification. Succinctly stated, celebrities, whose influence base stems from trustworthy or expert statements about the products they endorse, provoke internalisation in consumers.

In summation, Kelman (1961) provides valuable insights into the processes of opinion change. His work has been credited with significantly advancing the area of communications (Friedman and Friedman 1979; Desarbo and Harshman 1985; Kamins 1989; O'Mahony and Meenaghan 1998; Erdogan 1999; Byrne and Whitehead 2003) and it has had a strong impact on psychological theory and clinical practice (Ryan and Connell 1989). His theories explain how some people are influenced by, for example, celebrity endorsers, the qualities needed to be in a position of influence (e.g. attractive, likeable, trustworthy, expert), and why opinions persist over time and under what conditions they change.

2.4.2.2. Source of endorser effectiveness under varied conditions

Understanding the source of influence is not enough when trying to understand the effectiveness of celebrity endorsers (Petty and Wegener 1998). If consumers are not motivated, lack the opportunity, or for whatever reason are not able to comprehend a communicator's message, influence by an endorser will have little if any effect on the consumer's attitudes. Not all consumers start off with the same motivation to buy, or even consider a communicator's message. Someone who just purchased a new top-of-the-line television (cognitive dissonance reducing behavior aside) would not be very

motivated to process information about a new TV. However, a person who just experienced the loss of their TV would be highly motivated to seek out new information.

Motivation to process a message depends on several related factors such as (buyer) involvement, personal relevance and the individual's needs and arousal levels (Belch and Belch 1998). Similarly, if the problem with the broken TV happened to be sound, the consumer may not have the opportunity to process information from the communicator. Even if the consumer is motivated and has the opportunity to process a message, it is still important that they are able to process the message. Speaking too fast or an overly complicated message can impair a receiver's ability to comprehend a message. Ability may also be dependent on the individual's knowledge or intellectual capacity (Belch and Belch 1998). As a result, different communication strategies are predicted to work better. Differences in the ways consumers process and respond to persuasive messages are addressed in the (ELM) of persuasion (Belch and Belch 1998, 159).

The ELM is a model developed by Petty and Cacioppo (1981) and holds that different methods of inducing persuasion may work best depending on whether the elaboration likelihood of the communication situation (i.e. the probability of message or issue relevant thought occurrence) is high or low (Petty, Cacioppo et al. 1983, 137). The elaboration likelihood, as in the preceding paragraph, increases as the motivation, opportunity, or ability increase (Shimp 1997). Social psychologists have found that when the elaboration likelihood of a situation is high, the quality of argument had a greater influence on attitudes, while the celebrity did not. When the elaboration likelihood is low (i.e. conditions of low involvement), peripheral cues, such as celebrity attractiveness, had the greatest impact on attitudes, whereas arguments did not (Petty, Cacioppo et al. 1983). This implies that consumers who are highly motivated (such as in the broken TV example above), are more persuaded by the advertiser's arguments when forming their cognitive and emotional responses to arguments. However, when the consumer is not motivated to process information (this may occur with unsought products), peripheral cues such as an attractive celebrity will encourage

the consumer to process the advertisement. This means that under different conditions of consumer involvement, different information processes are at work. Under high involvement the consumer is expected to process salient arguments about the product and under low involvement conditions the consumer is expected to process peripheral cues associated with the product, such as celebrity attractiveness.

Although the hypotheses generated in this chapter are not a direct application or test of the ELM, understanding the ELM will help to avoid pitfalls when they are generated, while designing experiments and explaining results. In particular, the elaboration likelihood scenario used in experiments should be carefully controlled. This is done primarily through holding the experimental instructions constant in all experimental groups. As the peripheral and direct routes in the ELM act as moderating factors, it is advisable when measuring the effects of attractiveness on persuasion to create a low involvement elaboration likelihood situation. Likewise, when measuring the effects of credibility, a high involvement likelihood scenario may be appropriate, but only if substantive arguments are used in an experiment (Petty, Cacioppo et al. 1983). For example, using a celebrity entrepreneur in an advertisement without explicit arguments would encourage mere peripheral processing of the message (i.e. processing of affective characteristics such as attractiveness and likeability); to be effective, salient arguments by the celebrity entrepreneur are needed. The ELM will be returned to when discussing the results of the experiments and ways to improve the design of this study.

2.4.2.3. Capturing the effectiveness of a source: the source models

Now that the underlying mechanisms concerning opinion change and the conditions that facilitate receptiveness to this change are explained, the source models can be introduced. Specific models and conceptual frameworks designed to capture influence or the likelihood of a communicator having an effect on consumer attitudes stem from two related streams of research: source credibility and source attractiveness (also referred to collectively as the source models).

Approximately 20 percent of all commercials use some type of celebrity in their advertising (Till, 1998). A study done in New Zealand by the authors Charbonneau and Garland (2005) has shown that advertising practitioners consider celebrity and athlete endorsement to be a valuable promotional strategy while acknowledging it is not without risk. The New Zealand study also discovered that the practitioners felt that celebrity endorsement could be a very effective promotional strategy, as long as there was an appropriate fit between celebrity/ athlete, brand and message (ibid). Celebrities are often associated with a high status due to their wide spread recognition in society as well as extra qualities and the power attached to them through repeated media exposure (la Eerie and Sejung, 2005). Practitioners in New Zealand felt that using a credible and respected celebrity or athlete as the voice or message carrier was more effective than having an ordinary model (Charbonneau and Garland, 2005).

According to the authors Friedman and Friedman (1979) celebrities should be most effective for products that demonstrate the presence or lack of good taste when compared to an expert or a typical consumer. A study done by Friedman and Friedman (1979) showed that celebrities are more effective to use than an expert or a typical consumer in sustaining recall of the advertisement and the brand name of the product, regardless of the type of product. If brand name and advertisement recall are most desirable, then advertiser should use a celebrity as an endorser (ibid). Celebrities deliver meanings to the ad, which offer extra subtlety, depth and power. This makes them very different from anonymous models that are normally used to bring meanings to the ad (McCracken, 1989). An anonymous model offers demographic information, such as distinction between gender, age and status but these useful meanings are relatively imprecise and blunt. Celebrities offer all these meanings with special precision, and they also offer a range of personality and lifestyle traits. Even when celebrities deliver meanings that can be found elsewhere, they deliver them more powerfully. For example Audrey Hepburn delivers elegance much more vividly than an anonymous model does, because it is her “own” meaning that has been created in a public stage through a repeat performance (ibid).

Till (1998) has mentioned some principles that can be used when regarding more

effective use of celebrities to enhance brand equity:

- Celebrity endorsements will be more effective when used consistently over time to increase the strength of the link between the celebrity and the endorsed brand.
- Celebrity endorsement will be more effective when the ad implementation is simple, clean and free of irrelevant facts. Focus on the celebrity and the brand together.
- Celebrity endorsement will be more effective when using a celebrity who is not associated with another product.
- Celebrity endorsement will be more effective when using a celebrity who has the right fit for the endorsed brand.
- Celebrity endorsement will be more effective for brands of which consumers have limited knowledge.

According to the authors Choi et al. (2005) domestic celebrities are more effective in delivering messages consistent with the prevalent cultural values in the country, meaning that consumers are more likely to identify with them. They are readily available and cost-efficient compared with celebrities with international recognition (ibid). A two-sided study mentioned that a celebrity spokesperson was more likeable and believable than a non-celebrity spokesperson (Kamins, 1989). The test was to advertise a product using the two-sided method, in which the celebrity spokesperson makes both positive and negative statements regarding the advertised product. Another two-sided study by Kamins (1989) highlights the effectiveness of celebrity spokespersons in two-sided advertising opposed to one-sided. Due to that, the sponsors received significantly higher ratings (ibid). The authors Choi et al. (2005) did a study in Korea that showed that many Korean celebrities appeared to promote more than one product. Therefore multiple endorsements in Korean advertising raise concerns about their effectiveness, and consequently, the purpose of using them (ibid). It is important to understand the mediating role of credibility and assess the credibility of the endorser more carefully in order to achieve the most efficient and effective strategy (Le Eerie and Sejung, 2005).

This advertising strategy is very effective as the consumer can identify with the celebrity as a role model. As a result, the consumer can experience a larger purchase intention. It is important to apply the celebrity endorsement over a long period of time so the link between the endorser and the product will be as strong as possible. A strong link between the endorser and the product sends a strong message out to the consumer. If the celebrity endorses several products the risk of confusion among the consumers increases as it is easier for the consumer to identify with one celebrity and one product. Sometimes it can be easier for the company to choose a domestic celebrity for their endorsement. This is not only because of the lower costs and the greater availability, but also because they have higher credibility and are probably better liked among the consumers. To strengthen the effectiveness of celebrity endorsement it is important to choose a celebrity who the consumers can associate and identify with.

Nowadays celebrities endorse products everywhere, which must be a sign showing that celebrity endorsement is very effective, and almost 20 percent of all advertising uses some kind of celebrity. If it were ineffective, advertisers would not apply this strategy to their products. As consumers we consider it important that the endorser has a connection to the product. If that connection is obvious it is easier to identify with the celebrity and the message which the celebrity wants to mediate will be more believable. If we, as consumers, think the messages in the endorsement are believable then our purchase intention will be greater. We think it takes a long time for a consumer to consider an endorser believable. It is therefore important to utilize celebrity endorsement over a long period of time so that the consumers have time to identify themselves with the celebrity and feel the believability. We think it is more effective for a company to use one celebrity for one product because that will increase the consumers' trust for celebrity endorsement. If the advertising were believable, the consumers would certainly be more convinced to purchase the product. The essential concern in effectiveness of celebrity endorsement, according to us, is that the consumers can identify themselves with the celebrity and the celebrity must mediate the message regarding the product satisfactorily. In that way the consumer can feel

the believability in the endorsement.

2.4.3. Attributes of effective celebrity endorsement

This chapter examines whether consumers infer that celebrity endorsers like the products they endorse, and presents a model using these inferences and other characteristics of the endorser to predict attitudes toward the endorsed product. The 20 attributes of effective celebrity endorsement are seen in the following table:

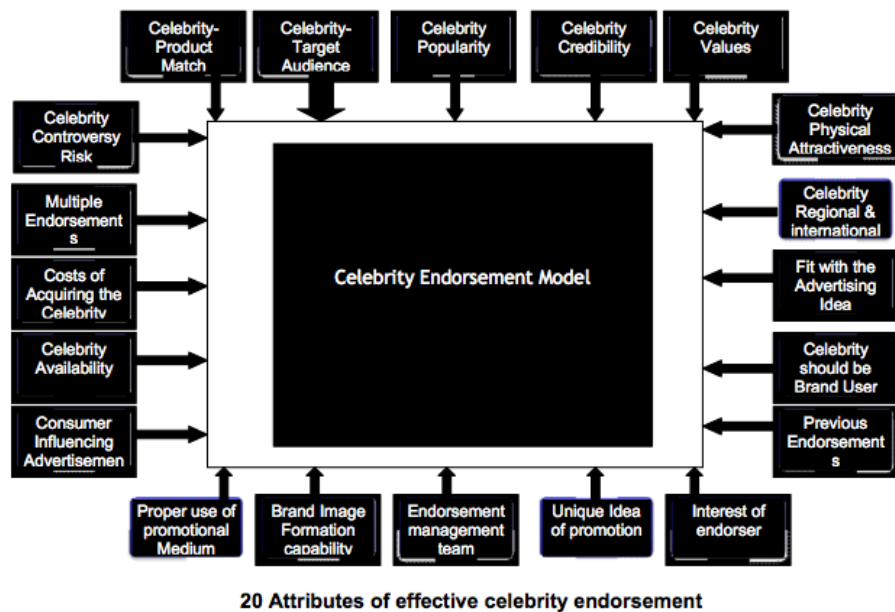


Figure 15. Attributes of effective celebrity endorsement: Own source

2.4.3.1. Celebrity-Product Match

The match-up hypothesis proposes that there are positive effects from a congruent association between a celebrity and the product being promoted (Kahle and Homer 1985) and posits that the level of celebrity/product congruence will influence celebrity endorsement effectiveness through (1) the process of consumer attributions of the celebrity's motive for associating him or herself with the particular product and (2) the

subsequent effects of these attributions on the consumer evaluations of the endorser, the ad and the brand involved in the endorsements. Marc Márquez is the brand ambassador for Repsol since both the celebrity and the brand are considered as friendly, young, mood-boosting, humorous and outspoken. Repsol's brand personality overlaps with Marc Márquez's image as a brand.

2.4.3.2. Celebrity-Target Audience Match

Celebrity is the mouthpiece for a brand in communicating messages to target audiences rather more effectively than any other voice (Zafer, Baker, 1999). Celebrity personalities are very strong and they can rapidly change the perceptions of a brand. Endorsers who have demographic characteristics similar to those of the target audience are viewed as more viable and persuasive (Kamins, 1994). Indian TV star Smriti Irani endorsing the WHO recommended ORS Campaign in India. Indian mothers can associate themselves with Smriti Irani through the facets she projects on screen or in regular life and which help develop a connection with the target audience since mothers medicate their children with ORS. The basis for the effectiveness of celebrity-endorsed advertising can be linked to Kelman's processes of social influence as discussed by Friedman and Friedman:

- **Compliance** infers that another individual or group of individuals' influences an individual cause which he or she hopes to achieve with a favorable reaction from this other group.
- **Identification** applies to the situation wherein the individuals emulate the attitudes or behavior of another person or group, simply because they aspire to be like that person or group.
- **Internalization** as a process of social influence is said to occur when individuals adopt the attitude or behavior of another person because that behavior is viewed as honest and sincere and is congruent with their value system. Celebrities are well liked, but the techniques that can be used to enhance their credibility as spokespeople, and therefore tie-in more closely with the internalization process, need to be looked into.

2.4.3.3. Celebrity Popularity

Empirical findings support the fact that celebrities have positive effects on both attitudes toward the ad and the brand (Ohanian, 1990). These results are in favor of celebrity endorsers because they are widely recognized, are perceived to be more credible and produce a greater influence on evaluation of brand and its purchase intentions (Cohoi and Rifon, 2007; Atkin and Blok, 1983; Ohanian, 1990; Ohanian, 1991). The lifecycle of celebrity popularity varies a lot. People tend to commensurate the personalities of the celebrity with the brand thereby increasing the recall value of celebrity. Brand associations like the Garnier endorsed Sarah Jessica Parker and Eugenia Silva does not get much brand recall. On the other hand, HPCL has had increased popularity and share of voice due to the endorsement of the brand through Tennis star Sania Mirza.

2.4.3.4. Celebrity credibility

The most important aspect of celebrity endorsement is credibility. In research carried out by Infilmarena, a brand and advertisement group, among 43 ad agencies and companies, most experts believed that the most important dimensions of credibility are trustworthiness and prowess or expertise with regard to the recommended product or service (Miciak and Shanklin, 2002). The credibility components are interconnected with other traits of the celebrity and the image dimension which reflects good qualities e.g. pleasant, wise, educated etc. produce sincere and positive perceptions of the celebrity in consumers' minds (Choi & Rifon, 2007). Credibility is the most important criteria in choosing a celebrity endorser for the firm and this is followed by familiarity and likeability, and finally we must consider gender and for credibility expertise is the most important piece, which is followed by trustworthiness and then attractiveness (Knott & James, 2004). The celebrities that were perceived as having constant media coverage are trusted more than the celebrities who are not in the constant spotlight (Friedman, Santeramo, & Traina, 1978). To cite one of the most successful campaigns in which the celebrity's credibility has had an indelible impact on

the brand and can be considered to have saved the brand is of Cadbury's. After the worm controversy, Amitabh Bachchan's credibility was infused into the brand through the campaign, helping it to get back on track. Research conducted by social psychologists over the past 30 years demonstrates that a source perceived as highly credible is more persuasive than a low credibility sender (Hovland and Weiss, 1951; McGuire, 1969; Hass, 1981). The sources that companies use to present their advertising message typically attempt to project a credible image in terms of competence, trustworthiness or dynamism.

2.4.3.5. Celebrity Values

Celebrity branding is all about the transfer of the value from the person to the product he endorses or stands for. There are two concerns here. The first is how long this could last. Can the person maintain his popularity? Another concern is his private life - personal integrity. If he is implicated in any kind of scandal, this could ruin the brand: "Who would want to use Michael Jackson to brand their product?" (brandchannel.com). Marc Márquez was working with the Isidre Esteve Foundation which reflects on the transfer of celebrity values to the asset and to the brands that he represents, creating an impact that generates recall.

2.4.3.6. Celebrity Physical Attractiveness

Physical attractiveness of the endorser may be central in contexts that seek a change in attitude of the customer (Kahle & Homer 1985). The celebrity endorsements based on the attractiveness of the endorser usually produce positive effects on consumers. In general attractive endorsers are more effective promoters than unattractive endorsers (Till & Busler, 1998). The target audience is more familiar with the attractive celebrities and these celebrities are more likable (Miciak & Shanklin, 1994). Most advertisements use attractive celebrities and the consumers are accustomed to seeing pretty people in ads and this is why the physical attractiveness and trustworthiness of a celebrity were not significantly related to the purchase intentions but the expertise is (Ohanian, 1991). Involvement enhances the recall of the product and it also enhances the recall

of the brand (Petty & Cacioppo, 1980). There is a strong effect of celebrity attractiveness as well as interaction of likeability, involvement, and sex on the recall of the product.

2.4.3.7. Celebrity Regional & International Appeal Factors

In a market with a very high proliferation of local, regional and international brands, celebrity endorsement was thought to provide a distinct differentiation. While selecting an endorser, its regional effect always comes into play. Whereas while going global, the celebrities should be chosen in such a way that they can create a global overall impact. In this respect, a planning director believed that celebrities with international recognition were more valuable internationally than nationally as the need for instant shorthand is greater in the international arena. For example, Jack Dee and John Smith's no nonsense straight-talking pint of beer campaign would not make sense in countries where Jack Dee is not known due to the fact that Jack Dee would be seen as an ordinary consumer. Developing international campaigns was deemed to be a difficult task because of cultural differences.

2.4.3.8. Celebrity Controversy Risk

Association of the celebrity with a controversy or ill-behavior can cause a negative impact on the endorsements. Any act on the part of the endorser that gives him a negative image among the audience and goes on to affect the brands endorsed. The brand, in most instances, takes a bashing. Siyaram Silk Mills Ltd. (Siyaram), one of India's leading textile companies, was also badly affected by South African Cricket Captain Hansie Cronje's match fixing controversy. Ann Green (2009), senior vice president at Millward Brown, said, "In the past few years, we have seen a slight decline in the use of celebrity endorsements and that is in part due to the risk associated as well as the necessary investment."

2.4.3.9. Multiple Endorsements

The case of multiple endorsements, both in terms of a single brand hiring multiple celebrities and that of a single celebrity endorsing multiple brands, is often debated. At times, consumers do get confused about the brand endorsed when a single celebrity endorses numerous brands. The recall then gets reduced and reduces the popularity of the brand. For example, in the case of Gemma Mengual, people recall EL Corte Inglés, PUMA, etc, but might not remember brands like Siken and Seat. Thus, for multiple endorsements where the same celebrity endorses several brands, it boils down to the strength of the brand and the advertising content. As per Zafer & Baker, using multiple celebrities or a single celebrity partially depends on the time scale a campaign is using to have an impact.

2.4.3.10. Costs of Acquiring the Celebrity

Companies must have deep pockets to be able to afford the best available celebrities. Recently, a newspaper report showed how cola firms had gone beyond their advertising budgets to get the best celebrities. Small firms that use celebrities' services run greater risks if they invest large amounts. Although, nobody is willing to say exactly how much celebrities get paid.

2.4.3.11. Fit with the Advertising Idea

Marketers now seek to adopt a 360-degree brand stewardship in which the brand sees no limits on the number of contact points possible with a target consumer. Advertising ideas, thus, revolve around this approach, and the celebrity endorsement decisions are made through these strategic motives. One of the most successful celebrity endorsement campaigns, which reflects the fit between the brand and the 360 degree advertising fit, is Richard Gere's recent endorsement of VISA in Spain, as it has gained acclaim due to its innovativeness and consumer connect. Brand marketers say that research reveals that Richard Gere was the most popular face across the Asia Pacific region, and would also fit into the persona of the brand meeting their communication objective to enhance VISA's brand leadership and consumer preference, and the motive to continue the "All it Takes" empowerment platform featuring international

celebrities. Celebrities do have some common characteristics which include their recognition, their status or their popularity but each celebrity may have his or her own unique image or cultural meaning which has been identified by McCracken (1989).

2.4.3.12. Celebrity Availability

Due to multiple endorsements by certain celebrities, brands refuse to adopt celebrity endorsement since they fear dilution of the brand image. So, prior to the endorsement, availability should be judged.

2.4.3.13. Celebrity should be a Brand User

To make an endorsement successful, the customer should believe in the endorsement. If the endorser uses one brand and promotes a different brand in the advertisement, this may create a nonsense image to the customer. One of the most successful campaigns has been executed by PUMA in which celebrities like Cesc Fábregas, Mario Barotelli, and Ussain Bolt claimed to believe in PUMA's philosophy, and thereby endorse the brand.

2.4.3.14. Consumer Influencing Advertisement

The advertisement also should be well made and designed to portray the actual image of the brand and to convey the message intended for transfer to the target audience. The director of the ad-film should be well chosen and the endorser should be a good actor. Generally, workshops are arranged to train the endorser to act as desired by the director. Sometimes due to poor performance in the advertisement, the promotion attempt fails although the celebrity was perfect for the brand.

2.4.3.15. Previous Endorsements

While endorsing a celebrity, his/her prior endorsements should be monitored carefully. This will help in analyzing the celebrity's dedication, professionalism and credibility as well as in evaluating the potential impact. Endorsers campaigning for a

similar line of products should not be endorsed. Even for an endorsing brand, its prior engagements with the same or different celebrities should be kept in mind.

2.4.3.16. Proper use of Promotional Medium

The most preferred medium for the celebrity endorsement strategy is television although using several media was seen as an effective way to get a good return on investment since celebrity fees are usually high. Using multiple celebrities or a single celebrity depends on the time period during which a campaign is planned to have an impact, campaign budget, and variance in target audience characteristics. Other medium like radio, posters, newspapers, etc, can also be used to promote the advertisement. While using audio medium, the celebrity voice should be well known. If Indian cinema star Amitabh Bachchan promotes something on air, most Indians can identify his/her voice whereas very few can identify the voice of Indian soccer captain Bhaichung Bhutia if he were to endorse the same product.

2.4.3.17. Brand Image Formation Capability

Both theoretical and empirical research on the subject clearly indicate that celebrity product endorsement is a form of co-branding, which influences brand image through meaning transfer from the endorser to the endorsed brand. Celebrity-product congruence has a positive impact on brand image, which in turn has a positive impact on brand equity. Baran and Blasko (1984) explain: "Since most products aren't special, most advertising does all that so-called image stuff... There's no information about the product, there's only information about the kind of people who might be inclined to use the product." (13). This view is echoed by Feldwick (1991) who has suggested that the subjective experience of using a brand can be different from the subjective experience of using an identical product without the brand reassurance. In the case of using celebrity advertising to build brand image, the effects are examined through a social psychological framework.

2.4.3.18. Interest of the Endorser

An endorsement becomes most successful when the endorser is also interested in the association with the brand not only for financial benefit, but also for his/her own image building also. Several celebrities have ventured into the fashion and accessories businesses and more are on the way. Jennifer Lopez, Sean Combs, and Jessica Simpson all have clothing lines; Victoria Beckham designs jeans; Elizabeth Hurley has launched a swimwear brand while Kylie Minogue already has a flourishing lingerie brand, called Love Kylie. In addition, the list of celebrities that have launched perfumes named after them is steadily increasing: Jennifer Lopez, Britney Spears, Paris Hilton, Celine Dion, Mary-Kate and Ashley Olsen, Cindy Crawford, etc. Major stars do not really work for the endorsement fee, but are motivated by genuine affection for the product (Kamen et al, 1975).

2.4.3.19. Endorsement Management Team

Global brand endorsements demand a global brand management team. This regional and international organization is in place to maintain brand leadership through proper effective celebrity endorsements. Companies with large brand portfolios tend to have separate managers for each brand and its promotion. Regardless, global brand managers have the authority and resources necessary to implement key decisions based on performance measurement. The brand management team reports to a senior executive officer of the company.

2.4.3.20. Unique Idea for Promotion

Great brand endorsement represents great ideas at the right time. These brands express the uniqueness of their position to all internal and external audiences. They effectively utilize all elements in the communications mix to position themselves within and across international markets. Apple has creatively addressed its marketing mix while ensuring its people embody its most ownable and beneficial brand attribute: innovation. The innovative advertisement planning, promoting, selection of animation, identification of media – all contribute to the success of the celebrity endorsements.

2.4.4. The Risks of a celebrity endorsement

It has been estimated that about 10% of the dollars spent on television advertising are used in celebrity endorsement advertisements (Agrawal & Kamakura 1995). Because of its importance, it is imperative for managers to be able to determine what impact a particular sponsorship will have on different aspects of a brand's performance such as brand preference, brand loyalty, and, ultimately, sales and profitability (Aaker 1991; Keller 2008). In this chapter I will review selected aspects of research on celebrity advertising, discuss the reasons firms use celebrity advertising, examine how to determine the appropriate fit between the spokesperson and the product, as well as the employment of athletes. There has been criticism of athletes promoting products they would likely never use or consume; for example, Olympic athletes eating at fast food franchises. This report will examine these relationships and offer explanations for better branding opportunities. Following this, I will analyze the risks associated with using celebrity endorsers, such as poor athletic performance and scandals – both personal and criminal - and finally how this impacts shareholders for the sponsor firm. Finally, a number of propositions are provided, and conclusions arising from this article are discussed.

There may be disadvantages to choosing celebrities as spokespeople instead of using commercial actors that are relatively unknown. Companies must be prepared to accept a certain amount of risk when associating with public figures, and the impact this may have on their brand due to their relationship with them. Therefore, celebrities can successfully be leveraged to change consumers' pre-existing perceptions of brand quality with the caveat that celebrity based advertising can negatively impact such assessments.

Challenges when selecting an appropriate celebrity include considerations of other endorsement campaigns they are involved with. Overexposure by promoting diverse products weakens the relationship between a celebrity and a particular brand, thereby limiting the effectiveness of the campaign (Keller 2008). For example, Olympic

swimmer Michael Phelps signed numerous endorsement deals following his medal haul at the 2008 Beijing Olympics, which included brands such as Subway, Speedo, Omega, AT&T, Powerbar, and Kellogg's.

Marketers must also consider the length of time the celebrity is expected to be relevant or in the limelight. Athletes recognized for winning Olympic medals lose their appeal as spokespeople after a period of time as they are no longer as relevant in the eyes of the consumer.

In addition to risks of athlete performance, there is also the risk of brand overexposure when an athlete endorses multiple products or receives negative publicity (Erdogan & Kitchen 1998; Charbonneau & Garland 2005). Examples of over exposure can be seen in athletes such as LeBron James, Shaquille O'Neal and Reggie Bush. Hein (2009) found that these athletes have endorsed so many different companies that consumers get confused, and the endorsement means little. Another potential problem is that celebrities may draw attention to themselves and away from the brand and consumers may remember the celebrity but not the brand or the right brand. For example, in the consumer questionnaire, someone said that Rafa Nadal was sponsored by Hyundai instead of Kia.

The future of athletes as endorsers remains to be seen. Celebrity endorsement can be very costly as most celebrities make excessive demands to endorse a product. The high cost of celebrity endorsement may force a firm to raise its price to cover its costs. Many consumers may in fact realize that they pay higher prices due to the higher cost of celebrity. Competitors could exploit the higher prices in their ads by informing customers about the high cost of celebrity endorsement. With the rising price demanded by athletes, along with the other potential problems, marketers are beginning to look for new ways to promote their products and create brand awareness. In Charbonneau and Garland's (2005) research, it was found that the majority of New Zealand practitioners stated they were making a conscious effort to move away from celebrity endorsements because it was usually too expensive, practically problematic and the celeb often overpowered the brand message.

An area that includes very little research with respect to athlete or celebrity endorsement involves situations where the behavior or performance of the endorser in their lives transfers over to the reputation of the endorsing firm. These events involve incidents that change, or damage the endorser's reputation, whether innocent or not, but they can damage the reputation of the firm. These situations are referred to as negative events, and can range widely from accidents that hinder a celebrity's ability to perform including career ending injuries, to exposure to substance abuse (Louie & Obermiller 2002) or could be as serious as criminal charges brought against a celebrity endorser. However, while most companies include clauses in celebrity contracts for termination on grounds of improper behavior, and take out insurance to cover the negative events relating to their celebrity endorsers, their image and reputation can still be tarnished simply by association. Pope et al. (2009) suggest that perceptions of brand quality may be affected by negative team performance, poor performance, or a negative event, however corporate image is not harmed. On the contrary, Goldsmith et al. (2000) found that endorser credibility had significant impact on corporate credibility, which directly affected purchase intention and acceptance of the brand. There does not appear to be a right or wrong way to deal with such incidents, however, research does suggest that the choice of endorsers from the early stages is critical to managing the reputation of the brand in the longer term. Consumers take the information they acquire from these advertising campaigns, and begin to make associations internally between endorsers and brands. For example, a consumer may see an image of Michael Jordan, and the connections they begin to make are Basketball, Nike, Gatorade, Chicago Bulls, North Carolina, etc. This is considered the association set (Till and Shimp 1998). The more often the athlete is viewed, the more associations are created, with varying strength in ties. Till and Shimp (1998) found that if the link between an endorser and brand is particularly strong (due to limited external links), than a negative event will subsequently lower brand evaluations. This strong effect was due to small association set sizes. As such, endorsers who are not well known, or who are associated with only one brand, will have a stronger negative impact on that one brand than if they had been associated with numerous brands, as the ties would have been weaker. In order to overcome

these strong ties, Till and Shimp (1998) suggest that the consumer be educated with additional facts about the endorser, to create competition for associated links, and to slightly weaken the single tie between endorser and brand if it is deemed to be too strong.

If the endorser or the brand had a large association set, with many links, then a negative event was not as detrimental to the brand. For example, swimmer Michael Phelps was one of the most highly sought after spokespeople in the world and believed to have an earning potential of up to \$100 million. He had sponsorship contracts with companies such as Speedo, Omega, Subway, and AT&T (Hein 2009). While a negative event did occur (in his case, an incident with drug usage), the associated set that consumers had with him was so strongly linked with Olympic medals, world champion, world record holder, and swimmer, that the incident did not negatively impact brand perception of the products he endorsed, nor have a negative impact on consumers' willingness to purchase. Phelps lost one sponsor in Kellogg's, who felt his behavior was not consistent with the company's image (Hein 2009), while the rest of his sponsors stayed with him, but distanced themselves until the negative event subsided.

The scenario also holds true for brands that align themselves with multiple endorsers, to mitigate the risk of negative events occurring. For example, Nike has a roster of celebrity endorsers and has established its own legitimacy (Yingling & Rooney 2007). Small organizations that choose to align themselves with a celebrity endorser as a means of bringing awareness to their brand do so at great risk. This is because the association set is relatively small and the celebrity is essentially the primary attribute on which consumers form evaluations of the brand (Till and Shimp 1998).

The difficult scenario that marketers face after a negative event is whether to remain in partnership with the endorser. Louie and Obermiller (2002) found that in case that the endorser had experienced a significantly negative event with high blame from society, companies had fared better when dismissing their existing endorsers. However, if the issue is only of moderate blame from society, companies fared worse

by rejecting these endorsers and hiring low blame endorsers. They concluded that retaining an endorser who had low blame for the event was more beneficial to the company than dismissing one who had high blame for the same negative event.

As such, it is important that companies demonstrate extreme caution when handling low blame endorser negative events. Oftentimes, low blameworthiness evokes sympathy and liking (Louie and Obermiller, 2002). The researchers provide the example of boxer Mike Tyson, who suffered more when he was convicted of rape than when he was accused of police bribery (Louie and Obermiller, 2002). Also when hockey star Wayne Gretzky suffered an injury and was subsequently dropped from a Nike campaign he had been promised. Consumers sympathized with the athlete, as the negative event was not his fault, which thereby made the corporation in an even greater state of defence than had it used Gretzky in the campaign. Other examples of low blame negative events included Olympic ice skater Kristi Yamaguchi, who won an Olympic Gold Medal and was expected to appear in numerous campaigns. Following her win, "there was an economic recession, with heightened anti Japanese sentiment," which thereby discouraged companies from including her as their spokesperson.

Her fans were upset, and again sided with the endorser (Louie & Obermiller, 2002).

Louie and Obermiller's (2002) research suggests that companies who select low blame endorsers, such as athletes who are injured or can no longer compete, receive the highest company ratings. This is due to the combination of the liking generated for a compensated low blame person, the positive response to companies for hiring that person despite the negative event, and the company's ability to reach similarly blameless consumers (Louie & Obermiller 2002). Examples of endorsers who have benefitted from this include injured ice skater Nancy Kerrigan who received many endorsement offers, Christopher Reeve following a health diagnosis, and Michael J. Fox after being diagnosed with Parkinson's Disease (Louie & Obermiller 2002).

2.4.4.1. Endorsement: Risk vs. returns

The basic assumption underlying celebrity endorsement is that the value associated

with the celebrity is transferred to the brand and therefore helps create an image that can be easily recognized by consumers. Consequently, by association the brand can very quickly establish credibility, get immediate recognition and improve sales. However, there are many risks associated with such endorsers. The brand could slide down just as quickly as it moved up in the consumer's mind. There are many cases of brands failing in the market place despite famous celebrities endorsing them. FrReviewing the opinion of different authors, we will summarize the risks and returns as follows:

Risks

a) *Celebrity overshadows the brand*: In certain cases where the celebrity values and brand values are not closely linked. There are chances that the celebrity is remembered more than a brand. A cyber media research study reveals that 80% of the respondents approached for research remembered the celebrity but could not recall the brand being endorsed.

b) *Necessary Evil*: Marketing has felt that once the brand rides the back of celebrity it becomes difficult to promote it without the star as it becomes difficult to separate the message and the role of the celebrity in selling the brand. The celebrity activity becomes an addiction and the task to find a substitute becomes more and more difficult.

c) *Celebrity credibility a question mark for the competent customer*: Today's marketing endorsement has to deal with a competitive and knowledgeable customer who has begun to voice his opinion on his perception of endorsing a brand. A celebrity is said to be fool the public as he is paid to sell and communicate good things about the brand. Hence the question of credibility of the celebrity being chosen to protect the brand is increasingly pertinent.

d) *Conflicting Image*: A mismatch between the image of the celebrity and the product

can damage both. Unless there is asynergy between the celebrity's own image and that of the product category, the strategy of endorsement is rendered futile.

e) *Multiple Endorsement*: Poly endorsements have lead to celebrity clutter. A celebrity endorsing multiple products and multi brands in a category has left the customer confused and has lead to a dilution of the celebrity's value.

f) *Influence of Celebrity scandals and moral violation on brands*: a number of entertainers and athletes have been involved in activities that could embarrass the companies whose products the endorsed. When the endorser's image is finished, it actually leads to a greater decrease in image for the brand. For instance Azharuddin was charged with betting and match fixing, which created negative feeling and repulsive thoughts among people towards the products he was endorsing.

Returns

a) *Build Awareness*: A new brand can benefit greatly if a celebrity endorses it. It can attract the customer's attention and inquisitiveness to see what product is being endorsed. Research has shown consumers have a higher level of message recall for products that are endorsed by celebrities.

b) *Connects Emotionally*: some celebrities like George Clooney and Marc Márquez, command great adoration among people. Such celebrities can positively influence their fans etc. to great extents and hence tend to even connect with the brand emotionally because of the star's promotion of it.

c) *Quick Connect*: The communication process tends to be hastened due to the mere presence of a celebrity. This is because the star carrying the message tends to click with the customer more. Because of likeability, recall attractiveness and creditability,

they thereby help the company to clearly and quickly pass on the message to the target customers.

d) *Means of Brand differentiation*: using a celebrity is a source of brand differentiation. In a category where a brand is courting a celebrity the first that picks one up could use it differently in the market. This was done by Boost in the malted beverage category.

e) *Source of Imitation and thus increased product usage*: celebrities actually tend to become models or idols for the target audience who tend to start using the product just because the celebrity name is attached to it. For instance, Danethas been used by many as it is a cream recommended by Marc Márquez.

f) *Better Brand Image*: the use of celebrities could also result in a positive brand image among the masses. The credibility and authenticity attached with Martina Klein has increased trust in Olay.

2.4.4.2. The celebrity approach has a few serious risks

- ***The reputation of the celebrity may decline after he/she has endorsed the product***: Pepsi Cola suffered through three tarnished celebrities - Mike Tyson, Madonna, and Michael Jackson. Since the behavior of the celebrities reflects on the brand, celebrity endorsers may at times become liabilities to the brands they endorse.

- ***The vampire effect***: This terminology pertains to the issue of a celebrity overshadowing the brand. If there is no congruency between the celebrity and the brand, then the audience will remember the celebrity and not the brand. Examples could be the Seat commercial featuring Gemma Mengual.

- ***Inconsistency in the professional popularity of the celebrity***: The celebrity may lose his or her popularity due to some lapse in professional performance. For example,

when Tendulkar went through a prolonged lean patch recently, the inevitable question that cropped up in corporate circles - is he actually worth it? The 2003 Cricket World Cup also threw up the Shane Warne incident, which caught Pepsi off guard. With the Australian cricketer testing positive for consuming banned substances and his subsequent withdrawal from the event, right in the middle of the event, PepsiCo - the presenting sponsor of the World Cup 2003 - found itself on an uneasy ground.

- **Multi brand endorsements by the same celebrity would lead to overexposure:** The novelty of a celebrity endorsement gets diluted if he does too many advertisements. This may be termed as *commoditisation of celebrities*, who are willing to endorse anything for big bucks. Example, KH7 was among the early sponsors of Nani Roma with its logo emblazoned on his equipment. But now Nani endorses a myriad of brands and the novelty of the Nani Roma- KH7 campaign has been scaled down.

- **Celebrities endorsing one brand and using another (competitor):** Sainsbury's encountered a problem with Catherina Zeta Jones, whom the company used for its recipe advertisements, when she was caught shopping in Tesco. A similar case happened with Britney Spears who endorsed one cola brand and was repeatedly caught drinking another brand of cola on tape.

- **Mismatch between the celebrity and the image of the brand:** Celebrities manifest a certain persona for the audience. Each celebrity portrays a broad range of meanings, involving a specific personality and lifestyle. Madonna, for example, is perceived as a tough, intense and modern women associated with the lower middle class. The personality of Pierce Brosnan is best characterized as the perfect gentlemen, whereas Jennifer Aniston has the image of the "good girl next door".

2.4.4.3. Ways that an Endorsment deal can go wrong

Big investments come with big risks; celebrity endorsement is no different. There are many ways that an endorsment deal can go wrong and companies invest large sums of

money to ensure this does not happen. In the 21st century athletes are no longer only athletes. Media does not just focus on the athlete's performance in competitions. What an athlete does during his/her spare time is as big, if not even bigger news, than his or her achievements in competitions. Celebrities are human just like everyone else and make mistakes every now and then. By being idols, especially to children, athletes are expected to behave in a wholesome manner. This is also what big companies expect from their endorsers as they spend millions of dollars on them.

2.4.4.3.1. Scandals

The number of scandals involving celebrity athletes has increased dramatically in the past two decades. One of the biggest reasons for this is that an athlete's actions outside their profession have become more and more scrutinized. Most recently, most of the scandals have been about athletes committing adultery. John Terry, who was named "Dad of the year 2009", was caught having an affair with his England national team comrade Wayne Bridge's ex-wife. News of the incident filled the pages of newspapers all over the world. Terry has not had many major endorsement deals over his career, even though he has been England's captain for many years. Sports brand Umbro, which is now owned by Nike, has not commented yet on its £4 million endorsement deal with Terry. Umbro also sponsors England's national team, a team that it did include him in 2010 FIFA World Cup. Withdrawing its support from Terry but continuing to endorse England would create a controversy that could be more harmful for the brand than staying with Terry. Athletes from team sports in one way have a bigger responsibility than those in individual sports. Their actions can affect the whole team and a greater number of endorsers. For example in the John Terry case, Samsung, who recently continued its deal with Terry's club side Chelsea, suffered for the scandal even though they did not have an endorsing deal with Terry himself. The company quickly reacted to the scandal by dropping Terry's image from its advertisements (Sport & Health, 2010). On the other hand, the English national team's main sponsor, Nationwide, rushed to inform the public that they sponsor the team not individuals (Sport & Health, 2010). Marketing managers in Nationwide and Samsung

got even a bigger headache just a couple of weeks after the “Terry scandal” gossip tabloids were writing about another Chelsea and England team player’s affairs. This time Ashley Cole was caught cheating on his wife, famous singer Cheryl Cole. The potential divorce of one of the most famous couples in England left a doubt about how much Chelsea’s and England’s national team’s sponsors were willing to take.

The amount of money involved in the English football scandals was nothing compared on the Tiger Woods scandal. Professional golfer Tiger Woods was the poster boy for celebrity endorsement for over a decade. Woods had been the world’s highest paid athlete for eight years straight. Business magazine *Forbes* estimated that Woods earned over \$110 million in 2009 (Forbes, 2009). This is two and a half times more than his closest rival on that list. Income from achievements in competitions dropped \$5 million dollars due to an injury and General Motors had to terminate the \$8 million endorsement deal because of the company’s financial problems. Even with these setbacks Tiger’s income only decreased by \$5 million dollars. Tiger had been kept as the perfect athlete endorser; during his 15 years in professional golf he had not been linked to any kinds of scandals. In the fall of 2009 his empire started to crumble as tabloids had found out about of the numerous affairs he has had outside his marriage. The story exploded in to the media all over the world when Woods crashed his car outside his Florida home in the early hours of November 27th, 2010.

It quickly became apparent that this was not just about a car crash. The media found out that a fight with his wife Elin Nordegren preceded the crash. Dozens of women started to claim in the media that they had had an affair with the famous golfer. After few weeks the main focus of the scandal shifted from what had happened to what would happen. Speculation over what would happen to Woods’ endorsement deals became the main topic of discussion. Consulting company Accenture was the first one to leave the heavily leaking ship. They had tied their whole corporate image to Tiger Woods, as president of the consulting firm SportCorp Marc Ganis described “to them Tiger represented competitiveness, the ability to judge things well and the ability to

act appropriately”²² (time.com, 2009). The next company to go was the mobile phone service company AT&T. This company’s collaboration with Woods was best known because the company’s logo was printed on Tiger’s golf bag as well as for the golf event, AT&T National, which Woods was the host of. AT&T informed the public that it would continue to sponsor the event but that Mr. Woods would no longer host it (MediaPost, 2010). The energy drink Gatorade was the third major brand to abandon Tiger Woods. Gatorade, which is owned by refreshment giant PepsiCo, had already discontinued its Tiger Woods-brand drinks in November, just before the news about the athlete’s adultery broke (The Huffington Post, 2010). They gave a press release in late February 2010, informing the public that they had terminated their contract with the golfer. Gatorade’s spokeswoman described the reason for the decision by saying “We no longer see a role for Tiger in our marketing efforts and have ended our relationship” (The Huffington Post, 2010). Not all companies abandoned the golfer. Gillette and Tag Heuer announced that they would continue to work with Tiger Woods but would substantially reduce advertisements, including Tiger’s image. Woods’ greatest individual sponsor, Nike, raced to quickly announce that it would stand by with their star athlete. It is estimated that Nike’s endorsement deal with Tiger Woods is worth approximately \$30 million. Tiger Woods is a synonym for Nike Golf.

The story between Nike and Tiger Woods has a lot of similarities with the company’s other endorsement success story, the Michael Jordan deal. Nike’s golf products did not gather too much attention on golf courses and it did not have a big share of the market. Everything changed after a young African American golfer entered the PGA TOUR in 1996. Just like Michael Jordan, Tiger Woods became the greatest player in the sport. The more Woods won, the more Nike earned of the market share. Nike went through some scandals with Jordan and came out of them even stronger, hence it seemed logical that they would not terminate their endorsement relationship with Tiger Woods. Nike even made a great publicity move when company’s chairman Phil Knight told the media that they would stick by him. This showed the public that the whole company was behind the decision. In an interview for *Street & Smith’s SportsBusiness Journal* Knight announced that before signing the company had done all the research

²² <http://content.time.com>: “Tiger Woods’ Sponsors: Will Any Stick by Him?” Sean Gregory, 2009.

to ensure that Tiger Woods was the right move (Reuters, 2009). Two economic researchers from the University of California have estimated that shareholders of companies endorsing Tiger Woods lost \$5-12 billion in the month following the scandal (Reuters, 2009). This shows just how big of a risk companies take when they invest

Table 1 Chronology of Scandal- and Endorsement-Related News

Date	Trading day	Scandal-related news	Endorsement-related news
November 23, 2009		<i>National Enquirer</i> report: affair with Rachel Uchitel	
November 24, 2009			
November 25, 2009			
November 26, 2009			
November 27, 2009		Date of accident	
November 28, 2009 ^a			
November 29, 2009 ^a		Transcript of 911 call by neighbor released	
November 30, 2009	1		
December 1, 2009	2		
December 2, 2009	3	Jaimee Grubbs and Kalike Moquin named as mistresses; Woods issues first public statement admitting "transgressions"	
December 3, 2009	4		Nike and Gillette issue press releases confirming support for Woods
December 4, 2009	5		
December 5, 2009 ^a		Jamie Jungers comes forward as mistress	
December 6, 2009 ^a		Cori Rist and Mindy Lawton named as mistresses	
December 7, 2009	6	Holly Sampson named as mistress, bringing total to seven	
December 8, 2009	7	Woods' mother-in-law rushed to the hospital from Woods' home	Gatorade drops Tiger Woods-branded drink (after close of trading)
December 9, 2009	8		
December 10, 2009	9		
December 11, 2009	10	Woods announces he will take an "indefinite" leave from golf	Accenture removes Woods' image from its website Gillette announces that it is "limiting" Woods' role in marketing
December 12, 2009 ^a			Accenture drops Woods
December 13, 2009 ^a			
December 14, 2009	11		
December 15, 2009	12		
December 16, 2009	13		
December 17, 2009	14		
December 18, 2009	15		

millions of dollars in star athletes.

Figure 16. Cronology for scandal: Own source

2.4.4.3.2. Age factor

Today's star athletes are younger than ever before. Superstars such as swimmer Michael Phelps, footballer Cesc Fábregas, motorcycle racer Marc Márquez and tennis player Rafael Nadal are some of the biggest names in their respective disciplines but are all under 25 years old. These are just few examples of athletes that have earned millions by a very young age. Most of the young stars can cope with the rapid rise to stardom but not all. The sports world is filled with stories where young superstar athletes have earned too much too soon. Finnish ski jumper Toni Nieminen won two Olympic gold medals at the age of sixteen. His career had plummeted before he turned

20. Ice hockey player Dany Heatley was involved in a car accident with his new Ferrari that led to the death of his teammate Dan Snyder. Heatley was 22 at the time of the accident. Swimmer Michael Phelps, at the age of 23, has won more gold medals in the Olympic games than any other athlete. Soon after he broke the record for the most gold medals in a single Olympics, he was caught smoking cannabis at a student party. When companies chase the signatures of younger and younger athletes, the risk also increases. Big deals also come with big expectations, and young athletes sometimes cannot deal with them. It takes a lot of work from the people around the athlete to ensure that the athlete's feet stay on the ground and the focus stays on the sport courts and not on the nightclubs and the social scene.

2.4.4.3.3. Doping

Cheating and doping have been around as long as there have been competitive sports. Even in ancient Greece athletes are believed to have used performance-enhancing medicines. In modern day sports, the International Amateur Athletic Federation (IAAF) was the first one to define and ban the use of certain performance enhancing drugs in 1928 (fifa.com, 2010). Even though there were now rules against doping, testing was almost non-existent in the first half of the 20th century due to the fact that there were not any reliable testing methods developed. In the 1960s testing increased and the first scandals appeared. Knud Enemark Jensen was the first victim of doping, he died at the 1960 Olympic Games in Rome. The autopsy of the Danish cyclist later revealed traces of amphetamine (Helium, 2010). The 1970s and 1980s were the golden time of doping. Athletes' performances from the communist countries of Europe were raising suspicions of systematic doping use. Especially East German athletes who doubled the amount of gold medals won in Olympic Games from 20 to 40 in just four years. The magnitude of the systematic doping programme that was organised by the governments did not come to light until the fall of the Berlin Wall and the Iron Curtain at the end of the 1980s. Some of the athletes knew about what was going on, others just thought they were taking vitamins. Revelations from the athletes later on have revealed that some of them started to receive injections as early as the age of 13 (CBC, 2003). Marketing managers today check the backgrounds of all the potential athletes

for any signs of doping or cheating. This still does not eliminate the risk that comes when an athlete is used as an endorser.

Ben Johnson's name was on everybody's lips when he shattered the 100m-dash world record in the 1988 Seoul Olympic Games. He was earning approximately \$5 million in endorsement deals per year (New York Times, 1989). The reputation of the companies supporting Johnson crumbled when he was caught using anabolic steroids just two days after the miracle run. For example, the Finnish dairy company Valio had made Ben Johnson its main spokesperson for the "Milk Energy" campaign, whose main message was "all you need to succeed is milk". While testing methods for screening out performance enhancing drugs have evolved, so has the development of new ways to cheat. Systematic doping use is still present in the 21st century. The biggest doping scandal of the new millennium did not come from the eastern side of the iron curtain but from the United States, the most successful country in Olympic's history. Several athletes from different athletic disciplines were linked to the Bay Area Laboratory Cooperative, also known as Balco. Balco, the manufacturer of nutritional supplements, was found guilty of producing and distributing THG, a new undetectable steroid, to a number of American star athletes. Sports footwear and clothing giant Nike took a big hit in the "Balco scandal", as among the accused were many athletes endorsed by Nike. Unlike with the Michael Jordan and Tiger Woods scandals, where the athletes were forgiven by Nike after their indecent behaviour, Nike showed no mercy toward the athletes caught doping. Justin Gatlin an Olympic gold medallist in the 100m-dash in the 2004 summer Olympics was one of the main spokespersons for Nike's running campaign. Nike terminated its contract with Gatlin just three weeks after the athlete had tested positive for THG, as it did with all the other athletes involved in the scandal.

2.4.4.3.4. Injuries

There are also other risks that marketing manager's face when choosing an athlete as an endorser. The athlete getting injured is something no sports fan wants to see, neither does the marketing manager of the company that is endorsing him or her. In

the Beijing 2008 Olympic Games, a poster boy for Chinese athletes was hurdler Liu Xiang. When he dropped out of the Olympics due to an injury, many wondered what would happen to all the advertisements starring Liu Xiang that covered Beijing's streets and the international media. Nike, Coca Cola and Visa were among the companies that had built their campaigns around the Chinese star athlete. Zou Marketing's managing director Terry Rhoads described the magnitude of Liu Xiang's appeal: "He represents the dreams of all the Chinese. He is one of those once-in-a-lifetime athletes"²³ (New York Times, 2008). The 110m hurdles final was one the most anticipated events of the games and it is believed that many companies had already prepared advertisements of Liu Xiang celebrating the gold medal on his home soil. Even though Liu could not compete in the games most of the big companies assured the media that they would not drop the athlete from their campaigns. The day after the injury, Nike's spokesperson Derek Kent informed the public that "our advertising will continue as planned. Liu Xiang is an inspiration to the country. So he will continue to be featured on all our platforms" (New York Times, 2008). Other companies followed with similar statements.

Especially in the Olympic Games, global brands do not invest their money in just one athlete. Most companies create a stable of athletes and in this way try to ensure that at least some of their endorsers succeed in the competitions. This is also a way to prepare for setbacks, for example those caused by injuries. Zheng Suhui, who works at a brand institute at the Communication University of China pointed out that it might even be harmful for companies to sideline Liu Xiang from advertisement campaigns as the public sees him as a hero who sacrificed himself for the nation and thus feel sympathy for the athlete (New York Times, 2008). By standing by the athlete through rough times, endorsing companies can turn the unfortunate injury to their advantage. An example of a more recent injury story that also gives many marketing managers sleepless nights happened when England's and probably the world's best known football player, David Beckham, injured his Achilles tendon just a couple of months before the 2010 FIFA World Cup. David Beckham who has lucrative endorsement deals with companies such as Adidas, Vodafone, Pepsi, Gillette and Armani would have been

²³ <http://www.nytimes.com/>: "Olympic Star Is Sidelined. Will His Ads Be, as Well?" David Barboza, 2008.

one of the most followed players in the tournament and a lot of advertising had surely been planned accordingly. For some companies, the injury only meant a minor setback. For example, Adidas sponsors a lot of other star players that were still fit to play in the tournament. Adidas simply focused its advertising more on Lionel Messi who was named FIFA World player of the year in 2009, and on other players on their endorsement roster. For companies who had concentrated their marketing efforts solely on Beckham, the situation was a lot more difficult. Marketing departments in these companies had to decide if they would still advertise with Beckham, find another endorser or terminate the campaign planned for the tournament.

2.4.4.3.5. Preparing for the Risks

When planning to use a celebrity endorsement it is tempting to hire the brightest star available at the moment, but there should never be such a big rush that all the possible risks of the plan are not be addressed (Deep Alliance Marketing, 2010). Companies will surely push for more clauses that will enable them to back out of the contract with an endorsed athlete after the Tiger Woods scandal. These kinds of clauses are made so that the financial losses and damages to brand image can be minimized. If the Tiger Woods episode has taught anything to marketers, it is that no matter how well you have done your research about the backgrounds and how reliable the athlete appears to be, anything can happen. Companies should constantly prepare for the worst case scenario and have an up to date escape plan considered. Big brands that have many endorsers are in a better situation as they can easily shift the promotion focus onto another athlete. This is why the escape plan's importance is greater when the company has placed all its eggs in one basket. One way to prepare for the risks is to take out insurance to protect the investments. Insurance covering the death or an injury to the endorser have been around almost as long as there have been athlete endorsements. The new trend is for companies trying to insure themselves against athlete scandals.

Dan Trueman from the enterprise risk department at R J Klin & Company said in a New York Times article that his company saw an eightfold increase in inquiries for this kind

of insurances between September and December of 2009 (New York Times, 2010). Athletes have had the upper hand in the contracts as many of the morale clauses included in them have required the athlete to be convicted of a felony. Since having an affair outside one's marriage is not a crime, endorsing companies have found their hands tied. This will surely change since the incidents that have stirred the world of sports in 2010. Even if the company could get itself out of the contract with the athlete, it will still suffer financial losses. These newly designed insurance policies can cover the money paid to the athletes, money spent to execute the campaigns and even the money needed to hire a replacement endorser.

2.4.4.4. The Miracle of Air Jordan

Rarely has a celebrity endorsement deal had a bigger effect on a company's success or even on its survival as did the deal between Nike and Michael Jordan. In the early 80's Nike was experiencing a steady decline; it had gained some success in previous years with its running shoes but the hype had begun to wear out. In 1984 Nike took a risk that would launch them on their way to being the world's leading sports brand. The company bet all of its chips on one hand, a young basketball player who at the time had not played a single game in the National Basketball Association, NBA. Jordan was not even the first player to be picked in the 1984 NBA draft, the future hall of famer Hakeem Olajuwon and Sam Bowie, who failed to gain any notable success during his career, were both picked before him. Olajuwon was from Nigeria and therefore was not going to be the one to win the American consumers hearts. Sam Bowie who had already appeared on the cover of America's most famous sports publication *Sports Illustrated* was picked second in the draft. Nike did not go with Bowie, instead they approached University of North Carolina's young basketball phenomenon Michael Jordan, picked third in the draft by Chicago Bulls. Jordan had already made endorsement deals with other brands and when Nike offered him the deal he showed no interest in signing with the company. Jordan preferred Converse and Adidas over Nike, especially Converse as it was endorsed by his University coach, Dean Smith (Sneakerhead homepage). But Converse already had its spokespersons, Larry Bird and Magic Johnson, two of maybe the biggest names in basketball in that time. The

company did not have need or the will to invest big money in a player who, despite a great college career, might not even make it to superstardom. Adidas were not interested in investing in Jordan at all. Adi Dassler, the company's founder passed away, and his wife, Kathe Dassler, who had been leading the company with their son since her husband died had, also passed away that year. It has been speculated that this was the main reason that Adidas was not willing to make any drastic moves during the mourning of the "Mother" of the company (Sneakerhead homepage).

The lack of interest from the biggest rivals was a stroke of luck for Nike, who now could make its move on Jordan. Jordan's father James and his agent David Falk were able to convince a reluctant Michael to meet with Nike's representatives. At Nike's headquarters in Portland, the company demonstrated to Jordan what they had in store for his future. They showed a video presentation and head designer Peter Moore displayed his sketches for the AJ1 collection, which included basketball shoes, jumpsuits and sports apparel. In the 1980s the main trend for sneakers was the all white look and clothing was more or less dominated with bright neon colours. Nike had chosen a totally different approach with the AJ1 collection, as both shoes and clothing were all black and red. With no proper interest from Converse or Adidas and through the persuasion of Jordan's parents and agent, he nonetheless agreed to sign with Nike. The 5 year \$2.5 million deal between Nike and Michael Jordan would change everything in celebrity endorsement, basketball and the athletic shoe business forever.

The Air Jordan 1, the first shoe model marketed with Jordan, was an immediate success. The black and red color scheme that Jordan was not too keen on caught the eyes of consumers and basketball viewers. The shoe even got so much attention that NBA saw that it distracted viewers and individualised the game. The league even issued a ban on the shoe. For Nike this was just free promotion for the shoe, it only increased the brand's popularity among the consumers. Jordan was fined \$5000 every time he wore the shoe. Unfortunately for the NBA, Nike was willing to pay the fines so Michael Jordan could continue to play with Air Jordan's. Jordan played magnificently from the first game on and was selected to play in the league's All Star Game and at

end of the season was voted as Rookie of the Year. As the headline on the cover of *Sports Illustrated* stated after only a month in to his professional career, "A Star is Born". This was also true in the athletic shoe market; Nike Air Jordan 1 was the brightest star and it paved the way for other Nike product lines.

When it was time to design the third model of Air Jordan's, Michael expressed his unhappiness. The Air Jordan II had not done so well and the head designers of the shoes, Peter Moore and Rob Strasser, had left Nike and were now establishing their own brand. Keen on keeping its brightest star happy Nike and the new designer Tinker Hatfield included Michael much more significantly in the creation process of the Air Jordan III. This was not very common in those days, when engineers and designers did not consult the athletes nearly as much, even at all, as they do in today's production of sport equipment. The retail price of Air Jordan II had been reasonably high compared to the fact that it did not offer anything revolutionary for the consumer. For the third model, Hatfield and Jordan, who had been convinced to stay with Nike by his father and by Hatfield's visions, designed a totally new kind of basketball shoe. It was a three-quarter cut shoe made from materials that were lighter and higher quality than any used before by any brand. It also included new brand logo that replaced the old "basketball with wings" logo. The new "Jumpman" logo pictured Jordan flying through the air with his legs spread reaching with the ball towards the basket. The logo was created on the basis of one of the most known sports photographs ever taken, Michael Jordan flying from the free throw line towards the basket during the 1986-1987 Slam Dunk championship. The improved product features and the new image boosted the sales of AJ3's to sky high. The success of the new model convinced the leaders of the company and Jordan that Tinker Hatfield should be the designer of all Air Jordans in the future. Michael Jordan's career was on a steady rise as was Nike. Both the company and the endorser had the same goal - to be the best in the business. Jordan was breaking records in the basketball court and Nike was breaking sales records. In 1990 it finally made it to the top; Nike was now the biggest sports and Fitness Company in the world and it surpassed \$2 billion in consolidated revenue (Nikebiz, 2009). One year later it was Jordan's turn as he led the Chicago Bulls to their first NBA championship title. Nike continued increasing its revenue and Jordan kept on winning

championships with the Bulls. The pair faced its first major obstacle in 1993 when Michael Jordan retired for the first time from professional basketball. The new editions of Air Jordans were still introduced annually and the sales were solid. When Jordan returned to the game a few years later, Nike introduced a retro model of the Air Jordan I model celebrating the 10th anniversary of the AJ shoe line and the return of their biggest spokesperson.

In 1997 Nike made a drastic move as it separated Air Jordan into its own entity (Seattle Times, 2008). It became Nike's sub-brand, and the Swoosh logo and the company name no longer appeared on the products. Michael Jordan retired for the second time in 1999. Even though he would return to the basketball court one more time, 1999 was the end of an era. Both Jordan and head designer Tinker Hatfield decided that it was time to pass over the responsibility of the most successful shoe line in Nike's history to new designers. The last model the pair was responsible was Nike Air Jordan XV. Even the "dynamic duo's" withdrawal from the production team and limelight has not hindered the success of the brand. In 2008, the latest edition of the legendary shoe model was introduced; it was the 23rd Air Jordan. The AJ XX3 was rumoured to be the last edition of the shoe (finally it didn't happen), as it carries the jersey number Michael Jordan wore for most of his career.

When making the deal back in 1984, neither Nike nor Jordan could not have imagined the impact that it would have on the way that sports products are marketed. Air Jordan battled through many challenges including bans, fines, depressions and retirements. Michael Jordan became the biggest sports star since Muhammed Ali and Nike the leading sport equipment and apparel producer. Air Jordan broke the barriers between the social classes. As Sarah Skidmore (Seattle Times, 2008) wrote "people from the streets to the suburbs were wearing \$100-plus basketball shoes, which was unheard of at the time"²⁴. In 2009, six years after Jordan's third and final retirement there is no sign of decline in the Air Jordan hype. Each new edition is producing convincing sales figures and the oldest models have become collectibles; a pair of

²⁴ <http://www.seattletimes.com>: "23 years later, Air Jordans maintain mystique" Sarah Skidmore, 2008

original Air Jordan 1's can be worth of thousands of dollars (Seattle Times, 2008). It is fair to say that the alliance between Nike and Michael Jordan is a success story never seen before and likely never to be seen again.

2.4.5. The Implications of celebrity scandals on advertising

This chapter will identify and critique the implications celebrity scandals have on advertising and the media. The chapter will comprise a case study focussing on the drug scandal of the 31 year old British supermodel Kate Moss, who on September 15, 2005, featured on the front page of a London newspaper the *Daily Mirror* partaking in illicit drug use. The photos were taken at the recording studio of Pete Doherty, her partner at the time and lead singer of the band Babyshambles.¹² This analysis will utilize certain theories including: scandal and social theory, consumption, and the social function of gossip.

2.4.5.1 Media Scandals

Scandal has become a dominant feature of tabloid journalism, reflecting the transformation of communication media within modern society, and fundamentally blurring the lines between the private and public spheres.

The growing significance of scandal is symptomatic of certain broad changes in the development of modern societies - symptomatic in particular, of the changing nature of communication media, which have transformed the nature and visibility and altered the relations between public and private life (Thompson, 37)

The concept of scandal essentially challenges mainstream values, resulting in the violation of moral conduct and authority. It appeals to and fascinates audiences whilst at the same time infuriating and outraging them. A scandal generally takes place within a media narrative. The media narrative consists of a story that frames the scandal, populating it with characters, providing it structure and longevity.

A media scandal occurs when private acts that disgrace or offend the idealized, dominant morality of a social community, are made public and narrativized.

What is public, in this sense, is what is visible or observable, what is performed in front of spectators, what is open for all or many to see or hear about. What is private, by contrast, is what is hidden from view, what is said or done in privacy or secrecy or among a restricted circle of people (Thompson, 123).

Media scandal and celebrity gossip bridge the gap between what we expect of famous personalities and what we discover about them, defining a distinction between their reputations and persona, in contrast to their actual behavior.

The issue in question, and one that is articulated by Liesbet van Zoonen, author of *The Ethics of Making Private Life Public*, is that although there is the burden of being in the public eye, “private life has also become a commodity for celebrities which needs to be exploited for the advancement of their career”²⁵ (van Zoonen, 116). The effects of media scandal contribute to enhancing the star image, generating public relations leverage and image and brand building for the star. Van Zoonen claims that “celebrities and politicians... should not complain about their life being public property since it is in their own interest” (van Zoonen, 121).

There are several dimensions to van Zoonen’s argument that scandal is in the best interest of the celebrity, because it contributes to the advancement of their career. Although van Zoonen’s argument is extremely credible, and one which has been echoed by supporting theorists including Levin, Arluke and Cashmore, it completely disregards the drastic implications that scandal can have on a celebrity’s career as well their sanity and right to privacy

An example of a media scandal having dire consequences was the scandal that surfaced after former opposition leader of NSW John Brogden sexually harassed a

²⁵ <https://books.google.es>: “The Media in Question: Popular Cultures and Public Interests” Liesbet van Zoonen, 1998.

journalist, and referred to politician Bob Carr's wife Helena Carr as a "mail-order bride". Brogden's indiscretions occurred on Friday, July 29, 2005 at the Sydney Hilton's Marble Bar where he was attending the Australian Hotels Association's winter drinks. As a result, his career as party leader came to an abrupt halt; resigning a couple of days after the incident when he made an unsuccessful suicide attempt.

On the contrary, and what has been perceived as becoming a common thread in modern media society, is that; "Media indignation only spurs us into taking more notice" (Cashmore, 143), of the celebrity. Ellis Cashmore, author of *Celebrity Culture*, supports van Zoonen's argument, claiming that, "today we credit a celebrity with inadvertent ingenuity for becoming involved in a moral indiscretion that manages outrage and delight in such proportion than it creates rather than destroys careers" (Cashmore, 143).

An example provided by Cashmore further reinstating and strengthening the validity of van Zoonen's argument is the great granddaughter of hotel chain founder Conrad Hilton and heiress to the fortune, Paris Hilton. Cashmore suggests that "Paris claimed no talent apart from possible photogenicity: walk on parts seemed the limit to her dramatic prowess" (143). Prior to 2003, the only thing that made Paris Hilton a seemingly familiar figure in the public eye was her party-going and socialite antics and A-list connections that kept her in the gossip columns. Generating just enough buzz for Fox to feature her and best friend (at the time and daughter of US singer Lionel Richie) Nicole Richie to star in the reality TV series *The Simple Life*. Only days before the debut of the series in 2003, *US Weekly* was provided with extracts from a video which featured Paris having sex with ex boyfriend Rick Solomon.¹³ The controversy surrounding the scandal skyrocketed Paris Hilton's career, making her an international cover story and transforming Paris Hilton from wealthy socialite into the first internationally recognised "It-Girl". Cynthia Cotts, of the *Village Voice* wrote: "Serious news outlets were scrutinizing a celebrity who had done nothing to merit their attention...two points emerged: Why do we care, and how exactly has the tape hurt this girl's reputation?" (2003, 32). Cashmore suggests that the answers to these two

questions are as follows; “because the media of every variety afforded it coverage: this helped draw 13 million viewers to their screens for the first episode of *The Simple Life*. The second question is invalid because, far from damaging her reputation, it actually made it” (Cashmore, 144).

2.4.5.2 Scandal and Social Theory

According to Thompson in order for a scandal to arise it must involve one or all of the following characteristics:

- Actions or statements that damage an individual’s reputation
- Actions, events or circumstances which are significantly disreputable
- Conduct that offends moral sentiment or the sense of public decency. But when “scandal” was used to describe grossly discreditable actions, events, or circumstances, or to describe conduct which offended moral sentiments or the sense of decency, a different kind of relation was implied - a relation between, on one hand, an individual or humanly created event or circumstance, and on the other hand, a social collectivity whose moral sentiments were offended (Thompson, 39).

“Marvad Corp., a porn company, planned to sell the full version over the net. The *New York Times* reported that an anonymous source was offering samples to media outlets” (Cashmore, 144).

Scandal involves the transgression of moral codes, most commonly modern scandal involves certain kinds of transgression that become known to others and are sufficiently serious enough to generate a public response.

The most obvious aspect of scandal is that it involves actions or events that transgress or contravene certain values, norms or moral codes. Some form and some degree of transgression are a necessary condition of scandal: there would be no scandal without them.

In the case of Kate Moss the action that was severely discreditable to her career and

public persona was the consumption of illicit drugs. Prior to the controversy surrounding her drug use, she was considered a valuable role model within the fashion industry and the public eye.

According to the authors of *Gossip: The Inside Scoop*, Jack Levin and Arnold Arluke, celebrity gossip facilitates role modelling. The reason why this is such an intensely personal relationship between the celebrity and the individual is because many people at one time or another evaluate themselves by comparing their abilities, achievements, opinions and circumstances with those they admire. The purpose of the individual comparing themselves to others is to provide the individual with heroes or role models.

Celebrity gossip has the effect of enhancing the identification of audience members with their role models. Through gossip about celebrities, the public is able to visualize the life of a hero and even enjoy it vicariously. Knowing the intimate details of celebrity lifestyle helps the public feel close to its heroes - to reduce the anonymity and impersonality which have become associated with life in a mass society (Levin & Arluke, 31).

Moss commenced a lucrative career in modelling in 1988 at the age of fourteen. By the age of 15 she went on to become the anti- supermodel of the 1990's due to the fact that she was significantly shorter than the average 5ft9 heights of supermodels of the era such as Claudia Schiffer, Linda Evangelista and Naomi Campbell. Throughout her career she has been described as an exceptional supermodel who is consistently professional, hard working and regarded as an international fashion icon, having contributed to many fashion trends in the past decades. The reason the photos featured in *The Daily Mirror* of Moss "snorting" cocaine resulted in such public outcry was not because she was partaking in drug use, because unequivocally all the warning signs were evident.

In 1998, she checked herself into a rehab clinic in London, citing "exhaustion", and in a rare interview admitted that she had been drunk for much of the 1990s. In 2005 she

won a libel action against London's *Sunday Mirror* (the *Daily's* sister paper), which alleged she had suffered a drug-induced collapse in Spain (*Women's Weekly*, Nov 2005).

Not to mention the myth that supermodels have been using cocaine for years as an appetite suppressant in order to stay thin.

It's an open secret that models dabble in drugs, particularly cocaine. It's even sort of understandable: How else to stay as thin as a prepubescent boy? Many models subsist on a diet of cigarettes, caffeine and cocaine, which doesn't exactly make for a person who is healthy, wholesome and sound. Moss has, in the past, admitted to trying drugs because she was worried about getting fat (Fortini, 4).

None of the factors mentioned were as outrageous as the harsh reality of the issue, which presents the question; if Moss could market any one of her fashion statements rather effortlessly, thus making it popular in mainstream society, could she do the same for cocaine and other illicit drugs? "Kate Moss is the ultimate arbiter of style. If she wears something then it's guaranteed to be instantly cool"²⁶ (Pringle, 233).

When assessing the composition of the photo featured on the front page of the *Daily Mirror*. Moss makes no attempt to conceal her discreditable behavior. When analysing the frame of the shot it can, in a sense, be perceived as Moss advertising drug-use as a concept. These suggestions are outlined as follows: Moss' body is turned to face the camera and her tousled blond locks fall forward messily but stylishly framing her face. She wears a pair of sexy black biker boots, a micro mini which reveals her long slender legs and a black leather arm cuff. She is the epitome of heroin chic, which was the look that boosted her career in 1993 when she was featured in the highly publicised Calvin Klein ads.

In a West London recording studio, though, Kate chats casually with Doherty and pals as she absent-mindedly crushes and chops out the chunky lines on the back of a plastic

²⁶ <http://www.abstract.lib-ebook.com>: "The Relationship between Celebrities and Advertising" Pringle, 2006.

CD cover. With her blonde hair hanging untidily around her shoulders, the model icon, worth 30 million pounds, prepares up to 20 lines of coke in just 40 minutes (www.thesuperficial.com).

It is highly unlikely that this was Moss' intention whatsoever, and perhaps she was unaware of how she looked when the photos were taken. The purpose of this argument is that for someone who appears photogenic effortlessly and who has the experience, expertise and popularity to advertise a new trend by merely getting dressed in the morning, the concept of advertising an illicit lifestyle is not far from her reach.

Those who look forward to having great power seek models in powerful figures whose lifestyles may be worthy of imitation. Success-oriented people want to know about the extravagant lifestyle of billionaire J. Paul Getty. They want to know that he gave a party for twelve hundred guests who consumed thirty-four bottles of vodka, thirty-nine bottles of gin, fifty-four bottles of brandy one hundred and seventy-four bottles of whiskey and several hundred bottles of beer (Levin & Arluke, 31)

2.4.5.3. The Social Function of Gossip and Scandal

The primary appeal of celebrity gossip and scandal is that it's entertaining, allowing the audience to become consumed in the fantasy of an imaginary social life which is lived vicariously through celebrities. Anthropologist Martin-Barbero argues that this stems from the need to comprehend the oral roots of the tradition of melodrama, with popular media narratives being primarily melodramatic, emphasizing immorality and excess.

Everything must be extravagantly stated, from the staging which exaggerates the audio and visual contrasts to the dramatic structure which openly exploits the bathos of quick and sentimental emotional reactions. Cultured people might consider all this degrading, but it nevertheless represents a victory over repression, a form of resistance against a particular "economy" of order, saving and polite restraint. (1993,

119)

Hermes supports Barbero's claim that celebrity discourse outlines the repertoire of melodrama, creating a community in an extremely different manner, and a community which is far more uncertain and complex.

The repertoire of melodrama can be recognised in reference to misery, drama and by its sentimental sensationalism, but also by its moral undertone. Life in the repertoire of melodrama becomes grotesquely magnified. In the vale of tears that it is, celebrities play crucial and highly stereotyped roles, reminiscent of folk and oral culture. (Hermes, 1999, 80)

Hermes relates this claim to the examples given by some of his respondents who suggested that the misfortune of others helped them come to terms with their own sorrow and frustration and made them feel better about their own circumstances, evoking notions of *schadenfreude*, which is the satisfaction or pleasure felt at the expense of someone else's misfortune. Levin and Arluke argue that even negative gossip can serve to enhance the process of identification between the audience and the celebrity; it does this by knocking them down off the pedestal we placed them on by revealing their bad habits, insecurities and unflattering characteristics. "A little 'dirt' makes an approachable idol into a flesh-and-blood human being with frailties just like the rest of us. We may even like him or her better as a result"²⁷ (Levin & Arnold, 32).

A response in *The Sydney Morning Herald* news blog asking for readers reactions in relation to the Moss scandal, illustrated that some readers were very sympathetic to Kate Moss and the photos featured in the Daily Mirror. Posted by Sarah on September 23, 2005 12:30 PM:

"So what if she is doing drugs, what celebrity isn't? The only difference between her and the rest is we have photos of her in the act. No one gets bothered if they see pics of celebs trashed on a night out. It's as if it is ok to be trashed and everyone knows how you got trashed but to be shown in the act is a major crime. She has the right to

²⁷ <http://www.abstract.lib-ebook.com>: "The Relationship between Celebrities and Advertising" Levin & Arnold, 2006.

do what she wants to her own mind and body.

And why is everyone assuming one night of drug use equals addict? It's typical sensational tabloid stuff - I feel sorry for her" (News Blog).

This draws on van Zoonen's arguments whereby she claims that celebrities should not complain about their private lives being publicised as it is in their best interest. According to an article in *Women's Weekly* magazine titled 'The Fall of a Supermodel' when Kate Moss first learned about the scandal she was embroiled in, the media backlash must have taken her by surprise. "According to a well-placed source, her initial reaction to the story's publication was one of indifference. "So what?" she allegedly told a friend. "This will only make me more famous" (*Women's Weekly*).

However, soon after Moss discovered the implication of the scandal was not in her best interests. She had always been a celebrity who went to every effort to stay out of the public eye: "Kate won't tell us a word. A Greta Garbo, she chooses to be silent: she never talks to the press"²⁸ (Kitlinski, 3). The drug scandal resulted in Moss being hounded by the paparazzi and scrutinized by the media on intensely personal issues such as her relationship with Peter Doherty, a self confessed drug addict, her role as a responsible mother and the custody of her daughter Lila Grace. On September 20, 2005, Swedish fashion chain H&M (Hennes & Mauritz) dropped the disgraced supermodel from their advertising campaign. Despite Moss's public apology to the company, H&M removed her from her contract of reportedly 4 million pounds per year: "And, over the last nine months, she has fuelled rumours by dating Babyshambles frontman Pete Doherty, the music worlds current Sid Vicious. Doherty has been jailed for burglary and last month was arrested in Oslo for possession of heroin and crack"²⁹ (Fortini, 2005. 4 of 7). H&M were appalled by the scandal, having actively supported the drug- prevention organization Mentor Foundation, they decided that Moss' image was now incongruent with H&M' s clear disassociation with drugs.

²⁸ <http://www.abstract.lib-ebook.com>: "The Relationship between Celebrities and Advertising" Kitliski, 2006.

²⁹ <http://www.abstract.lib-ebook.com>: "The Relationship between Celebrities and Advertising" Fortini, 2005.

After the feedback from customers and other papers, an H&M spokesperson told the *New York Times*, “we decided we should distance ourselves from any kind of drug abuse”. Not on principle, mind you, but because feedback indicated that the company’s pardon would harm business (Fortini, 3).³⁰

On September 21st Chanel announced it would not be renewing Moss’ contract with the company which was set to expire in October, 2005. Subsequent to these events Burberry decided to drop Moss from their advertising campaign as well. Moss lost yet another contract with jewellers H. Stern, who was set to feature her in their 60th anniversary campaign. Moss’ \$1.8 million dollar agreement with cosmetic house Rimmel London was also under review.

In light of the public disgrace that resulted from her indiscretions, Moss made a public statement of apology taking full responsibility for her actions. She personally apologized to all the people she had let down as a consequence of her disreputable actions, and then proceeded to check herself into a rehabilitation clinic.

“I take full responsibility for my actions,” she said in a statement released by Storm Model Management Agency. “I also accept that there are various personal issues I need to address and have started taking the difficult, yet necessary, steps to resolve them”. Moss added: I want to apologise to all of the people I have let down because of my behaviour which has reflected badly on my family, friends, co-workers, business associates and others” (Celebs Unzipped).

Within a few months following her public apology and the day after she was released from rehab, Moss was flown directly to Spain to shoot a campaign for Roberto Cavalli’s spring-summer 2006 collection. Moss proceeded to sign lucrative deals with Calvin Klein for \$2.6 million, as well as signing \$1.8 million deal for the rights to her autobiography, which is intended to set the record straight on her turbulent 2005. Moss was also paid \$2.15 million to star in a Virgin campaign for Virgin mobile which

³⁰ <http://www.abstract.lib-ebook.com>: “The Relationship between Celebrities and Advertising” Fortini, 2005.

mocks her drug scandal. Among the other companies that have fought to get Moss on board are: Rimmel, Belstaff, Beyen, Dior, Lois Vuitton, Longchamp, Stella McCartney, Bulgari, Chanel, Nikon, David Yurman, Versace, Mia Shvili, Agent Provocateur and Burberry. Today, Moss is worth more money than she was before her drug scandal surfaced with her recent earnings accumulating up to 17 million pounds. The "British newspaper *The Independent on Sunday* reports these new deals will bring Moss' total earnings to \$17 million, compared to \$10.3 million before the drug allegations " (Celebs Unzipped, 3). Although the drug allegations spurred much criticism from those in the fashion and media industries, there were also many public figures that were extremely sympathetic to her situation.

"Good or bad, the cocaine scandal reinforced her notoriety," said Marina Marzotto, a consultant in Rome at Propaganda GEM, which places luxury products in films, computer games and music videos. "She's come out the other end of the celebrity meat grinder stronger than ever just by being herself"³¹ (Forden, 1)

In support of van Zoonen' s argument, media scandal in effect, can serve to advance the star's persona. It achieves this by creating public relations leverage for the celebrity, and building the star's public image through the infiltration of media outlets, as was the case for Kate Moss and Paris Hilton. In addition, although the implication of a scandal can contribute to the star's capital, and the stars themselves being perceived as a commodity, there is no denying that the stars still have to endure shame and moral disgust within the community, as well as being constantly scrutinized by the media. This, in effect, threatens the celebrity's quality of life, peace of mind and right to privacy.

³¹ <http://www.abstract.lib-ebook.com>: "The Relationship between Celebrities and Advertising" Forden, 2006.



Figure 17: Kate Moss 'Daily Mirror'. September 15, 2005. Source: <http://i3.mirror.co.uk>



Figure 18: Kate Moss- Roberto Cavalli Spring/Summer: 2006. Source: <https://staceylauren91.files.wordpress.com>

2.4.6. Reputation

When you are famous it is almost impossible to avoid an inevitable smear against your reputation. Between the media, news organizations, the blogosphere, and the millions of curious fans it is simply a matter of time until both negative and positive material has hit and inundated the web. If you are a celebrity, an aspiring celebrity, or represent one of these groups, it is important to understand that sales figures, marketability, and marketplace niche interfacing are all heavily reliant on your reputation. There is no larger stage in the world than the Internet.

Being a celebrity means all eyes are on you! Not only do the celebrities get complete attention from their fans, but they are always followed by the media wherever they go, whatever they do. There are numerous celebrity magazines and websites existing in the market at present, which are news hungry and hence do not hesitate to make headlines out of every personal and intimate details of a celebrity's life. Such news at times put celebrities in awkward situations, as it leaves a negative impact on their reputation and image. In fact, some news published about celebrities has such negative impact on their reputation, that it starts affecting their personal and professional life adversely. It eventually turns out to be the ultimate nightmare for celebrities.

Some celebrities may thrive on bad press but most run the risk of losing endorsement deals, contracts, job offers, and merchandising sales if they take any hit to their reputation. If you have no management over the nature of the online conversation around your persona, you may not be taken seriously or lose credibility. Celebrity reputation defense is one of the most intelligent and pro-active measures that can be taken in this situation to help extend and monetize their highly visible careers. At present, it has become essential for celebrities to pay attention to their online reputation because whenever something happens, the news goes viral over the web within minutes. In order to maintain their reputation and image amongst their fans, they need to keep themselves away from false gossip and stories at all times.

Athletes acting as endorsers proved beneficial to several growing and established businesses, but the decision to sign an athlete to a company image has become more than just a simple choice. Businesses had to carefully analyze a cost-benefit trade-off that assessed whether those brand investments were worth the risk involved with public figures (Knittel & Stango, 2010). Media publications faced limited restrictions on what could and could not be published, which often led to over-exposed scandalous events and negative information that celebrity athletes wished stayed behind closed doors. The rapid spread of information could quickly tarnish a brand's reputation. Businesses had to evaluate whether "a celebrity endorsement generates value sufficient to offset its possibly considerable costs"³² (Knittel & Stango, 2010). According to Kevin Murray, "reputational risk is now considered the single greatest threat to businesses today"³³, the collected opinion of consumers could damage the status of a brand's character (Murray, 2003, 142).

In the study "Celebrity Endorsements, Firm Value and Reputation Risk: Evidence from Tiger Woods Scandal", researchers Knittel and Stango (2010), analyzed the stock market effects of Tiger Woods' scandal on the brands he endorsed. Prior to the 2009 incident, Tiger Woods made nearly \$100 million in endorsements, and approximately \$80-90 million from five major brands, Gillette, Nike, PepsiCo Accenture, and Electronic Arts. In the ten trading days after the scandal hit newsstands, Nike lost \$1.3 million in profits and 105,000 customers, while the entire golf industry lost \$6.2 million in profits, which totaled to a shareholder loss of \$5-12 billion (*Economic value of*, 2010, 1).

As we have seen before, Woods lost endorsement sponsorships from several companies after the scandal; brands saw Woods as a reputational risk to their image and profit margins. The associations developed between consumers and products are crucial; negative or positive events could have immediate effects on the favorability of

³² http://web.mit.edu/knittel/www/papers/tiger_latest.pdf: "Celebrity Endorsements, Firm Value, and Reputation Risk: Evidence from the Tiger Woods Scandal" Knittel & Stango, 2010.

³³ <http://www.researchgate.net>: "Reputation – Managing the single greatest risk facing business today" Murray, 2003.

the endorser and brand being endorsed. According to Till and Shimp (1998), audience's attitudes about a company became more positive when they were endorsed by celebrities who equally had a positive image, the reverse happened with negative attitudes (as cited in White et al., 2009, 324). Negative attitudes towards a celebrity translated to negative opinions of the brand (White et al., 2009). The lowered popularity of athletes reduced the effectiveness of their branding power and decreased the value of the endorsed products. Reputation was a decisive quality that required careful thought from companies that placed their name in someone else's hands.

2.4.7. Product involvement

Product involvement played a crucial role in consumer purchase decisions (Bloch, 1981; Traylor, 1981). Involvement was often regarded as a determinant in purchase decisions while satisfaction, brand attitudes, and loyalty often varied on the level of consumer relevance placed on different items (Suh & Yi, 2006). When consumers were deciding upon what brands or products they wanted to purchase it was an individual decision, depending only on the consumer (Andrews, Durvasula, & Akhter, 1990, 28). Sole emphasis on the consumer required businesses to assess how shoppers formed attachments and loyalties to brands and products in order to capture a specific target market (Naderi, 2011). Product involvement was defined as "a person's perceived relevance of the object based on inherent needs, values, and interests"³⁴; it was a consumer's general level of concern for certain objects (Zaichkowsky, 1985, 342). The framework was classified into two main categories: high or enduring and low or situational products (Naderi, 2011; Suh & Yi, 2006; Cho, 2010; Shirin & Kambiz, 2011; Charters & Pettigrew, 2006). When consumers purchased high involvement products they often sought information from resources and peers before buying the item (Cho, 2010). According to Goldsmith and Emmert (1991), when the involvement level increased in regards to personal relevance, the consumer would continue searching for further information before purchasing (as cited in Shirin & Kambiz, 2011). Purchasing a high involvement product could often be linked to a consumer's personal experiences

³⁴ <http://www.researchgate.net>: "Measuring the Involvement Construct" Zaichkowsky, 1985.

or knowledge stored in long-term memories (Suh & Yi, 2006). “Consumers tend to perceive the shopping and consumption activities associated with products as personally relevant”³⁵, thus when shopping for high involvement products like electronics, automobiles, or jewelry, consumers experienced high levels of significance to the product (Suh & Yi, 2006, 146). High involvement products tended to be more permanent and provided more purpose than utilitarian uses, which connected to the consumer through levels of symbolism (Charters & Pettigrew, 2006).

Opposing, low involvement or situational products were less contemplated. The purchase decisions of those products were less reliant on enduring qualities and more focused on function. With low involvement products, cues or stimuli in the consumer’s environment might act as a source for purchase intention. For example, sales, rebates, coupons, and price reductions might have activated a consumer to buy one product over the other without comparison with alternative brand features or product information (Suh & Yi, 2006). The basic premise for this product category was the elimination of cognitive elements, such as values and needs; these items represented a temporary interest with an object triggered by a particular cause (Shirirn & Kambiz, 2011, 604). Low involvement products were frequently purchased goods, household merchandise in particular, i.e. toilet paper, paper towels, and detergent (Suh & Yi, 2006). Researchers Petty, Cacioppo and David (1983) found high involvement products, brand attitude, and purchase intention had a much stronger correlation with one another than their relationship with low involvement products (as cited in Shirirn & Kambiz, 2011). This suggests that when consumers purchased low involvement products they were less likely to search for information and were less concerned with the brand or even who was sponsoring the brand.

Product involvement was thought to be a mediator between the overall consumer’s goal for the product, utilitarian or symbolic, and the actual purchase decision (Mittal,

³⁵ <http://youjae.com/profile/jcp2006.pdf>: “hen Brand Attitudes Affect the Customer Satisfaction-Loyalty Relation: The Moderating Role of Product Involvement” Suh & Yi, 2006

1995). The way consumers viewed and processed high versus low involvement products might have altered their purchase decisions. According to Rader and Huang (2008), peers played a vital role in young consumers' purchase decisions of high-involvement products (as cited in Cho, 2010). If a friend viewed a product negatively, the individual decided not to make the purchase even if they liked the item (Rader & Huang, 2008), finding that purchase decisions were less determined by individual perceptions and more on peer opinion (Cho, 2010). If peers had a negative opinion of an athlete, their endorsements with certain high involvement products might have caused consumers to disregard their favorability of the product and decline purchase.

2.4.8. Investments returns

Shimp (2003) says that before the company chooses an expensive celebrity as an endorser they have to perform a cost benefit analysis. By doing this they can determine whether a more expensive celebrity can be justified in terms of proportions, since it is difficult to project the revenue stream that will be obtained from using a special celebrity endorser. The task is to calculate the returns on investments from a given range of celebrities that correlate with the desired image and its target market. Agrawal & Kamakura (1995) write that in recent years the interest in the economic value of strategic marketing decisions is growing in marketing literature. According to Farrell et al. (2000) many previous studies on celebrity endorsements have focused on theories explaining how celebrity endorsements influence consumer behavior, but few have investigated the link between the evaluation criteria and the firm valuation or stock price. As we mentioned in chapter one, celebrity endorsement can be very expensive for the companies. Agrawal & Kamakura (1995) state that the money spent on the celebrity could be million of dollars for a multi year contract, depending on the status of the celebrity. Agrawal & Kamakura (1995) continue by saying that the use of a celebrity endorser as a spokesperson in an advertising campaign can generate investment in intangible assets for the sponsoring company. This investment is something that the management hopes to bring, in the long run, future sales revenues and profits (ibid). A natural question for a company using celebrity endorsement is therefore: "What are the economic returns from the investment in this form of

advertising?” and how do companies estimate the economic return on celebrity endorsement?

Agrawal & Kamakura (1995) claim that the measurement of the overall effect of advertising on sales is problematic and it may be impossible to assess the effectiveness of a celebrity endorsement on a company’s profitability. Since advertising will accrue over time, current profit may not reflect the true profitability of an advertising campaign (ibid). The difficulties with measuring the profitability of a celebrity endorser made Agrawal & Kamakura (1995, 57) use an alternative way to measure it. They did this by taking the “expected profit associated with a celebrity endorsement campaign as reflected in the abnormal returns of a firm”³⁶(ibid). And to measure abnormal return Agrawal & Kamakura (1995) used the event study methodology. The event study methodology is well accepted and has been used for many different varieties of disciplines, such as accounting, finance, law, organizational behavior, business strategy and more recent it has also been used in marketing (ibid).

Mathur & Mathur (1997) state that the event study methodology is often used to identify valuation effects based on the marketing decision a company makes. The basic principle of the event study methodology is that “...investors evaluate and use in their investment decisions all relevant new information that becomes available to them”³⁷ (Mathur et al, 1995, 70). Agrawal & Kamakura (1995) say that because there is a lot of money involved in a celebrity contract it becomes a major event with potential financial implications. These contracts usually receive wide coverage in different media (ibid). Therefore, Agrawal & Kamakura (1995) claim that when companies release a celebrity from an endorser contract, investors will make independent judgments on the future profit impact of the contract, which later can be linked with the company’s stock returns. By doing this Agrawal & Kamakura (1995) can then measure the abnormal return of a company and also examine the market’s valuation of the net

³⁶ <http://business.highbeam.com/>: “The economic worth of celebrity endorsers: an event study analysis.” Agrawal & Kamakura, 1995.

³⁷ <http://epubl.ltu.se/>: “Celebrity Endorsement” Mathur, 1995

economic worth of the celebrity endorsement.

Agrawal & Kamakura's (1995) research of 110 celebrity endorsements contracts showed that on average there was a positive outcome on stock return and that, in general, the celebrity endorsement contracts are worth investing in.

Farrell et al. (2000) also used event study methodology to see the value of some of the companies that Tiger Woods endorses. They did this by examining Tiger Woods' tournament performance on the endorsing companies' value subsequent to the contract signing (ibid). The outcome showed that they could not find any relationship between Woods' tournament placement and the excess returns of Fortune Brands (ibid). This was also the case with the company American Express (ibid). Farrell et al. (2000) believe that the reason they could not find any relationship between Woods and American Express was because they did not think that the market viewed a golfer as credible. They did, however, find a positive match between Woods' performance and Nike's excess return (ibid). They believe this is because of the additional publicity that Nike receives when Woods has the chance to win a tournament (ibid).

Mathur et al.'s (1997) research came up with evidence that a major celebrity endorser has the potential to influence the profitability of the product he or she endorses, in this case the celebrity example used was Michael Jordan. All these case studies have shown that using celebrity endorsement in advertising can generate profit for a company.

As demonstrated here, there are many advantages to having celebrities in advertising campaigns though at the same time there are also many risks that quite often are not considered by the companies involved and that, as much as they may try, it is not always in their power to avoid. This is why the choice of celebrity must be undertaken very carefully and must be correct, given that risks will always exist, such as the examples we have just seen, that cannot be controlled but are always possible.

2.5. Brand

After undertaking a full review of those aspects that concern celebrities, it is necessary to turn in the present chapter to talk about the role that the brand has in the world of celebrity endorsement.

As we have seen, the successful choice of a celebrity does not solely depend on the celebrity and his or her values, but rather that it must fit together with the brand, sharing those values and attributes that will make their relationship a success. It is from this 'fit' that the advertising campaign developed by the brand, and undertaken by both the brand and the celebrity, will locate its success.

Throughout this chapter the relationship established between the celebrity and the brand will be discussed, considering certain parameters that ensure proper compatibility between the celebrity and brand image and, last but not least, the achievement of the right fit between the brand and the endorser.

McCracken's (1989) view also suggests that a symbolic "match" should exist between the celebrity image and the brand image in order for the celebrity endorsement to be effective. Consumers with strong self-enhancement goals tend to form self-brand connections to brands used by aspiration groups, that is, groups for which the consumer wishes to become a member (Escalas and Bettman, 2003). On the other hand, self-enhancers will be more likely to reject brand associations created by a celebrity endorsement where the celebrity associations are rejected (i.e., a non-aspirational celebrity), compared to consumers who do not have active self-enhancement goals. Companies invest large sums of money in aligning their brands and themselves with endorsers. Such endorsers are seen as dynamic with both attractive and likeable qualities (Atkin and Block, 1983), and companies plan for these qualities to be transferred to products via marcom activities (Langmeyer & Walker, 1991a, McCracken, 1989). Furthermore, because of their fame, celebrities serve not only to create and maintain attention but also to achieve high recall rates for marcom messages in today's highly cluttered environments (Croft et al, 1996, Friedman and Friedman, 1979). Some brands can reject celebrity endorsement outright and emerge in a better off position than their rivals.

Everyday, consumers are exposed to thousands of voices and images in magazines, newspapers, and on billboards, websites, radio and television. Every brand attempts to steal at least a fraction of a person's time to inform him or her of the amazing and different attributes of the product at hand. The challenge of the marketer is to find a hook that will hold the subject's attention. In helping to achieve this, use of celebrity endorsers is a widely used marketing strategy.

In this modern age, people tend to ignore all commercials and advertisements while flipping through the magazines and newspapers or viewing TV. But even then, the glamour of a celebrity seldom goes unnoticed. Thus, celebrity endorsement in advertisement and its impact on the overall brand is of great significance. In this process, the companies hire celebrities from a particular field to feature in its advertisement campaigns. The promotional features and images of the product are matched with the celebrity image, which tends to persuade a consumer to make his choice from a variety of brands. Although this sounds pretty simple, the design of such campaigns and the subsequent success in achieving the desired result calls for an in-depth understanding of the product, the brand objective, the choice of a celebrity, associating the celebrity with the brand, and a framework for measuring the effectiveness.

Similarly every product has an image. The consumer tries to consume a brand which has the maximum fit with his/her own personality/image. The celebrity endorser fits in between these two interactions, where he tries to bring the image of the product closer to the expectation of the consumer, by transferring some of the cultural meanings residing in his image to the product.

In this thesis, I have focused on the impact of celebrity endorsement on the overall process of brand building and also tried to define how to make celebrity endorsement a win-win situation for both the brand and the brand-endorser. The **"Brand"** is the most valuable asset of any firm.

The general belief among advertisers is that brand communication messages delivered by celebrities and famous personalities generate a higher appeal, attention and recall than those executed by non-celebrities. The quick message-reach and impact are all too essential in today's highly competitive environment.

A brand should be cautious when employing celebrities to ensure promise, believability and delivery of the intended effect. As the celebrities traverse from a mere commercial presence to public welfare message endorsements, a whole new dimension is added to this process and helps us in achieving a holistic view of the impact which celebrities generate in every sphere and segment through their well-versed endorsements.

Celebrities have also been in demand having succeeded in being effective by rising above the clutter and grabbing the attention and focus of the consumer. They also succeed in creating an aspiration in the minds of the consumer to acquire what their favorite celebrity endorses.

2.5.1. Celebrity endorsement for the brand

Research indicates that when consumers make brand choices about products, including destinations, they are making lifestyle statements since they are buying into not only an image but also an emotional relationship (Urde 1999; Williams 2002).

According to de Chernatony (1993: 178), consumers have their own 'brand wardrobes' from which they make selections to communicate, reflect and reinforce associations, statements and memberships; in effect, 'consumers enrobe themselves with brands, partly for what they do, but more for what they help express about their emotions, personalities and roles'. Clarke (2000) suggests, as style and status indicators, destinations can offer the same consumer benefits as other more highly branded lifestyle accoutrements such as cars, perfumes, watches and clothes. In addition, the author indicates that destinations are used to communicate, reflect and reinforce associations, statements and group memberships and, in the same way, tourists use

their trips as expressive devices to communicate messages about themselves to peers and observers.

Therefore, Schiffman and Kanuk (2004) suggest that brand managers should differentiate their product by stressing attributes they claim will match their target markets' needs more closely than other brands and then they create a product image consistent with the perceived self-image of the targeted consumer segment. It is essential for a company to create a brand identity in order for them to build a relationship with the consumers and also create an image of the product or brand (de Chernatony 1992; Fill 2002; Kapferer 1997).

Newsom et al. (2000) argue that celebrities can increase recognition, but they cannot rescue a product, and an inappropriate celebrity, may actually harm it. On the other hand, Erdogan (1999) suggests that if a product image has been damaged, hiring a popular celebrity is one potential solution. Walker et al. (1992) suggest that it may be easier to establish a product image with an initial celebrity endorsement than it is to change a product image that is already associated with a celebrity or is well-established through some other means. In a similar vein Dickenson (1996) notes that celebrity endorsers tended in particular to pass on their images to product that had somewhat undefined images. In other words, companies can hire celebrities who have necessary meanings to establish new positions for existing products (Erdogan 1999).

In addition, Ratneshwar and Chaiken (1991) put forward that a credible source can be particularly persuasive when the consumer has not yet learned much about a product or formed an opinion of it. Reynolds (2000) takes the view that celebrity endorsement can even give a brand a touch of glamour. On the other hand, if a celebrity's image ties in with many brands, impact and identity with each product may lessen since the relationship between the celebrity and a particular brand is not distinctive (Mowen and Brown 1981 in Erdogan 1999).

Moreover, Tripp et al. (1994) believe it can make consumers overly aware of the true nature of endorsement, which has less to do with brand/product attributes, and more

to do with generous compensation for the celebrity, leading consumers to overt cynicism about their motives. Hence, when a brand lacks a well-defined image it may have one created for it through the use of an endorser whose image reflects the image an advertiser wants for the brand. This is important because customers may perceive a product as a representation of what the whole brand or destination stands for. However, the celebrity should not tie in with too many brands because it will lessen his or her credibility.

2.5.2. Compatibility of the Celebrity's Persona with the Overall Brand Image

A celebrity is used to impart credibility and aspirational values to a brand, but the celebrity needs to match the product. A good brand campaign idea and an intrinsic link between the celebrity and the message are musts for a successful campaign. Celebrities are no doubt good at generating attention, recall and positive attitudes towards advertising provided that they are supporting a good idea and there is an explicit fit between them and the brand.

Certain parameters that ensure proper compatibility between the celebrity and brand image are:

- Fit with the Advertising Idea

Marketers now seek to adopt 360-degree brand awareness in which the brand sees no limits on the number of contact points possible with a target consumer. Advertising ideas, thus, revolve around this approach, and the celebrity endorsement decisions are made through these strategic motives. One of the most successful celebrity endorsement campaigns, which reflects the fit between the brand and the 360-degree advertising fit, is Fardeen Khan and Provogue. Provogue's positioning in the apparel market is of a young, active, party-going, attention-grabbing brand and so is Fardeen Khan. The conjunction between the two has had an immense impact and brand managers have utilised this endorsement through 360-degree reinforcement. Provogue Lounge and extensive phased insertions in print in selective publications reaching out to their target audience has made it as one of the highest recalled

celebrity endorsements.

Similarly, Richard Gere's recent endorsement for VISA in India has gained acclaim due to its innovation and consumer connection. Brand marketers say that research reveals that Richard Gere was the most popular face across the Asia Pacific region, and would also fit into the persona of the brand, meeting their communication objective to enhance VISA's brand leadership and consumer preference, and the motive to continue the "All it Takes" empowerment platform featuring international celebrities.

- **Celebrity-Target Audience Match**

Marc Márquez's endorsement campaign for Danet in Spain. Spanish mothers associate Marc Márquez with the facets he projects on screen or in regular life and these help develop a connection with the target audience since mothers medicate their children with Danet. Further, there is a positive association between the consumer and the brand.

- **Celebrity Values**

Celebrity branding is all about the transfer of values from the person to the product he endorses or stands for. There are two concerns here. The first is how long this could last. Can the person maintain his popularity (i.e., his performance or status ranking)? The lifecycle of celebrity popularity varies a lot. The second concern is his private life or personal integrity. If he is implicated in any kind of scandal, this could ruin the brand. "Who would want to use Michael Jackson to brand their product?" (brandchannel.com). This is a good example which reflects the transfer of CE values to the brand, creating an impact that generates recall.

- **Costs of Acquiring the celebrity**

Consequently, companies must have deep pockets to be able to afford the best available celebrities. Recently, a newspaper report showed how Nike firms had gone beyond their advertising budgets to get the best celebrities. Small firms that use celebrities' services run greater risks if they invest large amounts.

- Celebrity Regional Appeal Factors

There are few examples of how celebrities are chosen to reach out to target audiences for brands in regional markets. An interesting example is that of Gemma Mengual campaigning for Tourism of Spain since she was one of the most popular celebrities from Spain and could carry the message of Spain as a tourist destination. Other celebrities like Kylie Minogue and Nicole Kidman from Australia can be prospective endorsers for Brand Australia but not in the region of Spain.

- Celebrity-Product Match

Johann Wald is the brand ambassador for MTV since both the celebrity and the brand are considered as friendly, young, mood-boosting, humorous and outspoken. MTV's brand personality overlaps with Johann Wald's image as a brand. Further examples of compatible celebrity product matches, in which celebrity brand attributes get transferred to the brand and increase the brand equity, are Rafa Nadal for Nike and Marc Márquez for Gas, etc.

- Celebrity Controversy Risk

The perfect example here is of Gerard Piqué and the controversy when he was driving and disobeyed the civil guard and was fined. Also, any act on the part of the endorser that gives him a negative image among the audience and goes on to celebrity Endorsements affect the brands endorsed.

- Celebrity Popularity

Celebrity Brand association, like KH7 endorsed Nani Roma or Federer for Gillette, do not get much brand recall, and even if they do, it is difficult to attribute it to the celebrities' endorsing the brand. On the other hand, Estrella Galicia has had increased popularity and share of voice due to the endorsement of the brand through Marc Márquez.

- Celebrity Availability

In case of various brands, there are situations in which they prefer to go without a brand face, since there is no brand-fit between the celebrities available and the brand.

Also, due to multiple endorsements by certain celebrities, brands refuse to adopt celebrity endorsement since they fear dilution of the brand image.

- **Celebrity Physical Attractiveness**

Claudia Schiffer's physical attractiveness and her connection with the brand makes the Citroen campaign throughout Spain. A further example of celebrities' physical attractiveness helping to create an impact is Aleix Espargaró endorsing Suzuki.

- **Celebrity Credibility**

The most important aspect of and reason for celebrity endorsement is credibility. In research carried out among 43 ad agencies and companies, most experts believed that the most important dimensions of credibility are trustworthiness and prowess or expertise with regard to the recommended product or service (Miciak and Shanklin, 2002). One of the most obvious reasons for Rafa Nadal to endorse such a wide variety of brands is the credibility of the celebrity and his recognition across a great range of consumers.

- **Multiple Endorsements**

The case of multiple endorsements, both in terms of a single brand hiring multiple celebrities and that of a single celebrity endorsing multiple brands, is often debated. At times, consumers do get confused about the brand endorsed when a single celebrity endorses numerous brands. The recall then gets reduced and this reduces the popularity of the brand. Not many people can remember all the brands that a celebrity endorses and the chances of losing brand recall increases if the celebrity endorses multiple brands. For example, in the case of Rafa Nadal people recall Nike, Kia, Banc Sabadell, etc. but might not remember brands like Richard Mills. Similarly, for Marc Márquez, consumers remember Honda, Repsol, Munich, Red Bull, Gas. They might get confused in the endorsement of Nelox and Rodi. Thus, for multiple endorsements where the same celebrity endorses several brands, it boils down to the strength of the brand and the advertising content.

- **Whether the celebrity is a Brand User**

One of the strongest platforms to discuss this is through NGOs. Various celebrities endorse NGOs and social causes since they believe in the social message that they need to convey to the audience. One of the most successful campaigns has been executed by Fundació Sant Joan de Deu in which celebrities like Pol Espargaró and Aleix Espargaró claim to believe in Fundació Sant Joan De Deu's philosophy, and thereby endorse the brand.

2.5.3. Achieving the right fit between the Brand and the Endorser

The success of using a celebrity endorsement in advertising campaigns varies depending on the type of product involved. Furthermore, the type of celebrity is equally important and varies based on the goals of the campaign and target audience. While visual cues and the soft sell work for glamour-related products and low involvement products such as sodas, high involvement products such as consumer durables warrant more product information (Biswas et al. 2009). Celebrities that are known for television or movie roles can maximize the attributes of their portrayed characters to promote products that otherwise would not have any role in their everyday lives. The reason this is successful is due to consumers associating these celebrities with the character roles, creating a level of believability that would otherwise not exist. Athletes or other celebrities such as authors or public figures are not always able to leverage this created character to maximize their endorsements.

The importance of fit between the endorser and the product is known as the “match-up hypothesis” (Till & Busler 1998). The match-up hypothesis suggests that endorsers are more effective when there is a "fit" between the endorser and the endorsed product. This congruence between endorser and message leads to greater believability and acceptance by the end-user making the endorsement more trustworthy. The image of the celebrity needs to match that of the product in order to increase believability and build credibility, thus, validating the match-up hypothesis (Biswas et al. 2009). The kinds of products that are congruent with celebrity endorsements include cosmetics, fashion products, sports products, cars, credit cards and mutual fund products.

Kelman (1961) suggests that celebrity endorsement is successful due to two social processes. The first is identification, suggesting that consumers conform to the behaviors and recommendations of celebrities because they derive satisfaction from believing they are like these celebrities. The second social factor is internalization, suggesting that consumers conform to the attitudes or behaviours advocated by others because they believe in the substance of the new attitude or behavior (Friedman et al. 1979). Identification is therefore linked to likeability and attractiveness, while internalization is linked to the expert knowledge that an endorser possesses.

Following Kelman's (1961) classification of endorsements, Friedman et al. (1979) argue that there are two major types of endorsements. The first type of endorsement uses attractiveness and the identification process to promote a product. These are best suited for low involvement purchases. The other type of endorsement involves the use of expert knowledge and the internalization process. This is best used for high involvement purchases. Endorsers such as Michael Jordan, who is an attractive endorser, are more effective when endorsing products related to their athletic prowess, such as Nike or Gatorade, rather than products that are unrelated to athletic performance, such as WorldCom communications (Till & Busler, 1998). However, an endorser can be involved in both low involvement product campaigns and high involvement product campaigns simultaneously for different products. An example of this is Olympic swimmer Michael Phelps, who endorsed low involvement purchases at the sandwich franchise Subway as well as high involvement purchases in thousand dollar watches from Omega.

Till and Busler (1998) found that the celebrity's expertise in an area was more effective than their attractiveness when promoting a product or service. They suggest that when advertising high involvement purchases, such as automobiles, using a recognized race car driver would be more effective than using an attractive model. The reason for this is that the expert knowledge and trustworthiness demonstrated by the race car driver, as opposed to solely increasing social standing by owning the automobile. Interestingly, this varies depending on the positioning and target market of the

product, such as if it is used as a status symbol as opposed to a high performance automobile.

The type of endorser used should reflect the consumer risk associated with the purchase of the product. For example, if a consumer is purchasing a complex product high in financial or performance risk, then an expert endorser should be used (Friedman et al. 1979). This brings greater product knowledge and believability to the advertisement and may help alleviate the potential for post-purchase cognitive dissonance. Other expert endorsers that have been successful are authors of topic-specific literature that provide a testimonial in print or commercial materials. For example, an author of a best-selling weight-loss cookbook would provide expert knowledge and a greater level of believability if promoting a new frozen entree offering from a grocery chain. While it is a low involvement purchase, the expert knowledge the author possess is more important than their personal attractiveness. If the product is used to address the social or psychological needs of consumers, than celebrity endorsement would be best as it addresses the social identification process (Friedman et al. 1979). This could include hair care products, cosmetics and clothing, to name a few.

To conclude this chapter it can be argued that the coherence of values between the celebrity and the brand mantra or the essence of the brand must be obtained. As a final example, and in order to sum up the chapter in an alternative way, we have chosen the popular advertisement in which the actor George Clooney holds a conversation with an attractive and sophisticated young woman. He oozes magnetism, elegance, and a charming exclusivity that perfectly fits with the values of quality, luxury, design, and exclusivity that the Nespresso brand of coffee makers tries to communicate to consumers. In sum, the brand's values should fit with the celebrity, and at the same time, each brand should have a primary objective when choosing a given celebrity.

2.6. The Consumer: the effect of celebrity endorsement on consumers

To conclude this literature review, we must also consider the role of the consumer. To this effect we will have then discussed the celebrity, the brand, and to conclude, the consumer and the effect of celebrity endorsement on consumers.

The association between celebrity endorsement and the endorser will be discussed, as will the perception of the association between brand, product, and endorser, as well as the celebrity branding and its effect on consumers, and we will enter into an in-depth consideration of consumer behaviour with the definition of consumer behaviour and the consumer decision process model and its respective seven steps. To finish, we will consider the moderating effect of negative publicity on the relationship between celebrity endorsement and consumer attitude.

Celebrity endorsements have gained retailers' popular vote through numerous benefits created by the marketing tactic (White, Goddard, & Wilbur, 2009). Consumers recognized these trending figures as popular and attractive people one could look to for product advice. The growing scene of celebrity endorsers has expanded into athletes. Athletes are no longer just talented humans but sources for product knowledge: "Its drama, its personalities and its worldwide appeal mean sport is the new Hollywood" (Bell & Campbell, 1999, 22). The athlete is becoming a distinctive marketing tool that attracts a larger variety of consumers at all ages (Pringle & Binet, 2005). Athletes present a new advertising approach through their differences from actors as celebrities. As the success of an athlete increases, it correlates to a gain in celebrity; the athlete's reputation hinges upon being able to meet or exceed their performance expectations (White, 2011). Ultimately, the successful athlete is a famous athlete, their triumph on the field in any sport leads to positive acceptance in the media, through various forms, public following and product sponsorships.

Athletes featured as endorsers grab the audience's attention, giving a higher probability of communicating the product message to consumers; when match with a brand it, helped the consumer form an image and personality of that label. Advertisers used the theory of transference of affect to shift positive images from the endorser in the ad to the product and eventually to the consumer (White et al., 2009).

Transference of affect explained how people developed opinions of others; with an effective brand and athlete pairing consumers formed positive opinions of the duo, which often increased the probability of shoppers visiting the retailer being endorsed (White et al., 2009, p. 323).

The benefits of athlete endorsements prove favorable to brands looking for a boost against competition; however, companies are beginning to question the use of these advertisement strategies when an overflow of scandalous incidents occurred. When an endorser is involved in a scandal, “actions tarnished by allegations of illicit, unethical, or even slightly unconventional behavior,”³⁸ it instantly created multiple problems. Arguably, not only did the discounted reputation of the athlete cause a lower opinion of the celebrity himself, but also of the product or brand being endorsed (White et al., 2009, 323). Athlete endorsements provide a potential reputational risk to companies, “a good reputation is an intangible asset of immense financial worth”³⁹. Athletes are testing the boundaries of the consumer’s perceptions and the company’s profits (Murray, 2003, 142). The reputations of athlete endorsers directly affected consumer attitudes toward the endorser and the product through negative transference. Negative transference depends on the interplay between the product, the endorser and the consumer (White et al., 2009). When a scandal occurs, consumers devalue the reputation of the endorser and carried those feelings onto the product, which cause the entire relationship to be viewed pessimistically (White et al., 2009).

Over the past decade, athletes’ reputations have been altered through scandal in almost every professional sporting league, from the NBA to PGA; athletes were revealing secrets about themselves in unheard of ways (White et al., 2009, 323). Recent events from Michael Vick and Michael Phelps have shown powerful examples of how personal problems could cause business woes. These two globally known celebrity athletes were dropped from multiple endorsement campaigns due to the fear of gaining a tainted reputation through association (Parent, 2011). Proliferation in

³⁸ <http://uknowledge.uky.edu/> “The effect of personal scandal on celebrity athletes and shopper’s purchase intentions and attitude favorability” White, 2009.

³⁹ <http://uknowledge.uky.edu/> “The effect of personal scandal on celebrity athletes and shopper’s purchase intentions and attitude favorability” Murray, 2003

media promotions for products had caused the athletes to become more visible to the public, and subsequently labeled for their negative actions.

Although athletes involved in scandals often gained large press and developed a negative reputation from the open media display, those events might not have predictably altered the purchase intention or attitude discernments of shoppers. Based on product involvement theory, consumers held various levels of relevance to products based on specific needs (Zaichkowsky, 1985). Broken into two categories, high and low, product involvement theory explains how consumers rationalize prior to making purchases. When buying high involvement products, consumers spend more time researching and evaluating the details of the item; whereas, buying a low involvement product requires little thought or concern (Suh & Yi, 2006). The negative reputation of the athletes might not have been considered a deterring factor for consumers when buying a utilitarian product, as it was a split-second unconscious decision.

New research is necessary in guiding the branding of company images to be adjusted to athlete endorsement styles; ensuring businesses continue to attract the characteristics of various consumers even when scandalous actions are involved (Soomro, Gilal, & Jatoi, 2011). Athletes had rapidly become today's *models* for product endorsements, but what happened when the athletes encountered a publicized scandal or stained reputation? Did consumers still hold positive attitude responses to these sports stars even after the publication of their questionable character?

2.6.1. Celebrity endorser and the consumer

Celebrity endorsement if used effectively makes the brand stand out, increases brand recall and facilitates instant awareness. To achieve this, the marketer needs to be disciplined in the choice of a celebrity. Hence the right use of celebrity can escalate the Unique Selling Proposition of a brand to new heights; even a cursory orientation of a celebrity with a brand may prove to be fruitful for a brand. A celebrity is a means to an end, and not an end in itself.

Celebrity Endorsement is a way to get the brand noticed amidst the rush that is in the market place. There is a huge Impact of celebrity endorsements among the consumers through TV commercials in India as Indians like celebrities a lot and there is a huge fan following. A consumer that observes messages for two different firm's products, with one product's message containing a celebrity endorser and the other not, believes the celebrity endorsed product will have more purchases and so be of higher value. (Lalitha Balakrishnan and C. Shalini Kumar, 2010). More and more companies prefer the celebrities of different fields in India like the cricketers, Bollywood celebrities and other sports personalities to endorse their brands. Marketers spend enormous amount of money on celebrity endorsement contracts based on the belief that celebrities are effective spokespersons for their products or brands (Katayal, 2007). Television is something that is watched all over India by the people of all classes; whether lower class or middle class or upper class, all of them watch television to entertain themselves. In India, a celebrity's power can rightly be assessed by their successful endorsements. Here, celebrities like film stars and cricketers have not only been successful in gathering huge public attention, but also in increasing sales volume. For example, Cadbury used Amitabh Bachchan to promote the brand when it went through a bad phase in India. Soon the ad recreated people's love for the brand and increased Cadburys sales (Joshi and Ahluwalia, 2008; Matrader Chennai, 2005). Aamir Khan is used by Titan to communicate the message that Titan watches are as trustworthy as the actor is for his films. This celebrity endorsement has also been quite effective in influencing consumers' buying decisions. Similarly, various endorsements by Sharukh Khan, Sachin Tendulkar and others have been found to be successful in affecting consumers' buying decisions (Joshi and Ahluwalia, 2008).

McCracken (1989) describes a consumer that constantly moves symbolic properties out of consumer goods and into their lives to construct aspects of themselves and the world. Not surprisingly, they admire individuals who have accomplished it well and celebrities are living proof that it works. The celebrities have once been where the consumer is going and has done what the consumer wants to do (Ibid). The consumer is significant for the celebrity endorsement, which is why we consider mentioning McCracken's definition of a consumer. The following topics; association to celebrity

endorsement/ endorser, perception of association between brand/ product and endorser and attitudes towards the endorser are all seen from a consumer's point of view.

2.6.1.1. Association between celebrity endorsement/ endorser

When utilizing a celebrity to endorse a product the consumer forms an association with the celebrity before purchase. Celebrity endorsement is most effective when the celebrity is closely associated in the consumer's mind with the product (Daneshvary and Schwer, 2000). The act of associating a company's product with a celebrity or a well-known person acts to increase the positive view of the consumer. This does not mean that the endorsement represents a third party's use of the product but that this person is a role model (ibid). Consumers believe that either celebrities share important values with them or they might want to copy a celebrity's appearance (Miciak and Shanklin, 1994). For example, Michael Jordan provides a powerful role model for teenagers who "want to be like Mike" (ibid). A constraint on the effectiveness of association endorsement is the extent to which the consumer associates with the endorsing body and the degree to which those consumers see the product advertised as connected to activities of that product's endorser (Daneshvary and Schwer, 2000). Consumer involvement with the endorsing association is important. Consumers who regularly attended an event, for example, are more influenced by the endorsement compared to infrequent consumers (ibid).

Stafford et al. (2003) have results that indicate that male celebrities are usually associated with visual plus verbal presentation style and female celebrities are associated more with the visual presentation style. Male celebrity endorsers are also associated more with products with functional benefits, while female celebrity endorsers are used more for a product that has psychosocial benefits (ibid). For example, James Garner's endorsement of Mazda was a success when the qualities, confidence, good humor and a certain kind of maleness are indicated as being the qualities of the Mazda vehicle (McCracken 1989). The actress Cher was an endorser for Scandinavian Health Spas in a study done by the authors Langmeyer and Walker

(1991). Results from that study showed that women and men had different associations for Cher. The men responded that working out at the Scandinavian will produce an attractive or great body, whereas females were more likely to indicate this association by responding that a work out at Scandinavian will produce a body like Cher (Langmeyer and Walker, 1991). Cher as an endorser represented at least eight different themes that included her physical appearances, her age, her personality, and her life style; she is more than just the actress Cher. She also represented attractiveness, fitness, hard work, sex, independence, confidence and “good” middle age (ibid). In a milk mustache campaign, in which multiple celebrity endorsements were used, several interesting findings about association came up. The authors Hsu and McDonald (2002) observed an equal use of male and female celebrities to promote milk attributes that are important to both men and women. Most frequently associated with milk were athletes, unlike a celebrity, considering attributes such as calcium, strong bones and prevention of osteoporosis (Hsu and McDonald, 2002) as key.

If a company truly wants the consumer to be associated with the endorsed product it is important to choose an endorser that really uses the company’s product and where that use is a reflection of professional expertise (Daneshvary and Schwer, 2000). A top model endorsing make- up is good, while a football player endorsing soap powder is less so (ibid). According to Daneshvary and Schwer (2000), individuals with lower levels of education are more susceptible to association endorsements than individuals with higher education. Hence, education provides individuals with analytical skills and allows them to decipher information from several sources prior to making a purchasing decision, making them less likely to purchase a product based on one source.

Celebrity endorsement is most effective if the consumer has an association to the celebrity. When this is the case, the consumer is going to have a greater purchase intention towards the endorsed product. It is also important to choose a celebrity who uses the product himself. Consumers usually associate with the same gender as themselves.

If we as consumers already have an association to a special celebrity we are more

likely to buy a product endorsed by that celebrity as it is easier to identify with someone you have an association with. We consider the authors Daneshvary and Schwer's study about individuals' education and their association to endorsement interesting and we agree with their statement regarding education and association. But we would like to add that it is most likely easier for a consumer who has studied economics or marketing to see the factors behind an advertising strategy and then be more careful before purchasing.

2.6.1.2 Perception of association between brand/ product and endorser

In advertising practice, is it very common for a product or brand to be associated with one celebrity endorser over a long period of time (Hsu and McDonald, 2002). According to Burroughs and Feinberg (1987), individuals learn relationships between a spokesperson and a product through exposure to advertising media. The fit between the celebrity and the product is of primary importance, for example sneakers marketers will most likely choose a number of celebrity athletes who are perceived to be experts in this product category to endorse their brands (Hsu and McDonald, 2002). A critical decision is to choose which athlete to endorse the product (Martin, 1996). The key is to select a well-known, well-liked and familiar athlete to make a memorable advertising endorsement (ibid). Martin also considers that the sport the athlete comes from can enhance the consumer's attitude toward the ad and the product. New Zealand practitioners acknowledge that positive consumer attitudes towards the celebrity could be transferred to the brand (Charbonneau and Garland, 2005). Results demonstrate that the presence of spokesperson names facilitated the identification of products associated with those names (Burroughs and Feinberg, 1987). If the linkage between a product name and a spokesperson is highly important, the presentation of a spokesperson's name will significantly increase the likelihood that the product name will be called to mind (ibid). The outcome of Tripps et al.'s (1994) study showed that consumers can often identify the endorser and the product, but they could not match them with each other.

When using celebrity endorsement it is important to choose celebrities who best

represent the appropriate symbolic properties (McCracken, 1989). Once the celebrity is chosen an advertising campaign must then identify and deliver these meanings to the product; it must capture all the meanings that it wishes to get from the celebrity and leave no relevant meanings unused. Then the connection between the celebrity and product is suddenly seen by the consumer, and they are prepared to accept that the meanings in the celebrity are in the product (ibid). But the exact association set for a given brand will vary from consumer to consumer and is a result of the knowledge structure that the consumer has for the brand (Till, 1998). According to Kahle and Homer (1985) attractive celebrities are more associated with greater product recall. A study done of the Edge Company showed that in recognition measures, people who saw unlikable celebrities performed better. Women recognized Edge more when attractive sources were used, and uninvolved people recognized Edge somewhat less often when it was paired with unattractive celebrities (ibid). If a celebrity becomes associated with several products, the overexposure could possibly result in the relationship between the endorser and each of the products becoming less distinctive, which could lead to less positive influences for the endorser (Choi et al., 2005).

Essential in to the perception of association between brand/ product and endorser is the importance of the correspondence between the celebrity and the product. Positive associations to the celebrity should be transferred to the brand/ product. It is also common that the product or brand is associated with a celebrity endorser over a long period of time.

We believe that it is quite obvious that to choose a well- known and well- liked celebrity will create a memorable endorsement, since the companies who apply this advertising strategy want to create a positive association to the brand and product. Because different consumers have different associations it is important to choose a celebrity that fits in the specific market.

2.6.1.3. The effects of celebrity endorsement on consumer attitude

In this chapter the relationship between celebrity endorsement and consumer attitude

has been described. This will be predicated on the basis of three theories: the source credibility model, the source attractiveness model and the meaning transfer model. Additionally, the elaboration likelihood model is described and will explain how involvement influences these models. The source credibility model focuses on expertise and trustworthiness as the determinants. The source attractiveness model focuses on similarity, liking and familiarity as the determinants. The meaning transfer model will be described and also the correlation of the meaning transfer is put forward with the match-up principle and the effect of multiple product endorsers.

2.6.1.3.1. Background of attitude

The term attitude is extensively used. An attitude is a permanent, general assessment of people's objects, advertisements or issues. Attitudes are permanent because they tend to last over time (Solomon, 2006). They are universal because attitude is applicable to more than a single evanescent event. This is akin to hearing an ear-splitting noise, which, after awhile, might lead you to create a negative attitude to all ear-splitting sounds (Solomon, 2006). Celebrities are being used as endorsers, artists or spokespersons for companies. With the use of characteristics like credibility, expertise, trust, attractiveness, similarity, likeability and familiarity, the consumers will see celebrities as a source of persuasive information and this creates a high degree of certainty for consumers (Surana, 2008). Research has shown that the use of celebrities affects consumer attitude (Ranjbarian et al., 2010). An attitude will show us if we are attracted to something and will consequently influence our purchase intentions towards a product (Lafferty & Goldsmith, 1998).

2.6.1.3.2. The level of involvement: The Elaboration Likelihood Model

The Elaboration Likelihood Model (ELM) describes how existing attitudes can be changed and assumes that once a customer receives a message, he or she begins to process it. There are two routes that can be taken: the central route to persuasion which has the high involvement of consumers, or the peripheral route to persuasion which has the low involvement of consumers. The elaboration likelihood model is a

two-process model of response to advertising stimuli. It explains how attitudes are formed and change on the basis of the level of involvement.

The elaboration likelihood model explains the processes of advertisement and promotions which lead to persuasion by indoctrinating attitudes. The forming of the attitude depends on the amount of elaboration, the processing and the relevant information. The model consists of high and low involvement. High involvement indicates that the consumer thinks carefully about the decisions and evaluation and takes into consideration the qualitative level of arguments. Low involvement indicates that the consumers do not think thoroughly about the decision-making and evaluate their decision by looking at simple positive or negative indications. The elaboration likelihood model is a function of two main fundamentals, namely motivation and the ability to process the message. Motivation is the willingness, the involvement and the needs of the consumer. Ability is having the knowledge, being capable and having the possibility to process the message.

2.6.2. Celebrity branding and its effect on consumers

It is a known fact that the best endorsements achieve an effective balance between the product (brand) and the celebrity. Giving a brand a 'face' is more than just a marketing strategy to increase sales or gain market share, it is a decision that can change the future of the brand forever.

The choice of the celebrity, hence, is of utmost importance and is usually done based on many different parameters: appeal, looks, popularity or even just a fantasy figure to endorse a brand.

In today's highly competitive markets, big brands are at logger-heads when it comes to products, each having a similar product to that of a rival. Where does one brand gain that competitive advantage - advertising, service, or promise of trust? Advertising seems to be the preferred platform upon which brands prefer to compete - right from hiring the best advertising agencies to getting the biggest celebrities. What would be

the formula to success then? Well, a good creative agency, a large enough promotional budget and a huge star to endorse your brand would definitely ensure in the minds of a brand management team a feeling of security, success and a triumph over the competitors' brands.

The general belief among advertisers is that brand communication messages delivered by celebrities and famous personalities generate a higher appeal, attention and recall than those executed by non-celebrities. The quick message-reach and impact are all too essential in today's market.

The importance of a celebrity-brand match and the various roles played by them as brand associates show the momentum this strategy has gained in the last decade or so. India is a country where people are star-struck by film stars, cricketers, politicians, and even criminals. Why? With a population of 1 billion and increasing, everyday people need something or someone to look up to: a sense of security, admiration, comfort, familiarity, and above all, someone they aspire to be at some hidden level in their lives. A clever marketer leverages this very celebrity appeal and successfully carries out his job by giving the brands what they want: profit, market share and even recall. But how much star power is too much? "Does Amitabh really use Tide," asked a 6 year old to her mother. Her mother laughs and says, "No way, just a gimmick." What does that do to the brand?

Now, despite the potential benefits derived from celebrity endorsements, they increase a marketer's risk and should be treated with full attention and aptitude. A brand should be cautious when employing celebrities to ensure promise, believability and delivery of the intended effect. As the celebrities traverse from a mere commercial presence to public welfare message endorsements, a whole new dimension is added to this process and helps us in achieving a holistic view of the impact celebrities generate in every sphere and segment through their well-placed endorsements.

The most important thing to remember is that putting a celebrity in an ad is not an idea in itself. Unfortunately, this is how most celebrities are being used in Indian

advertising, where they just become a prop. Ideally, there should be an idea that makes the celebrity relevant to the product and the consumer. A celebrity's presence in the ad should be contextual.

Celebrity endorsement cannot guarantee fool-proof success. The celebrity endorsement strategy must be integrated with target market characteristics, and the other elements of the marketing mix such as product design, branding, packaging, and pricing. The message execution that will be mouthed by the celebrity must likewise be made clear and single-minded. This can be done by aligning the spirit of the brand to the product, or by using a celebrity because it ensures that people will notice you, and hopefully remember what the brand is saying.



Figure 19: Tag Heuer. Source: <http://www.watchstudios.cn>

It is also important to view the consumer in their social and cultural setting to further see how celebrity endorsements increase sales and impact brands over time.

Celebrities usually form a very good example of a reference group appeal. This is particularly beneficial to a marketer, and a brand that can cash in on the success of the star and, hence, push his brand. People who idolize their celebrities, therefore, have a biased affinity to the brand their favorites endorse. As time passes, they believe that by adopting the brand that their celebrity endorses they are becoming more like them.

2.6.2.1 Consumer behavior

2.6.2.1.1 Definition of consumer behavior

Consumer behavior refers to 'the study of the processes involved when individuals or groups select, purchase, use, or dispose of products, services, ideas, or experiences to satisfy needs and desires' (Solomon, 2006). If the company can understand consumer behavior well, they will be able to develop good business practices. For instance, they must understand the way to satisfy the consumers' needs, and gain more knowledge and data about customers, so that they could define the market and identify threats or opportunities to a brand easier (Blackwell, Miniard, and Engel, 2006).

2.6.2.1.2 Consumer decision process model

The consumer decision process model illustrated a roadmap of consumers' minds that the marketers and managers could use to help and guide product mix and communication as well as sales strategy. The model captured the activities which would occur when decisions are made in a schematic format. It also showed how different internal and external forces would interact and affect consumers' thinking, evaluation, and acts. Furthermore, it could help people to solve the problems which lead them to make a purchase and consume the products (Blackwell, et al. 2006). Thus, culture, social class, personal factors, group association, celebrities and celebrity endorsement advertising were some of the examples of external forces. For the internal forces, this included individual attitudes, personality, perceptions, self-concepts, emotions, knowledge, value and lifestyle. Meanwhile, the steps of the consumer decision process included problem recognition, information search,

evaluation of alternatives, and product choice. After that were consumption, post purchase evaluation and divestment, as shown in Figure 2.1:

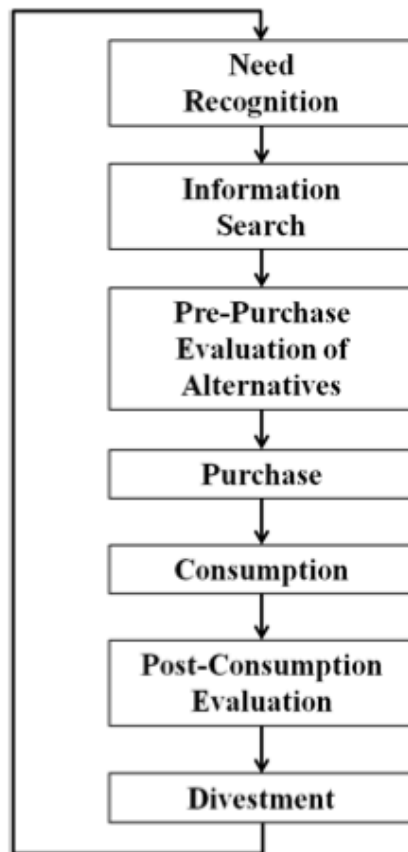


Figure 20. Consumer decision process model: (Blackwell, et al. 2006).

2.6.2.1.2.1. Need recognition

First of all, significant differences were identified between the current state of affairs and the ideal state. Consumers recognized that there was a need to find the product or service which could deliver some benefits (Blackwell, et al. 2006). For instance, the product or service had to have the ability to fill consumers' needs or to solve the problems, and be worth more than the cost of buying it. On the other hand, opportunity recognition could occur when consumers were exposed to different or better quality products (Solomon, 2006).

In fact, need recognition could occur naturally or be induced by marketers' efforts. The

10 marketers created primary and secondary demand for the consumers. Primary demand referred to the fact that the consumer was encouraged to use a product or service regardless of the brand which they chose. Secondary demand referred to how the marketer persuaded the consumer to use a specific brand of product (Solomon, 2006). For example, when consumers were exposed to the advertisement in which the celebrity endorser wears the latest fashion and looks beautiful, it might enlarge the difference between consumers' current state and the ideal state. Then, a need was created. As a result, they would like to make a purchase of the apparel products which featured in the advertisement and were endorsed by the celebrity.

2.6.2.1.2.2. Information search

After the consumers recognized a need existed, they sought to acquire sufficient information to resolve it. So the process of the information search was necessary for them to survey their environment and to collect appropriate data to make a reasonable decision. Information could be sought internally or externally. The internal search of information requires scanning and retrieving the decision-relevant knowledge which is stored in our memory, such as experience. The external search referred to how the information was collected from the external environment. Consumers were able to gather information from the source which was both non-marketer-dominated and marketer-dominated. The non-marketer-dominated source could simply come from word-of mouth, when this was considered as an objective source. For instance, this group could include family, friends, opinion leaders, reference groups, consumer reports and government and industry reports. On the other hand, marketer-dominated sources were anything that the marketers did for the purpose of persuasion, which included advertisement in fashion magazines, catalogs, books and newspaper, salespeople, fashion show, web-site and window and in-store displays (Blackwell, et al. 2006). The intensity of information research depended on the risk which the consumer perceived, such as the cost of a wrong choice.

Furthermore, celebrity was one of the common information sources for consumers. This is because celebrity acted as a reference group for the consumers, which could

influence an individual's evaluations, aspirations, or behavior (Park and V. Parker, 1977). Consumers might imitate the behaviors of their admired celebrities in order to enhance self-esteem through identification with certain desirable images (Alsmadi, 2006). Thus, celebrity endorsement was one of the persuasive sources of information which might affect consumers' purchase decisions.

2.6.2.1.2.3. Pre-purchase evaluation of alternatives

After the search process, possible amounts of alternative options which were generated by the consumers would exist. They believed the selected products or brands were able to resolve their needs. Because of limited resources, consumers had to narrow down their choices by taking into account some standards. They might use pre-existing evaluations, prior purchase or consumption experiences, which were stored in memory, to assess the selected options that could provide the greatest satisfaction with the purchase and consumption. They could also rely on experiences or impressions gained second-hand. Moreover, they could construct new evaluation standards base on the information they found in the previous process. Although different consumers had different standards in the evaluation process, the decision rule was usually based on how appropriate to personal style, economy, aesthetics, quality, other-people-directed, country of origin and so on the product was deemed to be. For example, this could be the case if the consumer was totally enthralled by the celebrity endorser in the advertisement. Then, the consumer would evaluate the products based on the celebrity endorser.

2.6.2.1.2.4. Purchase

After narrowing down the product choices, consumers could purchase the products by choosing a specific retailer and in-store choice. Meanwhile, consumers must decide whether, where, what, when and how they buy. Usually, they would choose a store in which the image matched their personality and purchase characteristics. Their past experience also influences their store choice. Even in the stage of purchasing, consumers' purchase intentions could still be influenced by several factors. For

example, in-store promotions, discounts, persuasion of salespeople, failure to find the product in a store or lack of financial resources. As a result, if consumers saw an in-store advertisement with their admired celebrity, it could reinforce their purchase intention.

2.6.2.1.2.5. Consumption

Consumption occurred after the consumer purchased and owned the product. Consumption was the process of utilizing the purchased product or service to satisfy the needs of the consumer. However, it did not guarantee consumers' needs could be satisfied. This is because positive and negative feelings could result from consumption. Positive feeling resulted in positive reinforcement, which occurred when consumers received a positive outcome from product usage. Besides, negative reinforcement could occur when consumption helps to avoid negative outcomes. On the contrary, negative feelings resulted in punishment, which means that consumption led to negative outcomes. As a result, it was key for the companies to enhance positive feelings while eliminate negative feelings. A pleasant and positive experience could thus be created.

2.6.2.1.2.6. Post-consumption evaluation

Consumption was an important determinant of the level of satisfaction. Consumers were satisfied by the product if their expectation was matched by the perceived performance. On the contrary, consumers felt dissatisfaction if their experiences and the performance fell short of expectations. In other words, customer satisfaction was very important because it might affect whether consumers would remain loyal and repeat buying the product or not. So the company must ensure the product performance by creating positive consumption feelings in the consumers. Furthermore, satisfaction was an important determinate factor for shaping word-of-mouth and word-of-mouse communication. As a result, consumers could communicate with others about their consumption experiences, no matter positive or negative. Finally, this might affect the purchase decisions of others. In sum, companies

must try their hardest to meet and exceed consumers' expectations to avoid losing good reviews.

2.6.2.1.2.7. Divestment

At the end, consumers would dispose of the product after its useful life. Normally, there were three types of divestment; these included disposal, remarketing and recycling. Since the fashion trend was always changing, disposal of apparel items were commonly found. Besides, there were some celebrities in Hong Kong who engaged in the business of selling second-hand clothes. Many consumers, especially young people, adored these clothes. This is because the clothes were from their favorite celebrities, the price was attractive and to support environmental protection.

2.6.3. The moderating effect of negative publicity on the relationship between celebrity endorsement and consumer attitude.

“They're humans. When you sign on to a celebrity, you sign on to the whole package: the good, the bad, and the ugly.” (Conrad, 1995)

2.6.3.1. Negative publicity

Conrad (1995) describes here in one sentence the potential problem of celebrity endorsement. There are lots of positive effects regarding celebrity endorsement: a higher recall of the product, a better image, a positive influence on the attitude of consumers towards the brand, increased sales and higher net profit. However, celebrities remain humans and humans are not perfect. A celebrity might get involved in negative publicity. Consumers might link the negative publicity to the brand the celebrity is representing. Previous chapters have described that celebrity endorsement has, in general, a positive effect on the consumer's attitude. This chapter will describe the possible effects of negative publicity on the relationship between celebrity endorsement and the attitude of consumers. When negative publicity moderates the relationship between celebrity endorsement and the consumer attitude, this

relationship can be negatively altered. Usually the celebrity has a positive effect on attitude, though the negative publicity can change this effect for the worse. If a celebrity is strongly associated with the brand, than the occurrence of the negative publicity about the celebrity can influence the attitude and purchase intentions of consumers towards the brand (Till & Shimp, 1998).

Three possible side effects of negative publicity for the endorser can occur. . First, negative publicity can result in negative effects. If an endorser is interrelated with assault several times, like for example O.J. Simpson, this could negatively influence the related brand he was endorsing (Till & Shimp, 1998). Secondly, negative publicity can have a positive effect on the attitude of consumers towards the brand. When something negative happens to the endorser, like for example being disqualified after a false switch on the skating rink, this can have a positive effect regarding the attitude of the consumers. Consumers feel empathy for the endorser, and consequently for the brand they endorse (Berger et al, 2007). The third effect of negative publicity is that the endorser is fired from his or her endorsing activities for the brand. The company will decide to fire the celebrity to show consumers that they disapprove of the behavior of the endorser. By doing so, the company tries to avoid the spill-over effect.

2.6.3.2. Negative effects of negative publicity on attitude

Firms make use of celebrities because of the fact that they have celebrity equity. Celebrity equity is the awareness and associations of celebrities that they transfer into the product (Louie, Kulik & Jacobson, 2001). That is why a celebrity generates more recall than a non-celebrity (Agrawal & Kamakura, 1995). Nevertheless, when a celebrity endorses for a brand it is possible that the endorser gets drawn into a so called non-desirable incident. McCracken (1989) states that the effectiveness of the celebrity depends upon the meanings that this endorser bring to the endorsement process; this is also seen as meaning transfer. Large incidents like Tiger Woods, with his alleged affairs, or Michael Jackson, with the alleged child molestation and intimacy, had discredited the accompanying brands Nike and Pepsi (Till & Shimp, 1998; Amos et al., 2008; Louie & Obermiller, 2002). When a non-desirable incident takes place, the

effectiveness of the endorser can decrease because his credibility is affected (Louie & Obermiller, 2002). Consequently, this can sway the attitude consumers have towards the brand. Subsequently, the purchase decision making of the consumer will be affected, as well the sales of the product. According to Till and Shimp (1998), negative information about a celebrity resulted in a decline of attitude towards the brand and the change of attitude will be influenced by the association set size, the timing of the negative information, and the strength of the link between brand and celebrity.

When the celebrity is, for example, a professional soccer player and gets injured just before a world championship, he will receive less media attention during the tournament and the link between the brand and the celebrity will be affected. When the soccer player gets injured and cannot contribute to the biggest sporting contests, the celebrity status can decrease, and so the effect as a celebrity endorser and the attitude towards the brand will decrease. Some companies found a solution to avoid negative publicity by picking cartoon figures or avatars for marketing and promotional endorsing campaigns, as these are immune to negative publicity. Negative information about the celebrity can occur before, during or after the campaign. Negative impact on attitude has the biggest impact when negative publicity occurs before a strong match-up is cemented. Taking the reputation of a brand into account, it is not good to start an endorsing campaign with a celebrity who is already in the news negatively and generates negative publicity (Till & Shimp, 1998).

2.6.3.3. Positive effects of negative publicity on attitude

Negative publicity can also have a positive effect on consumer attitudes towards the brand (Berger et al., 2007; Langmeyer & Shank, 1993). When something happens to the endorser which is negative for him or her, such as being disqualified after a false switch on the skating rink, it can have a positive effect regarding the attitude of the consumers. Consumers feel empathy for the endorser, and so also for the brand they endorse. For example, this trend in feeling occurred towards the Dutch skater Sven Kramer, who was being left out of consideration and disqualified after a false switch on the skating rink. Kramer took part in the Olympics and was disqualified because his

coach sent him into the wrong strip. Firms seemed to recognize and remember his favorable appeal and correct media appearances after the dramatic race. Subsequently, he received numerous post-incident endorsement offers. Berger, Sorensen and Rasmussen (2007) state that negative publicity of an endorser can increase product awareness and accessibility. Consequently, also the attitude to the endorser and the brand will also increase. Berger, Sorensen and Rasmussen (2007) also state that negative publicity can also increase sales when the former awareness of the product is low. While having a deleterious component from the standpoint of the celebrity, some types of undesirable events may increase the likeability and empathy of the endorser and, as such, enhance the attitude

.

2.6.3.4. Disposal of celebrities after negative publicity

The elimination effect of negative publicity means that the endorser is fired from his endorsing activities for the brand. The brand will take this action to show the consumers that they disapprove of the behavior of the endorser, so consumers will hopefully not link the negative publicity of the endorser with the brand or product and their attitude will not be influenced negatively (Louie et al., 2001). When firing a celebrity, a new promotion and marketing campaign has to be started and a new endorser has to be picked who also has a high match-up with the brand and whose meaning can be transferred to the company. By firing a celebrity, companies believe the loss in promotional and marketing activities by the celebrity has less influence than the upcoming negative publicity which will appear from the actions of the celebrity (Berger et al., 2007). Till and Shimp (1998) concluded that a strong link between a celebrity endorser and a brand must be there before negative publicity will influence the evaluation and attitude of the brand. Hence, the highest potential risks happen when negative publicity occurs to new, unknown brands when there is not a strong link established yet. Also brands which are not that well-known are vulnerable. Consequently, when the endorser of a new brand gets involved with negative publicity, the image of the brand will be affected, and it will be difficult after the negative publicity of the brand to change their brand image.

To conclude, it can be stated the negative effects of negative publicity prevail. Occasionally, negative publicity can have positive effects, but only in certain situations. Negative effects of negative publicity prevail because of the fact that when a celebrity is drawn into a so called non-desirable event, the effectiveness of the celebrity depends upon the meaning that the endorser brings to the endorsement process; this is the meaning transfer. When a celebrity endorser is drawn into a non-desirable incident, for example alleged child molestation or alleged murder, the strength of the match-up and meaning transfer decreases. Consequently, this will have a negative influence on the attitude that consumers have towards the brand.

2.6.4. Consumer attitudes toward the product

According to Moye and Kincade (2003) attitude was considered a critical predictor of a consumer's shopping behaviors. A consumer's feelings towards an endorser had distinct effects on the success or failure of a product (as cited in Wu, Huang, Fu, 2011, 292).

Advertisers used actors and athletes, mostly, as a method to change consumer's attitudes (bundles of meaning) towards products; they convinced them to transfer their positive associations of the athlete to the product (Downey, 2007). Brands used athletes to gain consumer liking. According to Sassenberg and Johnson (2010), "the sport celebrity brand image may consist of certain brand attributes (assigned by the consumer), that may lead to certain benefits (for that consumer)," which could impact the acceptability of a product (1). The positive attributes assigned to the celebrity transferred to the product through reoccurring association in advertisements (Till & Shimp, 1998). The continual constructive relationship led to more favorable consumer attitudes. The more likeable the athlete, the more effective they were in influencing consumer's attitudes toward a product (Till & Shimp, 1998).

However, negative consumer attitudes had more powerful effects. Researchers noted negative information formed stronger influences on a consumer's evaluations than positive information (Nuyens, 2011). Consumers were more likely to change their

opinions of a product when tied to an athlete with a negative reputation than someone with a perfect record (Nuyens, 2011). According to Bailey (2007), when consumers were exposed to negative information they formed less favorable attitudes towards the celebrity, they transferred those unfavorable characteristics to the product and altered the value of the items' cultural meanings (Berk & Andersen, 2000; Bunker & Ball, 2005; Chen & Andersen, 1999). For example, Michael Phelps' involvement in drug usage linked marijuana or partying behaviors to his endorsed products, which caused consumers to perceive the merchandise negatively. Based on the proceeding literature the following research questions are expected:

R3: Negative reputation of athletes will influence consumer's attitude toward an endorsed product when variation in product involvement occurs (High/Low)

R4: Positive reputation of athletes will influence consumer's attitude toward an endorsed product when variation in product involvement occurs (High/Low)

As has been observed, the consumer has a fundamental role in the acceptance of the celebrity who works for a brand. It does not end after a company has worked hard in the creation of a campaign and the choice of a celebrity. The consumer has the final decision in whether or not to accept a celebrity, and this determines whether the product will be brought closer to the consumer or not, and whether or not they will choose to purchase the product.

The best way to conclude this literature review is by affirming that in order to be successful the advertising campaign must demonstrate a close relationship between the celebrity, the brand, and the consumer. These three elements are the three fundamental pillars that uphold a successful advertising campaign that involves a celebrity. Should one of the three pillars fail, the relationship no longer exists and the campaign can be deemed a failure. For this reason, throughout the literature review in chapter 2, every consideration has been linked to one of three pillars: celebrity endorsement, brand, and consumers.

We will now turn to chapter 3 and enter into the research field where we will find an fascinating market analysis of consumers, the professionals in the business and academic sectors, and the celebrities and celebrity managers which will help to develop an interesting proposal for a protocol of conduct for businesses when choosing a celebrity.

Throughout the literature review we have been performing different authors opinion, and we note the coincidence of several concepts that we will recognize as indicators of reference and we have been using to lead and manage our reserarch. The following key concepts are the result of our indicators:

- Marketing strategy
- Corporate image
- Corporate values
- Perception
- Consumer behavior
- Reputation

**PARTE TERCERA:
CAMPO DE INVESTIGACIÓN**

3. CAMPO DE INVESTIGACIÓN

3.1. DISEÑO Y OBJETIVOS DEL CAMPO DE INVESTIGACIÓN

Después de revisar la literatura académica acerca de nuestro tema de estudio, el endorsement de los *celebrities* y su influencia en el consumidor, dedicaremos la segunda parte de este trabajo al estudio empírico-analítico para poder encontrar respuestas a nuestro objetivo principal y a los tres subobjetivos.

El objetivo principal es: destacar la importancia capital de la gestión de los *celebrities* en promocionar productos, asociando los atributos y la personalidad del *celebrity* a las marcas, porque con el marketing (hoy en día) esta estrategia es la manera más eficaz de relacionarse con los consumidores.

Los tres subobjetivos son los siguientes:

- En primer lugar, Determinar el impacto que perciben los consumidores entre los *celebrities* y los mensajes de las marcas.
- En segundo lugar, Verificar si la figura del *celebrity endorsement* ha ganado relevancia en las estrategias de las marcas que ha provocado una transformación en las técnicas de Marketing. Lo realizaremos a través de la revisión literaria y de los resultados de dos encuestas realizadas (una a los profesionales de empresa que gestionan *celebrity endorsement* y otra a los profesionales académicos especializados en *celebrity endorsement*). Nos centraremos en el Rol de las personas involucradas en el área de marketing .
- En tercer lugar En los últimos años la figura del *celebrity endorsement* ha evolucionado y se ha alineado con los atributos corporativos. ¿Es una buena estrategia utilizar *celebrity endorsement* para aumentar las ventas y dar una buena imagen de marca?. La aproximación a este objetivo se realizará a través de la revisión literaria y de dos

encuestas (la primera a *celebrities* y la segunda a *managers* de *celebrities*). Entraremos en detalle de la alineación de valores que se plantean en el *management* Empresarial.

Por último, nace la idea de crear una propuesta de protocolo de actuación para las empresas que trataremos en un capítulo a parte. Es decir, en muchas ocasiones la empresa tiene una cierta incertidumbre en contratar o no a un *celebrity*. Dicho protocolo es una guía para saber si una posible relación entre una marca y un *celebrity* puede ser exitosa y beneficiosa para ambas partes o bien debe ser desestimada.

Para cumplir con el objetivo principal y los tres subobjetivos, planteamos un trabajo de campo que hemos estructurado en varias fases que a continuación exponemos.

3.2. FASES DEL CAMPO DE INVESTIGACIÓN

a) FASE PRIMERA:

Se trata de una fase en la que utilizaremos un análisis cuantitativo mediante la técnica de la encuesta descriptiva. Así, a partir de una muestra formada por 100 individuos de la provincia de Barcelona con edades desde los 18 años y sin límite de edad, justificaremos la percepción del consumidor entre los *celebrity endorsement* y los mensajes de las marcas. Adicionalmente, como explicaremos con más detalle a lo largo del capítulo tres, esta encuesta descriptiva también nos permitirá detectar puntos clave para la investigación como es el por qué las marcas contratan a un *celebrity endorsement*, cuál se considera el factor del éxito de tener un *celebrity endorsement* en una compañía, si los atributos de la marca han de ir alineados con los valores del *celebrity endorsement* y si un *celebrity endorsement* puede cambiar la percepción de una marca y además acercarla al consumidor e incitarla a la compra.

b) FASE SEGUNDA:

Mediante un análisis cualitativo y a través de la técnica de la encuesta descriptiva entrevistaremos a un total de diez profesionales del sector empresarial (directores de marketing o directores generales de diferentes empresas del sector de la moda y el

deporte) y también a diez especialistas del sector académico (especialistas en marketing de prestigiosas universidades americanas). Adicionalmente como explicaremos más adelante del capítulo tres, ambas encuestas son diferentes pero veremos el rol de ambos perfiles para verificar si la figura del *celebrity* ha ganado relevancia en las estrategias de las marcas. Además analizaremos qué estrategias se llevan a cabo con cada *celebrity* y detallaremos el porqué del uso de los *celebrity endorsement* en las compañías. Así pues, y comprobaremos si hay una transformación en las técnicas de marketing de las compañías.

Como hemos comentado anteriormente, en Estados Unidos están más avanzados en la investigación de esta área de *celebrity endorsement* y con tal de conseguir una buena representación de expertos del mundo académico especializado, pensamos que una muy buena opción sería organizar una muestra de especialistas en colaboración con Robert Boyd, investigador del tema de *celebrity endorsement* por la universidad de Oregon puesto que e'l tenía más al alcance el contacto con especialistas del ámbito comentado y en Estados Unidos. Nuestra intención es que hemos realizado un trabajo en equipo on hemos compartido parte de intereses de investigación y a la vez nos ha dado la oportunidad de compartir futuros proyectos de investigación de esta área.

c) FASE TERCERA:

Mediante un análisis cualitativo, en esta fase utilizaremos la técnica de la encuesta descriptiva y entrevistaremos a catorce *celebrities* de profesiones diferentes y a ocho *managers* de *celebrities*. Adicionalmente como explicaremos con detalle a finales del capítulo 3, veremos que para diseñar una buena estrategia de contratación de *celebrities* es básico la alineación de los valores entre las marcas y los *celebrities*.

d) FASE CUARTA:

Analizaremos algunos contratos de *celebrities*, siendo algunos de ellos contratos económicos y de productos y otros sólo de producto. Nuestro objetivo es analizar el grado de involucración que tiene los *celebrities* con las marcas a nivel contractual. Las

cantidades económicas por confidencialidad, serán borradas. Los contratos estarán adjuntos en los anexos digitales.

Al finalizar las cuatro fases, presentaremos una propuesta de protocolo de actuación para aquellas empresas que quieran contratar a *celebrities* y quieran tener una guía para saber si es acertada la elección de un *celebrity* concreto para su marca/empresa. Esta propuesta la trataremos de forma individual, en el capítulo x de dicha tesis como hemos comentado con anterioridad.

3.3. FASE PRIMERA

3.3.1. DISEÑOS DE LA ENCUESTA

La primera fase del campo de investigación de este estudio servirá como punto de partida para investigar la percepción del impacto que recibe el consumidor por parte de los *celebrities* endorsement y los mensajes de las marcas.

La encuesta se realiza a través del servicio en línea de e-encuesta.com⁴⁰ y se accede a través de un link on-line a dicho portal. Este link los encuestados lo reciben vía e-mail o what's up, según el perfil del consumidor y la elección se ha hecho por nosotros bajo criterios de edad (a los menores de 45 años les enviábamos vía what's up y a los mayores de 46 años lo hacíamos vía e-mail). Se realiza una versión de una encuesta en castellano, dirigida a un total de 100 personas con un perfil demográfico de la provincia de Barcelona a partir de 18 años sin límite de edad de ambos sexos. Dicha encuesta consta de dos bloques, el primero para determinar el perfil del encuestado, y el segundo bloque donde hablamos de las estrategias de comunicación. La visualización de la encuesta es progresiva, es decir, se han de ir contestando las preguntas en el orden planteado. No se puede alterar el orden de las respuestas.

⁴⁰ www.e-encuestas.com

El primer bloque de preguntas es común para todos los participantes y se presenta en una única pantalla y agrupa tres preguntas:

1.1.El sexo (hombre o mujer)

1.2. La edad (18 a 25, 26 a 40, más de 40)

1.3. Se pregunta si saben qué es un *celebrity endorsement* (si o no, y en caso de no saberlo les explicamos qué es un *celebrity endorsement* para que así puedan continuar con la encuesta).

El segundo bloque de preguntas aparece en la segunda pantalla y son preguntas comunes a todos los entrevistados, se agrupa en once preguntas siendo las tres primeras (2.1, 2.1. y 2.3.) preguntas comunes en las 3 primeras fases. Las preguntas son:

2.1. ¿Qué *celebrity* te viene a la mente y dinos una de las marcas que promociona? (Por ejemplo: Marc Márquez y Repsol). Esta pregunta es abierta y el objetivo es ver qué *celebrity endorsement* viene a la mente del consumidor, con qué marca lo identifican y ver los sectores donde identifican más los *celebrity endorsement*.

2.2.¿Crees que es acertado en las estrategias de Marketing de una compañía incorporar la táctica de la figura del *celebrity*? Esta pregunta es una pregunta cerrada con dos opciones de respuestas: “Si” o “No”. El objetivo es involucrar al consumidor en el ámbito empresarial para ver si se considera correcto que las compañías utilicen a los *celebrity endorsement* es sus estrategias de marketing.

2.3. ¿Consideras que un *celebrity* puede influir al consumidor en el proceso de compra?. Esta pregunta es cerrada con dos opciones de respuestas: “Si” o “No”. El objetivo es saber si el consumidor piensa que la influencia de un *celebrity* puede variar el proceso de compra.

2.4. ¿Crees que generan más negocio los productos que están apoyados por un *celebrity*? Esta pregunta es cerrada con dos opciones de respuestas: “Sí” o “No”. El objetivo de esta pregunta es indagar si el consumidor piensa que un producto que está abanderado por un *celebrity* tendrá más ventas o no.

2.5. ¿Cuál consideras que es el factor del éxito de tener un *celebrity* en una compañía? Esta pregunta tiene una respuesta abierta. El objetivo es que nos den los motivos por los que los consumidores piensan que es exitoso tener a un *celebrity* contratado en una compañía. Siendo consciente que las respuestas pueden llegar a ser 100 por 100 diferentes, queremos llegar a agrupar las respuestas y ver si el consumidor es consciente que se utilizan a las *celebrities* en las empresas y de los mensajes que se reciben a través de los *celebrities*.

2.6. ¿Por qué crees que la marca contrata a un *celebrity*? Esta pregunta es también con respuesta abierta. El objetivo es que nos den su opinión por qué las compañías contratan a *celebrities*. Queremos que los consumidores se pongan en el lado de la empresa y constatar si son conscientes de por qué hay tantas marcas en el mercado que contratan a *celebrities*.

2.7. ¿Consideras que han de ir alineados los atributos de la marca con los valores del *celebrity*? Esta pregunta es cerrada con dos opciones de respuestas: “Sí” o “No”. Esta pregunta tiene una intención más de reflexión, es decir, les damos la pista de que existen atributos para cada marca y a la vez valores del *celebrity*. Queremos que piensen si existen relación entre estos dos conceptos.

2.8. ¿Opinas que un *celebrity* puede cambiar la percepción de un producto/marca? Esta pregunta es cerrada con dos opciones de respuestas: “Sí” o “No”. En esta pregunta queremos investigar si creen que un *celebrity* puede cambiar la percepción inicial que un consumidor tiene sobre un producto. De esta forma, entramos en el ámbito del consumo al igual que la pregunta siguiente.

2.9. ¿Piensas que un *celebrity* puede acercar el producto/marca al consumidor? Esta pregunta es cerrada con dos opciones de respuestas: “Si” o “No”. El objetivo es saber si el consumidor considera que un *celebrity* puede influir de tal forma en el consumidor que provoque la compra de un producto.

2.10. La reputación de un *celebrity*, ¿puede afectar a la imagen de la compañía? Esta pregunta es cerrada con dos opciones de respuestas: “Si” o “No”. Queremos introducir un nuevo término que es la reputación. La reputación positiva siempre hará que el curso de cualquier acción sea positivo. Una mala reputación puede conducir a cualquier fracaso. Enlazaremos este término con la imagen de la compañía.

3.3.2. RECOGIDA DE INFORMACIÓN Y VALIDACIÓN DE LAS ENTREVISTAS DE LA FASE PRIMERA

Los datos se recogieron entre los meses de diciembre de 2014 a mayo de 2015 estando activa sólo durante estos meses. Las entrevistas incompletas las íbamos eliminando de la muestra para que así todas las preguntas tuvieran el 100 %de respuestas y actualmente sigue on-line pero en estado cerrada puesto que no hemos querido eliminarla hasta la defensa de la tesis. Tuvimos más de 100 encuestas contestadas, pero nos centramos en las cien primeras puesto que las incompletas las eliminábamos de la muestra.

A continuación adjuntamos las respuestas de la fase primera tanto el primer como el segundo bloque.

La primera pregunta es sobre el sexo, siendo un 51% de los encuestados hombres y un 49% mujeres. La segunda pregunta se refiere a la edad, de los que obtenemos un 17% de personas entre 18 a 25 años, un 47% entre 26 a 40 años y un 36% de más de 40 años.

Sexo

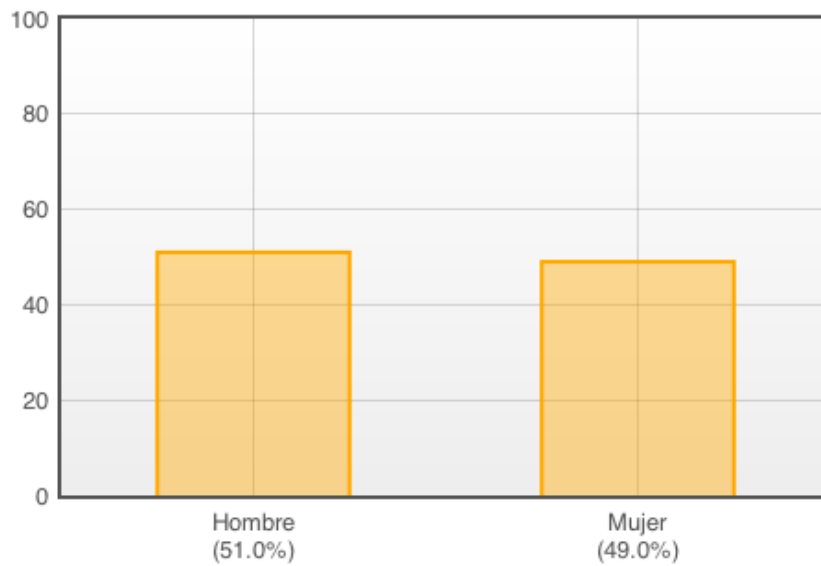


Figura 21: Resumen resultados pregunta 1.1. fase 1 del campo de investigación. Fuente propia.

Edad

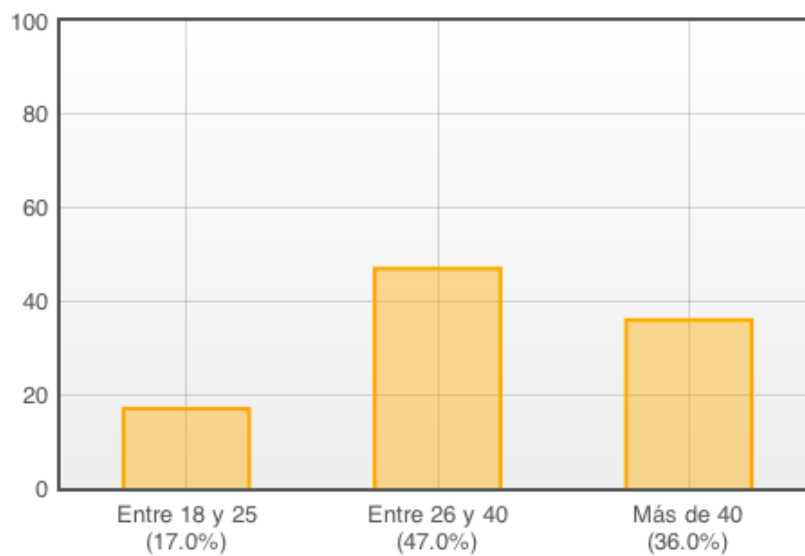


Figura 22: Resumen resultados pregunta 1.2. fase 1 del campo de investigación. Fuente propia.

En este primer bloque preguntamos: ¿Sabes qué es un *celebrity*? Creemos oportuno preguntarlo y en caso de obtener una respuesta negativa les explicamos qué es para poder proceder con la encuesta. Los resultados fueron los siguientes: un 96% sabían que era un *celebrity* y el 4% restante lo desconocían pero como les hemos comentado anteriormente, les explicamos su significado.

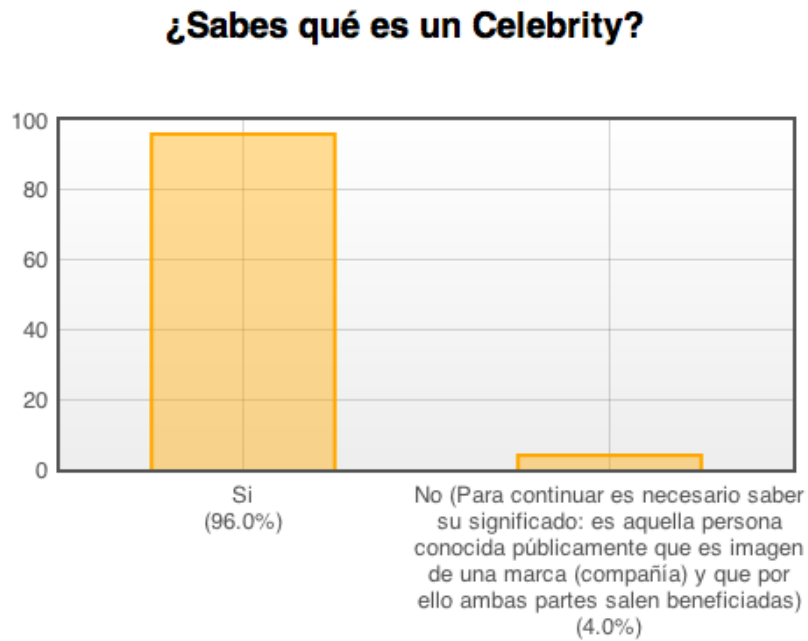


Figura 23: Resumen resultados pregunta 1.3. de la fase 1 del campo de investigación.
Fuente propia.

En el segundo bloque, profundizamos en las estrategias de comunicación y de ello derivan diez preguntas. A continuación iremos comentando las respuestas de las diez preguntas que forman dicha encuesta.

2.1. ¿Qué *celebrity* te viene a la mente y podrías decir una de las marcas que promociona?

Antes de empezar a analizar las respuestas, ante esta pregunta se puso un ejemplo para facilitar la respuesta al encuestado. El ejemplo fue Marc Márquez y Repsol.

A continuación detallamos los *celebrity* en orden de más a menos nombrados con las respectivas marcas con las que se le relacionan y los correspondientes número de veces:

24	Rafa Nadal	1	Richard Mille
		4	Maphre
		4	Nike
		7	Kia
		6	Banc Sabadell
		1	Hyundai (error)
		1	Santander (error)
10	George Clooney	10	Nespresso
11	Messi	8	Adidas
		2	Nike
		1	Barça
4	Federer	1	Nike
		2	Gillette
		1	Rolex
4	Paula Echevarria	4	Pantene
3	Andrés Iniesta	3	Kalise
3	Fernando Alonso	1	Oackley
		2	Viceroy
2	Sara Carbonero	1	Pantene
		1	Woman Secret
2	Cristiano Ronaldo	2	Nike
2	Julia Roberts	2	Lancome
2	Natalie Portman	2	Dior
2	Pau Gasol	2	Banc Popular
2	Usain Bolt	2	Puma
1	Rebeca	1	Aurgi
1	Cara Delevigne	1	Top Shop

1	Kendall Jenner	1	Calvin Klein
1	Ninguna	1	Ninguna
2	Marc Márquez	1	Danet
		1	Honda
2	Neymar	1	Banco Santander
		1	Nike
2	Kilian	2	Salomon
2	Penélope Cruz	1	Lancome
		1	Mango
2	Blanca Suárez	1	Tous
		1	Intimissimi
1	Pol Espargaró	1	Yahama
1	Jorge Lorenzo	1	Yamaha
1	Valentino Rossi	1	Movistar
1	Eva Longoria	1	L'Oreal
1	Travis Pastrana	1	Red Bull
1	David Beckham	1	HM
1	Aleix Espargaró	1	Suzuki
1	Risto Mejide	1	Cuatro
1	Matias Prat	1	Linea Directa
1	Dani Pedrosa	1	Repsol
1	Vidal	1	Pronoclub
1	Calleja	1	Generalli
1	Gerard Piqué	1	Nike
1	Claudia Schiffer	1	Opel
1	Gerard Butler	1	Hugo Boss

Tabla 5: Resumen resultados pregunta 2.1. de la fase 1 del campo de investigación.

Fuente propia.

La persona que más veces ha sido mencionada ha sido Rafa Nadal que ha estado mencionada por un 24% de los encuestados, seguido de Messi con un 11% y George Clooney con un 10%.

En el siguiente gráfico mostramos que la marca que más se relaciona con Rafa Nadal es Kia, seguida de Banco Sabadell y en tercera posición nos encontramos con Nike y Maphre. Un dato curioso es que dos personas contestan erróneamente diciendo que Santander y Hyundai son marcas por las que Rafa Nadal es un *celebrity*. Así pues, vemos que la confusión viene generada de confundir Sabadell por Banco Santander y Kia por Hyundai (en ambos casos son marcas de la competencia).

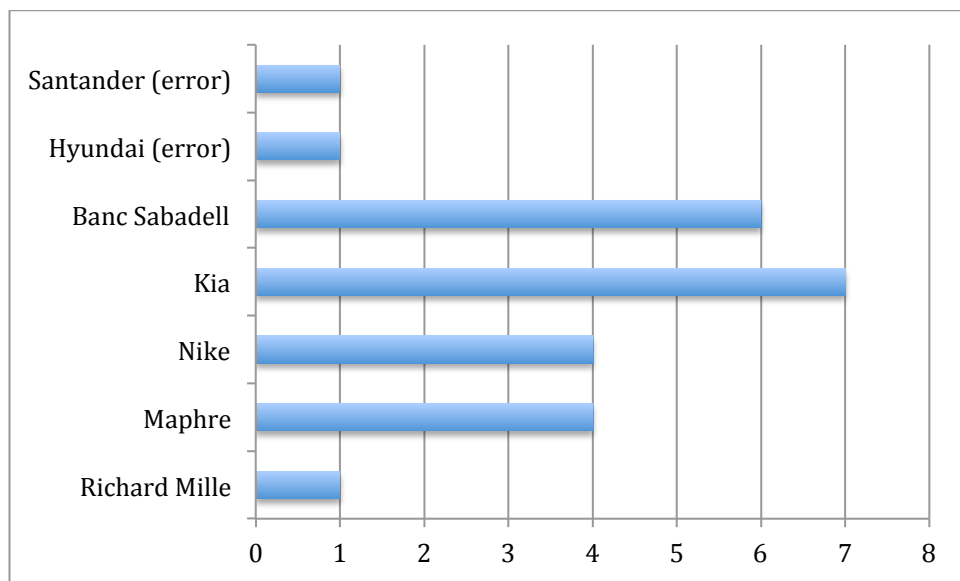


Figura 24: Resumen marcas más nombradas en referencia a Rafa Nadal. Fuente propia.

Si seguimos con el análisis de las respuestas, veremos en qué profesiones se agrupan los Celebrities. El 66% con deportistas, el 23% con actores, el 5% con modelos y un 6% otros.

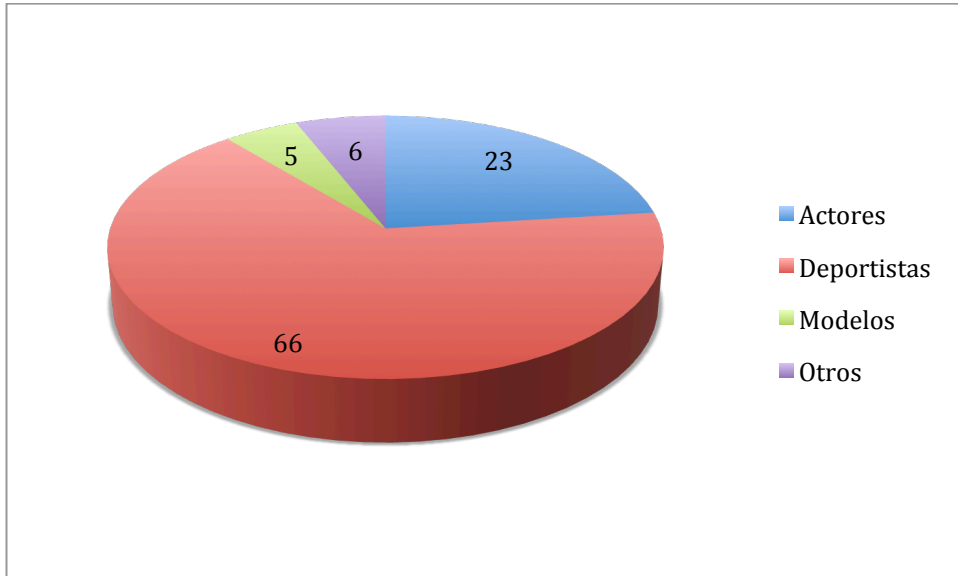


Figura 25: Resumen profesiones de los *celebrities*. Fuente propia

Los deportistas más nombrados son Rafa Nadal, seguido de Messi y de Roger Federer. Los actores más nombrados son George Clooney, seguido de Paula Echevarría y Julia Roberts. Y algunas de las modelos que han sido nombradas son Cara Delevignem, Kendall Jenner y Claudia Schiffer.

También podemos seguir analizando las respuestas y ver los sectores por los que los *celebrity endorsement* trabajan:

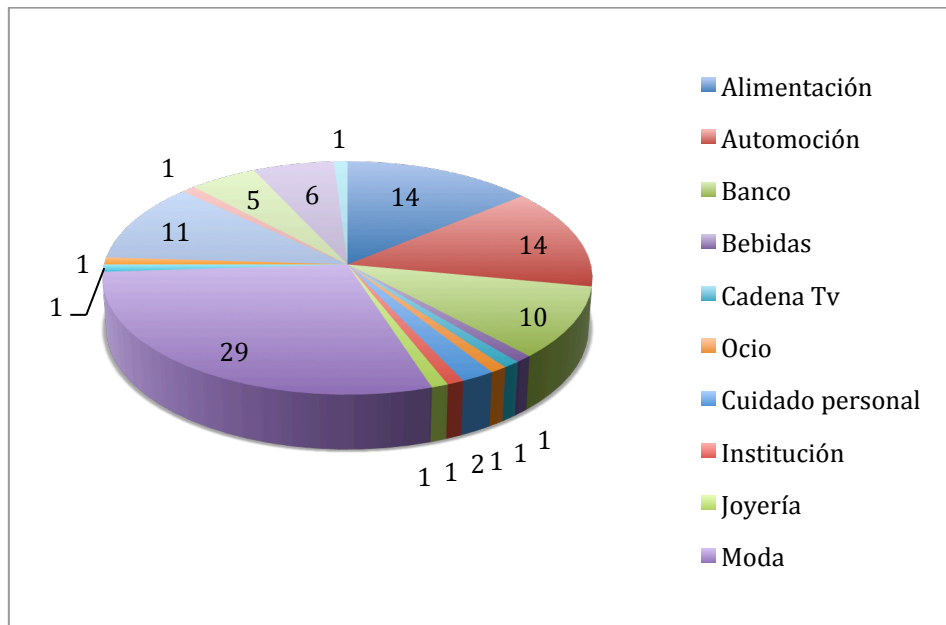


Figura 26: Resumen sectores en los que más trabajan los *celebrities*. Fuente propia.

Observamos que el sector en el que más trabajan los *celebrities* es el sector de la moda con un 29%, en segunda posición con un 14% cada uno el sector de la alimentación y de la automoción, en tercera posición el sector de la perfumería con un 11% y en cuarta posición la banca con un 10%.

Es interesante también resaltar las marcas más nombradas y que son competencia entre ellas:

- Moda: Mango, Calvin Klein, Intimissim, Woman Secret y Hugo Boss.
- Deporte: Nike, seguida de Adidas y Salomon.
- Automoción: Yamaha, Suzuki, Honda y Kia.
- Perfumería: Lancome, Dior y Pantene.
- Bancos: Banco Sabadell y Banco Popular.
- Compañías de seguros: Generalli y Linea directa aseguradora.
- Relojería: Rolex y Viceroy.
- Alimentación: Danet y Kalisse.

Si nos preguntamos, ¿cuál es la marca que más han nombrado? Con un 10% siendo el *celebrity* el mismo en las 10 respuestas es Nespresso con George Clooney. La segunda posición la ocupa Adidas con Messi siendo nombrada en 8 ocasiones. Y en tercera posición tenemos a Kia con Rafa Nadal.

Y aun podríamos hacer una diferenciación más en referencia a los Futbolistas que más nombran y a los motoristas que más nombran. En los siguientes gráficos lo veremos claro:

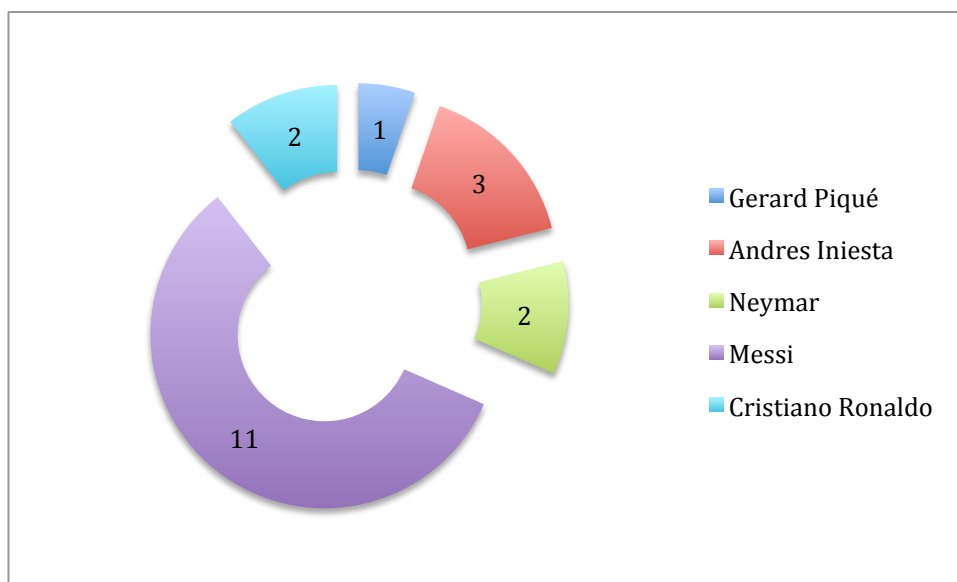


Figura 27: Resumen futbolistas más nombrados. Fuente propia.

El futbolista que más nombran es Messi seguido de Andrés Iniesta pero con mucha diferencia.

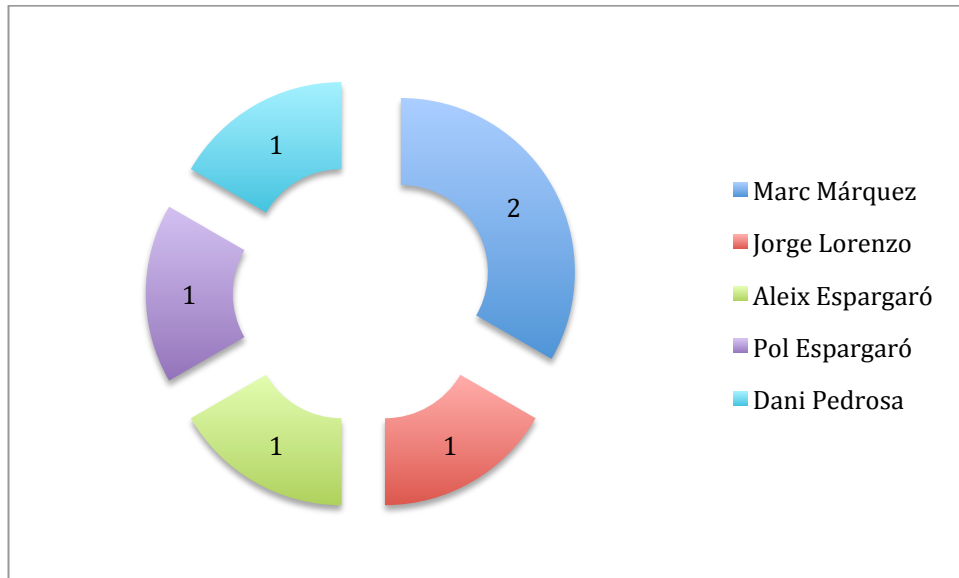


Figura 28: Resumen motoristas más nombrados. Fuente propia.

Y en referencia a los motoristas, pese a lo mencionado al principio de este capítulo en el ejemplo que dimos para facilitar la respuesta, algunos encuestados han cambiado la marca pero han seguido nombrando a Marc Márquez.

Un dato que queremos destacar es cuando una marca tiene varios *celebrities*. En este estudio encontramos que la marca más nombrada y que tiene diferentes *celebrities* es Nike. Esta marca tiene relación con: Rafa Nadal, Roger Federer, Cristiano Ronaldo, Neymar y Gerard Piqué.

Otra marca que tiene a dos *celebrities* es Pantene: para ella trabajan Paula Echavarría y Sara Carbonero.

Y por último comentar que un mismo *celebrities* puede elevar dos marcas a la vez de competencia directa: Messi con Adidas y Nike. Este punto nos permite hacer una reflexión y observar cómo un mismo *celebrity* puede a la vez llevar dos marcas de competencia directa siendo Nike la marca con más nicho de mercado y Adidas en segunda posición. ¿Por qué se da esta situación?

Adidas es una marca personal de Messi a la que cede su imagen, es decir, el deportista tiene unos beneficios directamente económicos. En cambio, Nike es la marca del Fútbol Club Barcelona por la que Messi no tiene una retribución económica directa. Messi tiene una ficha con el Barça y este paga a sus jugadores a través de muchas variantes, siendo una de ellas los ingresos de las marcas que patrocinan al Club.

2. ¿Crees que es acertado en las estrategias de Marketing de una compañía incorporar la táctica de la figura del *celebrity*?

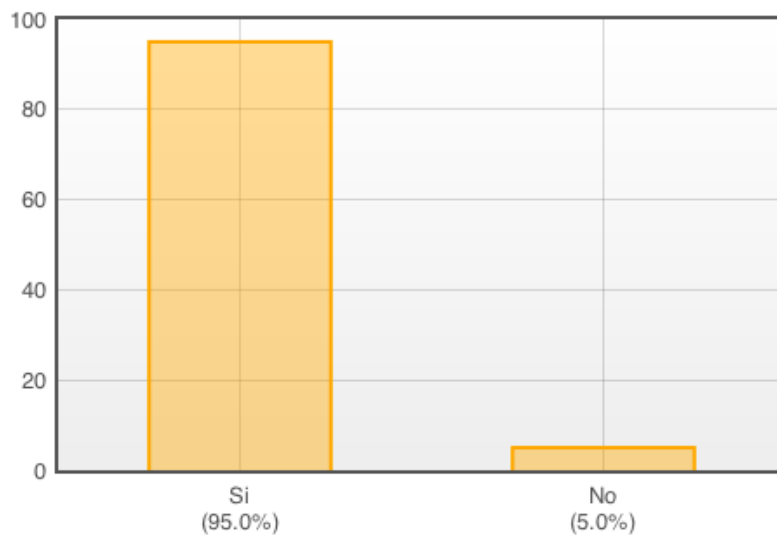


Figura 29: Resultados pregunta 2.2. fase 1 del campo de investigación. Fuente propia.

Vemos cómo la mayoría de las respuestas (un 95%) consideran que es acertado incorporar la táctica de la figura del *celebrity* en las estrategias de Marketing de una compañía. Sólo un 5% de los encuestados no ven correcto incorporarla.

Entre las diferentes teorías de psicología social que sugieren cómo surgen las actitudes en el ser humano, la teoría del aprendizaje social dice que “adquirimos nuestras actitudes o bien por experiencia directa, tomando roles que imitan esa experiencia pasada; y/o actuando, esto es, viendo cómo se comportan otros en una variedad de situaciones. Por ejemplo, podemos aprender cómo reaccionar viendo a los personajes

de una serie de televisión comportarse ante la traición, la desilusión, la pérdida o una crisis” (Tench; Yeomans; 2014, p.208)

Pero, ¿a qué se debe el éxito de las *celebrities* como estrategia de marca? Sin duda, un aspecto muy importante es el aspiracional. La televisión crea expectativas en la sociedad, una meta que alcanzar. Por lo general, “transporta a la gente a un mundo de clase media, media-alta y alta” (Jamieson; Campbell, p. 193) por lo que el consumidor tiende a compararse con lo que ve en los medios de comunicación e intenta alcanzarlo, aunque sea de manera ilusoria. Esto es especialmente cierto en el caso de personas de alto autocontrol, es decir, el tipo de personas que tienden a adaptarse fácilmente al contexto, basándose en el comportamiento de otros. Tienden a ser ‘la persona correcta en el lugar correcto y el momento correcto’, puesto que se comportan de la manera en que se espera que se comporten; al contrario que las personas de bajo autocontrol, que se mantienen firmes en su manera de ser. Uno de los cuatro puntos clave de la escala de ‘autocontrol’ o Self-Monitoring es la atención a la información de comparación social; es decir, en qué nivel la persona basa su comportamiento en relación a lo que ha visto en la sociedad, como por ejemplo, las *celebrities* en los medios de comunicación.

Esta idea concuerda con el estudio de Giles y Maltby, en el que dicen que “las figuras mediáticas juegan un papel importante en el desarrollo, ya que ofrecen una variedad de identidades que una persona joven podría querer probar, y proveen ejemplos de cómo pensar y sentirse en diferentes circunstancias” (Giles; Maltby, 2004).

2.3. ¿Consideras que un *celebrity* puede influir al consumidor en el proceso de compra?

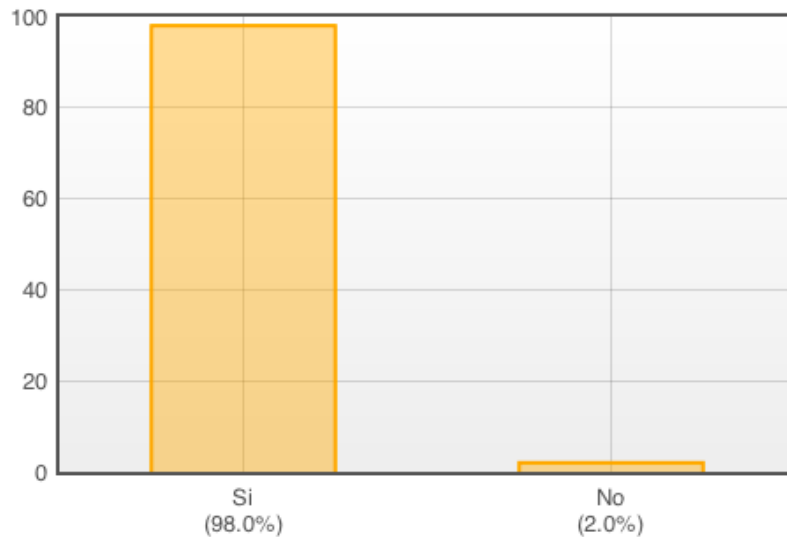


Figura 30: Resumen respuestas pregunta 2.3. fase 1 del campo de investigación.

Fuente propia.

Un 98% de los encuestados opinan que un *celebrity* puede influir al consumidor en el proceso de compra y sólo un 2% opinan que no.

Una ineteresante explicación para el comportamiento del ser humano y su relación con la importancia de las *celebrities* es la teoría de la acción razonada (Fishebein; Azjen, 1980), que sugiere que las personas llevamos a cabo complejas evaluaciones de diferentes influenciadores: familia, amigos, profesores, etc. y les damos distinta consideración dependiendo de la importancia que tienen para nosotros sus puntos de vista. A partir de estas opiniones, y comparándolas con nuestros propios puntos de vista, es cómo formamos nuestras actitudes. Así pues, si un *celebrity* al que nosotros admiramos publicita un producto, casi seguro que nos acercará a dicho producto.

Perloff (1993) determinaba cuatro elementos clave en base a los que las audiencias evalúan el nivel de influencia de un orador: experiencia, confianza, parecido-similaridad y atractivo físico. En el caso de las *celebrities*, no hay duda de que el atractivo físico es un punto clave, pues por lo general las *celebrities* persiguen la belleza en toda su amplitud. Perloff dice que “la gente tiende a creer a oradores atractivos -lo que probablemente refleje el valor social asociado a la apariencia, como

las *celebrities* en relaciones públicas.” No obstante, nos advierte que puede ser contraproducente, en caso que el orador sea tan atractivo que distraiga el mensaje (Perloff, 1993). Así pues, como más nivel de influencia tenga el *celebrity*, mayor acercamiento hará a los consumidores.

La atención a lo atractivo es lo que Petty y Cacioppo denominaron en 1986 la ruta periférica de persuasión (*peripheral route to persuasion*), que supone que la persuasión no se debe a argumentos lógicos del mensaje, como en el caso de la ruta central, sino a elementos ambientales. Un eslogan pegadizo, la presentación estética del mensaje o, como en este caso, el atractivo de quién transmite el mensaje. (Petty; Cacioppo, 1986). Debemos considerar este punto y deducir que es un aliciente más para el consumidor, que si el aspecto del *celebrity* es atractivo, será un punto a favor para seguir acercando el producto a los consumidores.

Relacionado con el uso de *celebrities* como imagen de marca también es relevante el parecido o similitud: “un orador creíble debería ser como el receptor, a menos que afecte a experiencias diferentes de las suyas, en cuyo caso deberían ser diferentes”; en el caso de las *celebrities*, normalmente se observa un punto medio, en el que los individuos pueden sentirse identificados con la *celebrity*, pero a la vez le admiran e intentan alcanzar su estatus.

La similitud es importante porque “dado el capital emocional que se invierte en en casi todas las decisiones de compra, las relaciones públicas pueden usarse para demostrar que una marca empatiza con las preocupaciones, necesidades y aspiraciones de grupos de personas concretos. Esto permite conectarse y alinearse con los consumidores mediante una asociación indirecta pero poderosa. [...] Esta es una de las razones por las que muchas campañas de relaciones públicas utilizan como gancho revistas de estilo de vida y la cultura popular, usando *celebrities*, los servicios de psicólogos, antropólogos, gurús de la moda, chefs, diseñadores de interiores y una gama de diferentes expertos que añaden relevancia a las campañas.” (Tench; Yeomans; 2014, p.334) Así pues, el uso de *celebrities* en relaciones públicas son el medio para mostrar la personalidad de la marca, para mostrar cuáles son sus preocupaciones y

necesidades.

2.4. ¿Crees que generan más negocio los productos que están apoyados por un *celebrity*?

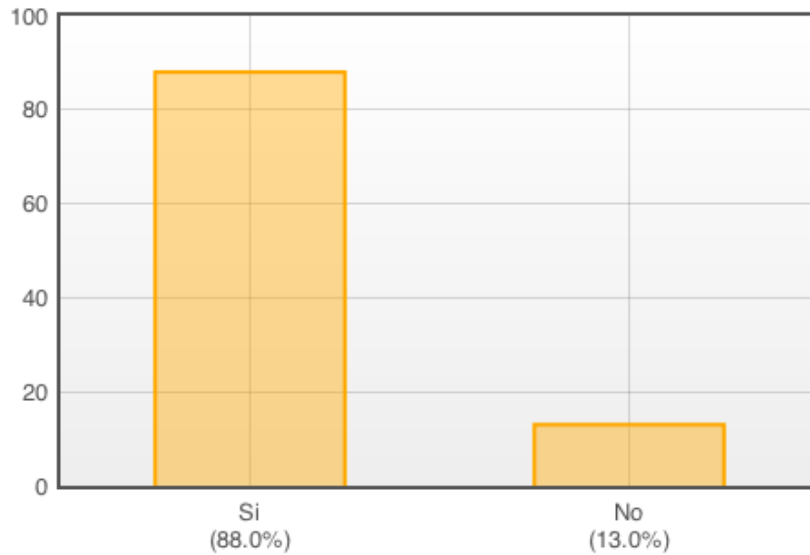


Figura 31: Resumen respuestas pregunta 2.4. fase 1 del campo de investigación. Fuente propia.

Pensamos que las respuestas serian similares a la pregunta anterior, pero vemos que no. Que un 88% opina que los productos apoyados por un *celebrities* generan más negocio, pero un 13% opina lo contrario.

Esta pregunta puede parecer similar a la anterior pero tiene un punto clave. Por un lado se pregunta si el *celebrity* puede influir al consumidor en el proceso de compra y por otro si generan más negocio los productos apoyados por un *celebrity*.

Numerosos autores advierten del peligro de la ruta periférica y el uso único de la percepción y no de la realidad. Ya Petty y Cacioppo, al explicar las dos rutas de persuasión decían que “los cambios de actitud que resulten principalmente de argumentos procesados relevantes al tema (ruta central), mostrarán mayor persistencia temporal, mayor predicción del comportamiento, y mayor resistencia a la

contrapersuasión que los cambios de actitud que resulten principalmente de señales periféricas” (Petty, Cacioppo, 1986, p.21). Es por esta razón que, generalmente, la comunicación se basa en una combinación de la ruta central y la ruta periférica; es decir, que a los argumentos lógicos de la ruta central le añadimos los elementos ambientales de la ruta periférica, para contactar emocionalmente con el receptor. Así pues, puede que un *celebrity* acerque el producto al consumidor, pero no directamente esto significa que lo compren, de ahí que para la acción de la compra pueden influir otros factores como nos compete Petty y Cacioppo,

2.5. ¿Cuál consideras que es el factor del éxito de tener un *celebrity* en una compañía?

13	Crear imagen de marca
10	Los medios de comunicación hagan publicidad constante, difusión
7	Que se identifique con la marca
6	Número de fans (tener muchos seguidores)
5	Los consumidores actuamos por imitación de nuestros modelos de referencia
5	Notoriedad
4	Coherencia valores CE con la compañía
4	La asociación de la CE a la marca
3	Relacionar el éxito o la fama del CE con el producto
3	Alguien conocido inspira más confianza
3	Credibilidad
3	Visibilidad
3	Que haya una vinculación real y no sólo económica
2	Admiración que se siente hacia ellos
2	Buena imagen social y humana
2	La gente muestra más interés en el anuncio
2	Virallidad
2	Llega a más personas

2	Reclamo del producto o marca
1	Promoción
1	Aumento en las ventas
1	Escoger al CE adecuado
1	Reflejo de lo que se quiere promocionar
1	Relación famoso-marca
1	Más popularidad
1	Una CE admirada y que es ejemplo a seguir puede marcar tendencia en un producto
1	El CE liga su fama a la de la empresa
1	Glamour
1	Asociación al estilo de vida
1	La seriedad de la CE
1	El comportamiento de la CE frente a la sociedad
1	Ganarse a los eguidores de la CE para tu causa
1	Tener un buen CE
1	Carrera
1	Que transmita valores
1	Calidad del producto
1	Humanizan un producto transmitiendo unos valores
1	Factor aspiracional

Tabla 6: Resumen respuestas pregunta 2.5. fase 1 del campo de investigación. Fuente propia.

Esta pregunta su respuesta es abierta, un total de 38 respuestas diferentes. Pero las respuestas que más se repitieron fueron las siguientes:

- Crear imagen de marca (13%)
- Que se identifique con la marca (7%)
- Número de fans, tener muchos seguidores (6%)
- Los medios de comunicación hagan publicidad constante (6%)

- Los consumidores actuamos por imitación de nuestros modelos de referencia (5%)
- Notoriedad (5%)

Un punto en el que me gustaría profundizar es si las respuestas están dirigidas a la empresa, al *celebrity* o a las dos a la vez. En el siguiente gráfico veremos el resultado:

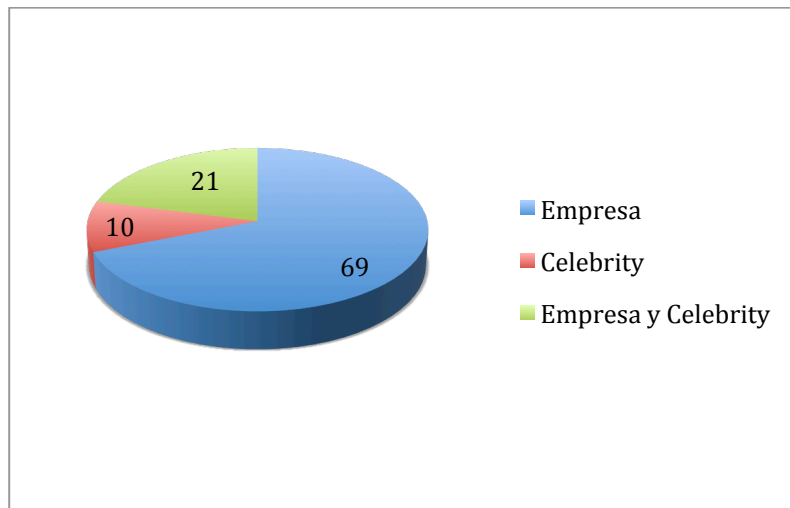


Figura 32: Resumen respuestas a la pregunta a quién están dirigidas las respuestas de la pregunta 2.5 de la fase 1 del campo de investigación. Fuente propia.

Vemos claramente que un 69% de las respuestas consideran el éxito de tener un *celebrity endorsement* a la compañía, es decir, al efectuar la pregunta se han puesto más de la empresa que del consumidor. Un 10% al *celebrity* y un 21% a ambos. Es un dato curioso pues quién ha dado la respuesta es el consumidor, con lo que podemos concluir que el consumidor enfoca más los éxitos de tener a un *celebrity* a la empresa, después a ambos, y por último al *celebrity* intuyendo que se genera más beneficio para la empresa que para el *celebrity*.

2.6. ¿Por qué crees que la marca contrata a un *celebrity*?

16	Dar notoriedad a la marca
14	Imagen
13	Aumentar ventas, aumentar consumidores

6	Difusión mediática
5	Llegar a más público
5	Llamar la atención de sus seguidores que intentan copiar a los <i>celebrity</i>
4	Visibilidad de marca
4	Fama y seguidores que tiene
4	Asociación de marca a valores
3	El target de gente que busca la marca va relacionado con el target de gente que sigue al <i>celebrity</i>
3	Garantizar calidad
2	Embajador de marca
2	Promocionar
2	Relacionar <i>celebrity</i> con producto/marca
2	Influencia que tiene con el target
2	Que se reconozca más fácilmente
2	Hacer una campaña de MKT
2	Crear un vínculo con el consumidor
2	Prestigio a la marca
1	Que el público se fije en el anuncio
1	Tendencias
1	Diferenciación
1	Número de personas que siguen al <i>celebrity</i>
1	Obtener credibilidad
1	Carácter y fama
1	Que se recuerde más

Tabla 7: Resumen respuestas pregunta 2.6. fase 1 del campo de investigación. Fuente propia.

Si analizamos las respuestas hay 27 respuestas diferentes, agrupándose la mayoría de ellas en tres respuestas:

- Por notoriedad a la marca (16%)
- Por imagen (14%)
- Para aumentar ventas, aumentar consumidores (13%)

Otras respuestas con valores menores como es: difusión mediática, llegar a más público, llamar la atención de sus seguidores, entre otras.

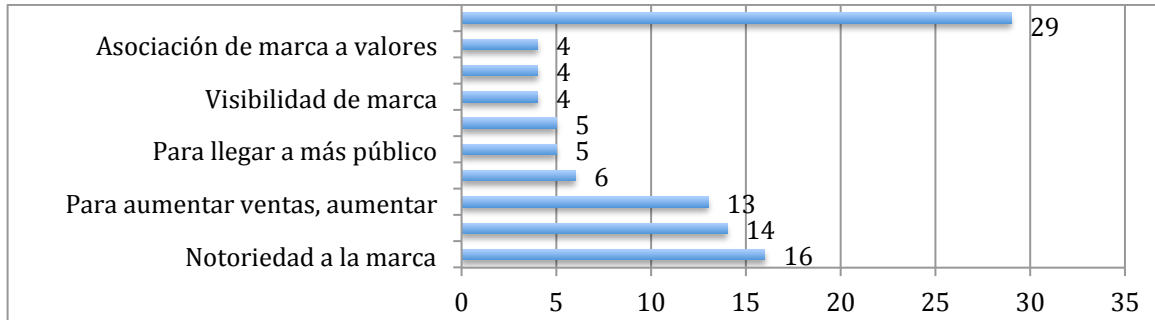


Figura 33: análisis respuestas pregunta 2.6. fase 1 del campo de investigación. Fuente propia.

Teniendo en cuenta que los entrevistados no sabían el tema de la tesis y menos los objetivos que planteamos, algunos de los entrevistados, un 4%, han respondido “por la asociación de marca a valores del *celebrity*”, un punto muy importante a lo largo de esta tesis, y del que se les cuestiona en la pregunta de a continuación.

2.7. ¿Consideras que han de ir alineados los atributos de la marca con los valores del *celebrity*?

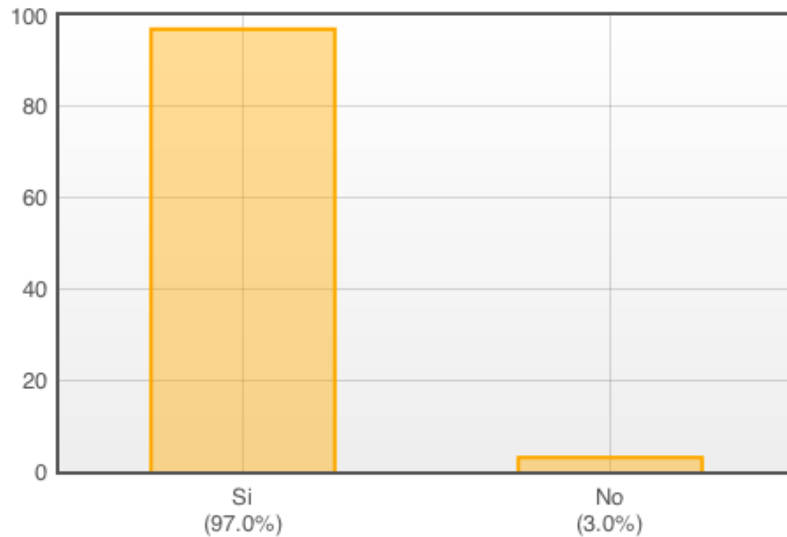


Figura 34: Resumen respuestas pregunta 2.7. fase 1 del campo de investigación.

Fuente propia.

Un 97% de los encuestados opina que sí, sólo un 3% opina lo contrario.

Creemos que si no van alineados los valores es imposible que sea una acción de éxito para ambas partes. No puede darse el caso de que un *celebrity* transmita ciertos valores y que la marca quiera transmitir otros. Esta diferenciación de valores es lo que hace que la relación no sea exitosa pues van por caminos con destinos diferentes. Las relaciones que han fracasado, hemos visto en el capítulo “x” los fracasos, a parte de los escándalos públicos han sido por coger rumbos diferentes y no congeniar en la alineación de valores.

2.8. ¿Opinas que un *celebrity* puede cambiar la percepción de un producto/marca?

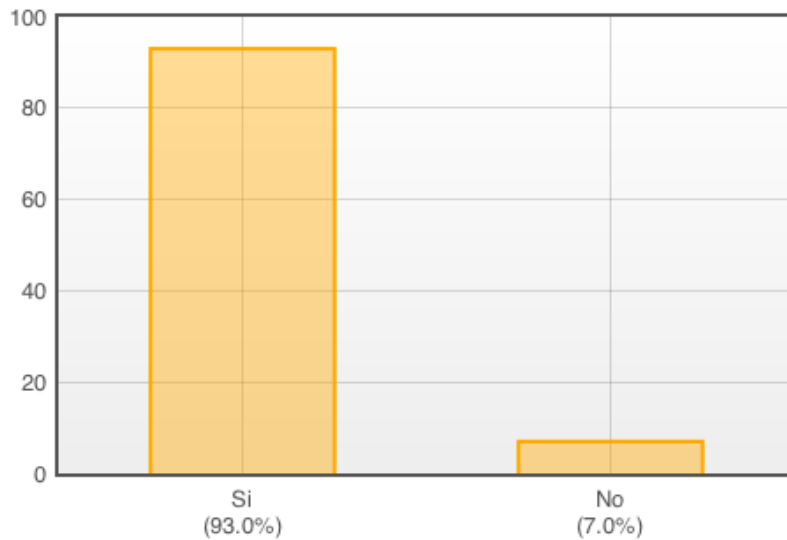


Figura 35: Resumen respuestas pregunta 2.8. fase 1 del campo de investigación. Fuente propia.

Un 93% de los encuestados opinan que sí y un 7% opinan lo contrario.

Estamos totalmente de acuerdo con el 93% de los encuestados pero añadiremos dos puntos que consideramos importantes. Por un lado debe existir detrás una buena estrategia marcada por la empresa que le de un enfoque correcto al producto y al *celebrity*, un enfoque con congruencia y lógica. También los productos para los que trabajen sean productos afines al consumidor, es decir, que sean productos aptos para la mayoría de los consumidores puesto que no serviría de nada tener un gran *celebrity* si el producto en sí no cumple sus requisitos en cuanto a funciones y demás.

2.9. ¿Piensas que un *celebrity* puede acercar el producto/marca al consumidor?

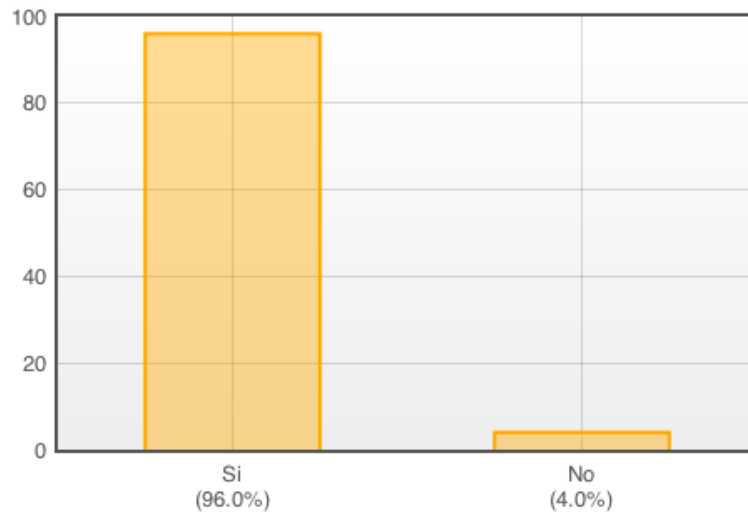


Figura 36: Resumen respuestas pregunta 2.9. fase 1 del campo de investigación. Fuente propia.

El 96% de los encuestados opinan que sí y un 4% opinan lo contrario.

Asociarse con un personaje famoso o reconocido en algún ámbito de la sociedad es una estrategia en auge de las marcas a la hora de promocionar sus productos. El objetivo es que las personas que admiran a estos personajes extienda esta admiración a los productos que promocionan.

Como nos recuerda Kevin Lane Keller: “La razón de estas estrategias es que una persona famosa puede llamar la atención hacia una marca y moldear las percepciones de la marca, en virtud de las inferencias que los consumidores hacen con base al conocimiento que tienen acerca de una persona famosa”. Esta manera de actuar conlleva algunos peligros que afectan a la pérdida de control sobre la marca, ya que estos personajes, como humanos que son, representan valores que pueden variar en el tiempo y dejar de estar coherentemente alineados con nuestras pretensiones originales como marca. (“Las nuevas Celebrities” en www.Doctorband.org, enero 2014).

2. 10. La reputación de un *celebrity*, ¿consideras que puede afectar a la imagen de la compañía?

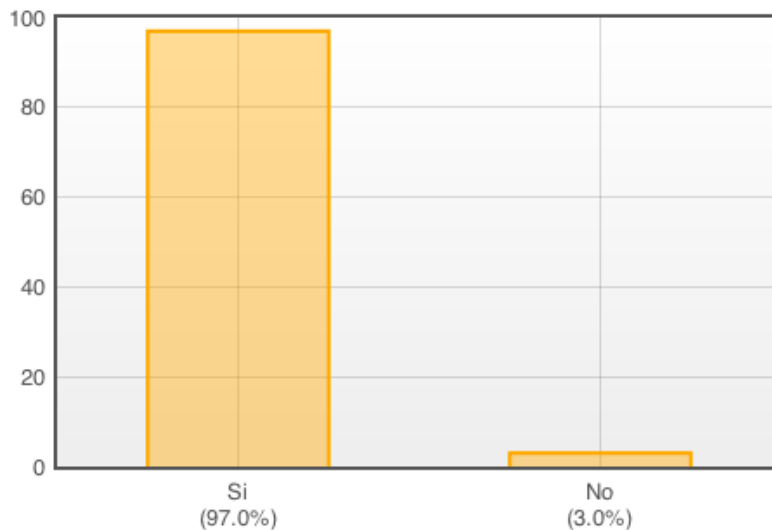


Figura 37: Resumen respuestas pregunta 2.10. fase 1 del campo de investigación. Fuente propia.

Un 97% de los encuestados responden afirmativamente y un 3% de forma negativa.

Un *celebrity* que goce de buena reputación entre la gente será un ejemplo a seguir y también una fuente de preinscripción muy relevante. Y es que el ser humano establece referentes de lo que quiere llegar a ser y de lo que cree que está bien hacer, tendiendo a imitar a aquellas personas que consideran líderes y afines a su estilo de vida. Pero si la actitud de un *celebrity* es negativa, esto da un giro 180ºs y se convierte en negativo para la marca, en lugar de beneficiarle le perjudica y entonces es cuando afecta a la imagen de la compañía en sentido negativo.

3.4. FASE SEGUNDA

3.4.1. DISEÑOS DE LA ENCUESTA

La segunda fase del campo de investigación de esta tesis servirá como punto de partida para verificar si la figura del *celebrity* ha ganado relevancia en las estrategias de las marcas ha provocado una transformación en las técnicas de marketing a través de la opinión de los profesionales del marketing tanto en el ámbito empresarial como

académico. Así pues, analizaremos las estrategias que se llevan a cabo con las *celebrities* y entenderemos el por qué del uso de los *celebrities* en las compañías.

Esta fase es cualitativa, utilizaremos la técnica de la encuesta descriptiva tanto en las entrevistas con los profesionales sector empresarial como en los especialistas sector académico. En el ámbito empresarial, entrevistaremos a un total de 10 altos directivos responsables de la contratación de *celebrities* para sus compañías. A continuación detallamos el nombre de cada empresario con su correspondiente empresa por la que trabajan y cargo que ocupan:

1. Marta Coll, Directora de Marketing de Amer Sports (Salomon)
2. Pau Ylla, Sports Marketing de Suntoro
3. David Martínez Pato, Press and PR Manager de Repsol Media Service
4. Isabel Segura, Sports Marketing de Nike
5. Isabel barangé, Directora de marca, publicidad y patrocinio en DKV Seguros
6. Xavier Garriga, General Manager en Sportiva Spain
7. Marc Solé, Director de Olympia Cycles España
8. Quim Tomás, Country Manager Iberia en The North Face
9. Carla Palou, Marketing Director en IWC
10. Sara Tegido, Marketing Director en Puma Iberia.

En el sector académico, entrevistaremos a 10 especialistas en marketing de prestigiosas universidades americanas.

1. Dr. Payne, Emerson College
2. Hal Dean Dwane, Assistant Professor Department of Marketing en College of Business en East Carolina University
3. Lynn Kahle, Professor of Marketing en Charles H. Lundquist College of Business en University of Oregon
4. Barbara A. Lafferty, Assistant Professor Department of Marketing en College of Business Administration en University of South Florida

5. Dr. Sidney J. Levy, Distinguished Professor of Marketing en College of Management en University of Arizona
6. Lynn Langmeyer, Professor Emeritus of Marketing en Northern Kentucky University
7. Michael R. Solomon, Human Sciences Professor of Consumer Behavior en College of Human Sciences en Auburn University
8. Nancy Artz, Associate Professor of Business Administration en University of Southern Maine
9. Ron Goldsmith, Doctoral Advisor , Marketing Department College of Business Tallahassee en Florida State University
10. Stephen Newell, Associate Professor en Western Michigan University

Ambas encuestas son diferentes pero veremos el rol de ambos perfiles y nos ayudarán a llegar a las conclusiones que acabamos de comentar y ver cómo afecta al consumidor.

3.4.1.1. ENCUESTAS PROFESIONALES SECTOR EMPRESARIAL

Las encuestas del ámbito empresarial las realizaremos llamando previamente a los directivos. Les exponemos el tema de la tesis y les proponemos tres opciones para hacerles una entrevista:

- a) En persona
- b) Vía teléfono
- c) Vía e-mail.

La mayoría están hechas en persona a excepción de algunas que las hacemos por medio telefónico o bien las recibimos vía e-mail.

Para el diseño de esta encuesta pasamos una primera fase exploratoria que realizamos con Manu Lafora (director general de Polar) en la que estuvimos intercambiando opiniones para llegar al resultado de la encuesta que a continuación detallamos.

Dicha encuesta consta de dos bloques, el primero para determinar el perfil del encuestado, y el segundo hablamos de las estrategias de comunicación.

El primer bloque de preguntas es común para todos los entrevistados y son datos meramente informativos para completar el perfil del entrevistado:

1.1.Nombre

1.2. Empresa

1.3. Posición

El segundo bloque contiene 12 preguntas abiertas que son las siguientes:

2.1. ¿Cuántos *celebrities* están promocionando tu compañía? Con esta pregunta lo que veremos es el volumen de *celebrities* que tienen dichas empresas y la notoriedad de las mismas.

2.2.¿Crees que es acertado en las estrategias de Marketing de una compañía incorporar la figura del *celebrity*?

2.3.¿Consideras que un *celebrity* puede influir al consumidor en el proceso de compra?

2.4.¿Crees que generan más negocio los productos que están apoyados por un *celebrity*

Estas tres preguntas anteriores (2.2, 2.3. y 2.4.) son comunes en las 3 fases y que hemos explicado con anterioridad.

2.5.¿Cuando planteas el plan anual de marketing, incluyes la estrategia de los *celebrities*?

2.6.¿Qué estrategia lleváis con los *celebrities*?

2.7.¿Qué influencia en la toma de decisiones de elegir un *celebrity* u otro?

Estas anteriores tres preguntas están hechas con la intención de ver la importancia de los CE en los planes de marketing y ver el protagonismo que cogen.

2.8.¿Crees que han de ir alineados los valores corporativos de la compañía con los de los *celebrities*?

2.9.¿Serías capaz de rescindir un contrato si vieras que los valores de la marca no son congruentes con los del *celebrities*?

Estas dos preguntas anteriores entramos en el tema de valores, así vemos la opinión de técnicos empresariales acerca de los valores de la marca y los valores de los *celebrities*.

2.10.¿En algún momento te planteas cuando hacéis una relación con un *celebrity* si pueden existir aspectos negativos?

2.11.¿Crees que se puede saturar a un *celebrity* cuando éste tiene varios contratos con diferentes marcas?

2.12.La reputación de un *celebrity*, ¿consideras que puede afectar a la imagen de la compañía?

Las 3 últimas preguntas entramos en temas de riesgos y aspectos más negativos que podrían producirse con los *celebrities*, para ver si son conscientes de los riesgos que conlleva tener un Ce si los comportamientos no son lo adecuados.

3.4.1.1. RECOGIDA DE INFORMACIÓN Y VALIDACIÓN DE LAS ENTREVISTAS DE LA FASE 2 CON LOS PROFESIONALES DEL SECTOR EMPRESARIAL

La recogida de los datos se realiza entre los meses de febrero a mayo de 2015.

Los datos correspondientes las preguntas 1.1., 1.2 y 1.3. no los detallamos pues lo hemos hecho anteriormente cuando hemos listado los nombres de las personas que formaban la muestra de diez profesionales del sector empresarial y los diez especialistas del sector académico.

A continuación, vayamos a analizar el segundo bloque de preguntas.

2.1. ¿Cuántos *celebrities* están promocionando tu compañía?

IWC	Cidan, Xavi Alonso, Juan Mata y Jose Maria Manzanares
DKV SEGUROS	Ninguno
NIKE	40 personas
OLYMPIA	David Valero, Jose Silva y Patzi Cia
SALOMON	10 de España destacando Iker Carreras, Miguel Eras y Toful Castañer. A nivel Internacional a Kilian Jornet
REPSOL	11 pilotos entre el mundial de motociclismo, campeonato de España y mundial de trial
SUNTO	Nuria Picas, Iker Carreras, Kilian jonet y Miguel Heras remunerados económicamente. Y en producto de 15 a 20 personas
THE NORTH FACE	5 personas muy específicas entre los que destacan los hermanos Pou (Eneko y Iker) que son escaladores
PUMA	4 tops y 10 jóvenes talentos
SPORTIVA	Iker Pou, Neko Poum Edurne Pasaban, Patxi Usobiage, Miguel Caballero, Cristóbal Adell, Raul García Pascán, Maite Mayora, Alfredo Gil como más importantes

Tabla 8: resumen resultados pregunta 2.1. de la fase 2 del campo de investigación.

Fuente propia.

Observamos que la marca que más *celebrities* tiene es Nike con 40 personas. Seguido de Salomon y Sunto que ambas marcas al pertenecer al mismo grupo comparten atletas. Y con menor número Repsol (a nivel nacional), la Sportiva, The North Face, IWC, Olympia y Puma (diez de ellos son jóvenes talentos).

Nos hemos de fijar en el número de *celebrities* sino en el reconocimiento que tienen a nivel nacional e internacional. Dependiendo de su reconocimiento, la ficha económica será más o menos elevada. También es importante destacar que no es lo mismo tener *celebrities* muy reconocidos que deportistas que son jóvenes talentos y que aun no son reconocidos (Puma tiene 14 nacionales, pero 10 no son reconocidos pues son jóvenes talentos).

Puede ocurrir que un atleta como Kilian Jornet sea español y sea la empresa desde internacional quién asuma el presupuesto de dicho atleta puesto que tiene una ficha internacional y su reconocimiento es nacional y mundial.

2.2.¿Crees que es acertado en las estrategias de marketing de una compañía incorporar la táctica de la figura del *celebrity*?

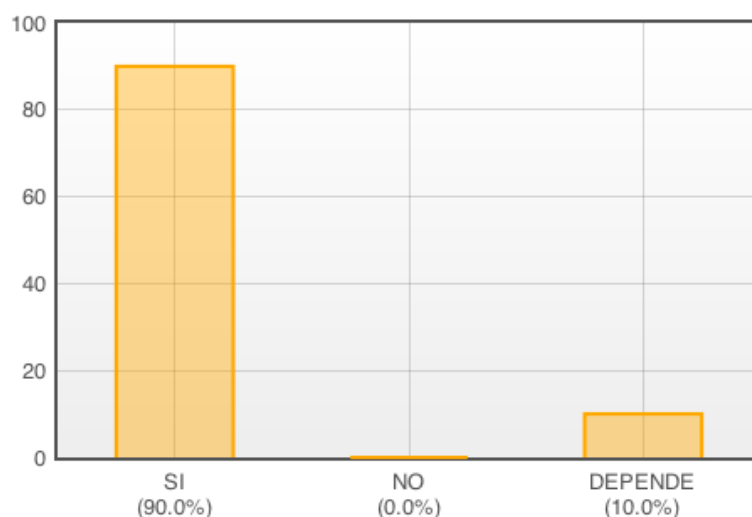


Figura 38: resumen resultados pregunta 2.2. de la fase 2 del campo de investigación.

Fuente propia.

La mayoría de los entrevistado contestaron positivamente a excepción de Isabel Barangé de DKV cuya respuesta fue “depende” y añadió: *“Depende de los objetivos de comunicación y de la afinidad del celebrity a los mensajes y a los valores que se quieran comunicar”*.

Esta respuesta de Isabel tiene mucho que ver con la estrategia de marketing que DKV está desarrollando. Es decir, están realizando muchas campañas de patrocinio donde a través de las sponsorizaciones transmite los mensajes claros que quiere comunicar. Es decir, coge una alternativa a los *celebrity endorsement* y la sustituye con los patrocinios de eventos. Por esto en su respuesta comenta que depende de los objetivos que hayan de comunicación (en este caso quieren llegar a mucho público a través de publicitar sus patrocinios), los valores que se quieran comunicar (eligen pruebas como son “la carrera de la mujer” en la que los mensajes a comunicar son para este target y muy concisos) y la afinidad del *celebrity endorsement* a los mensajes (perciben que la buena elección de los patrocinios le hará construir buenos mensajes).

Destacaremos la intervención de Carla Palou de IWC que comenta *“ Si, funciona muy bien para acciones de RRPP. Nuestra fuerza es el producto y no tenemos ninguna imagen de marca. Ningún celebrity endorsement representa los valores de la marca”*.

Es muy interesante la respuesta de Carla cuando únicamente utilizan los *celebrity endorsement* en acciones de RRPP, para ninguna acción más se utilizan los *celebrity endorsement*, ni para campañas de publicidad, ni para campañas de fidelización...simplemente para RRPP. Pero...¿por qué? Pues es muy acertada su respuesta cuando comenta que la fuerza de IWC es el producto. Está muy convencida de ello, y es cierto que los valores que puede transmitir un producto de lujo y de alta gama, son difíciles que lo represente un *celebrity endorsement*. Así pues, los *celebrities* en IWC toman el papel de embajadores con la finalidad de ser utilizados en acciones de RRPP.

La intervención de Marta Coll de Salomon nos especifica cómo en el mundo del deporte es básico utilizar *celebrities*: *“En el caso del deporte es clave ya que los celebrity endorsement son referentes y marcan la diferencia y al final más que poner un logo en cualquier sitio ellos son el icono y el héroe a seguir”*.

Y Pau Ylla de Sunto comparte opinión con Marta diciendo: *“Bueno, más que acertado en una marca de deporte, es básico. Si no haces esto no tiene mucho futuro”*.

Tanto Marta Coll como Pau Ylla, y los dos tratando marcas de deporte, coinciden en verlo básico y clave tener CE para ambas marcas. Los consumidores copian a su ídolos y quieren llevar los productos que sus ídolos llevan y más si son ganadores en las competiciones que participan como son en el caso de Kilian que lleva Salomon y Sunto. Es decir, ellos utilizan en ambas marcas a Kilian Jornet que es campeón del mundo de competiciones de montaña desde 2008, y que él lleve tanto el calzado Salomon como el reloj Sunto les da una imagen espectacular y es la mejor campaña para que la gente quiera imitar a tal personaje y quiera llevar los productos que utiliza un campeón.

Y para finalizar Sara Tegido de PUMA comenta: *“Por supuesto, el apoyo de un celebrity endorsement a tu producto aporta no sólo visibilidad, sino también credibilidad. Y además, la personalidad y éxitos de la celebrity endorsement, se asocian también positivamente a tu marca o producto”*.

Un nuevo concepto que ha introducido Sara es la credibilidad. Un *celebrity endorsement* ayuda a una marca a ser creíble y el resultado es que el consumidor confíe en la marca. Así pues, es básico que el producto y el *celebrity endorsement* sean creíbles para que dicha unión sea un éxito.

2.3.¿Consideras que un *celebrity endorsement* puede influir al consumidor en el proceso de compra?

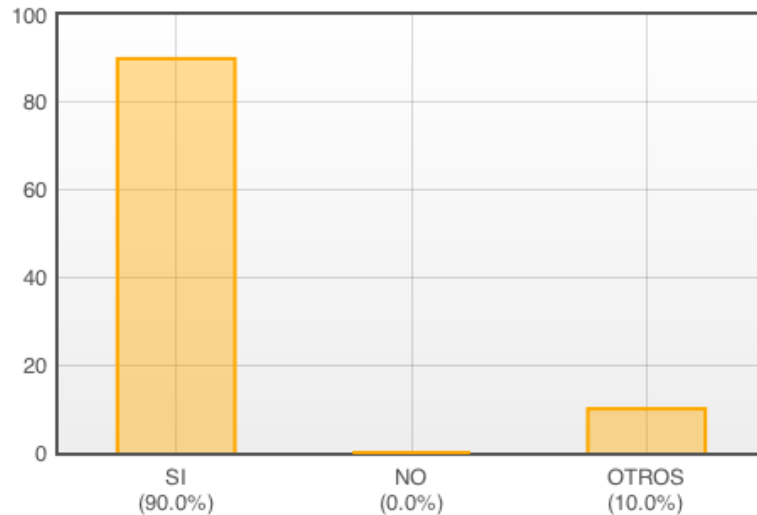


Figura 39: Resumen resultados pregunta 2.3 de la fase 2 del campo de investigación. Fuente propia.

Volvemos a la situación de la pregunta anterior, la mayoría de los encuestados opinan que un *celebrity endorsement* puede influir en el proceso de compra. La persona que contestó “otros” fue Isabel Barangé de DKV y su respuesta fue: “Puede ser un influenciador más pero ha de estar bien englobado en una estrategia de comunicación.”

Marta Coll de Salomon añade: “Evidentemente, porque si al final al deportista el producto no le funciona no lo utilizará, y está claro que todos los deportistas van con el producto que hacen que luego la gente quiera dicho producto.”

David Pato de Repsol comenta: “Totalmente, queremos ser como nuestros héroes, como la gente a la que admiramos, y queremos consumir y tener lo mismo que ellos tienen, así nos sentimos más cerca de ellos, más identificados con ellos”.

Y Sara Tegido completa los comentarios diciendo: “Por supuesto, ayuda a recordar tu marca/producto (conocimiento y visibilidad) y a otorgarle confianza por que se le considera indirectamente recomendado por la *celebrity endorsement*. Ambas cosas (visibilidad y confianza) son claves en el proceso de compra”.

Somos muchos expertos que nos planteamos qué factores influyen en el proceso de compra de forma directa y llegamos a la conclusión que son multitud de factores que van desde la estética de un producto hasta las opiniones de otros clientes pasando por la sencillez a la hora de comprar. Si tuviéramos que hacer una lista de las principales causas que provocan o no una compra, quizá empezaríamos por la calidad del producto, el diseño del mismo, la facilidad para realizar devoluciones, las opiniones y valoraciones de otros clientes (sobretudo a través de las compras on-line), la sencillez en el proceso de compra, la multitud de opciones (ofrecer un mismo producto en diferentes variantes), que haya un plan de fidelización, etc.

Pero para un adolescente igual que para un adulto, el modelo de rol o líder de opinión, puede ser cualquier persona que esté en contacto directo o indirecto y pueda potencialmente influir en sus decisiones o comportamientos. Así pues, hay una variedad de individuos que pueden ser los modelos de rol, tales como los padres, profesores, estrellas de cine, atletas, etc. que son personas que pueden influir en la decisión de compra. Pero especialmente los que son reconocidos públicamente son para nuestro caso los que llamamos *celebrities* ya que tienen un peso fundamental al influir en el consumidor y sucesivamente en el proceso de compra.

2.4.¿Crees que generan más negocio los productos que están apoyados por un *celebrity*?

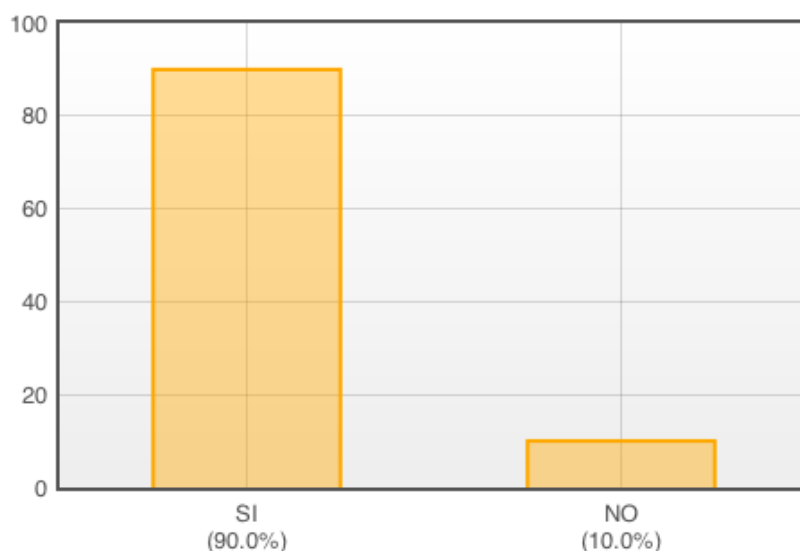


Figura 40: Resumen resultados pregunta 2.4 de la fase 2 del campo de investigación.
Fuente propia.

Casi el 100% de los entrevistados opinan que generan más negocio los productos apoyados por un *celebrity endorsement*. Son muchos que no sólo se han quedado con un sí, sino que nos han aportado interesantes respuestas.

Marta Coll nos comenta: “Yo creo que si, que al final no es solo el tema del negocio sino todo aquello que le rodea, al final el deportista ya de por si es un personaje y transmite todos los valores de la marca de una manera como camuflada e indirecta y esto suma al final. Por ejemplo en el caso de Salomon, con Kilian Jornet haga todo lo que haga y sea la persona que es y además crea en Salomon pues son unos valores que al final no hacen más que sumar”.

David Pato de Repsol no aporta: “Si, en eso se basa la estrategia de las marcas hace ya mucho tiempo. Repsol empezó su andadura en el patrocinio en 1969, y desde entonces, su imagen siempre ha estado ligada a deportistas de la talla de Angel Nieto, Alex Crivillé, Carlos Sainz, Valentino rossi, Marc Márquez, etc.”

Y Pau Ylla de Sunto nos añade: “Si y además ahora con el tema de las redes sociales les exigimos a crear mucho contenido asociado siempre al producto”.

Son muchas las marcas que utilizan *celebrities* para apoyar sus productos. A pesar de una caída en la presión publicitaria desde el año 2010 hasta finales del 2012, la presencia en televisión de campañas publicitarias de marcas con algún famoso asociado crece un 22,9% de 2010 a 2011 y un 10,2% del 2011 a 2012, representando hoy un 23% del total de publicidad en el mercado televisivo. Gran Consumo es el sector que más usa *celebrities* para sus campañas, destacando Alimentación con un 27% de la presión publicitaria, Belleza e Higiene con un 20%, seguido por Finanzas y Seguros con un 8,6%.

A la hora de elegir el famoso, el perfil preferido por la mayoría de los anunciantes españoles son los deportistas, con el lógico apogeo de la Selección Española de Fútbol, seguidos por los presentadores de televisión. En tercer lugar de preferencia están los actores, quedando en cuarto lugar los modelos o cantantes⁴¹.

Así pues, vemos con claridad que las marcas utilizan los *celebrities* para generar más negocio, y como nos confirman en esta pregunta la mayoría de los entrevistados un *celebrity* genera más negocio.

Pero, ¿qué otras variantes influyen en la buena elección de un *celebrity*? Veamos algunas de ellas:

- No es suficiente con contratar a un famoso: la creatividad importa mucho.
- El mercado de *celebrities* está en alza y éstas pueden alcanzar altas cotas de notoriedad.
- El anunciante que confía en un famoso, suele repetir la experiencia.
- Hay que tener cuidado a la hora de elegir el perfil del famoso para anunciar el producto.
- Hay que dar continuidad a la colaboración entre marca y famoso para que realmente funcione y sea beneficioso para la marca y el personaje.

⁴¹ (Aegis Media “Cuál es el valor de las Celebrities en los anuncios de televisión”, www.marketingdirecto.com, 2 de marzo, 2013).

Éstas son algunas de las variantes pero existen muchas más que ayudan a hacer una buena elección entre una compañía y un *celebrity*.

2.5.¿Cuando planteas el plan anual de marketing, incluyes la estrategia de los *celebrity endorsement*?

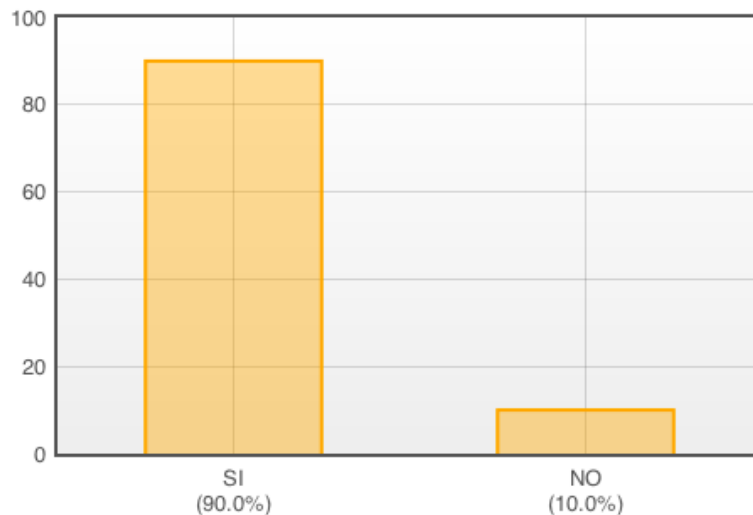


Figura 41: Resumen resultados pregunta 2.5 de la fase 2 del campo de investigación. Fuente propia.

Es evidente que el perfil que hemos elegido de entrevistados incluirán la mayoría de ellos la estrategia de los *celebrity endorsement* en sus planes anuales de Marketing, y no nos sorprende que debido a la estrategia que lleva DKV, Isabel Barangé no incluya la estrategia de *celebrity endorsement* cuando prepara el plan anual de marketing y podemos deducir que es por las razones que anteriormente hemos ido comentando.

Marc Soler de Olympia nos comenta: “Sí, el plan de marketing que cubre un *celebrity endorsement* es específico, y con ello un aumento del rendimiento”. Y a este comentario se une Pau Ylla de Sunto diciendo: “Si, cuantos tendremos y qué haremos con cada uno de ellos a lo largo del año”.

Y David Pato le da mucho valor a esta pregunta comentando: “Si, esa es una parte importante siempre a tener en cuenta en nuestros planes de marketing anuales”.

El plan de marketing es una herramienta vital y necesaria para toda empresa del S.XXI. Actualmente nos encontramos ante un entorno altamente competitivo y dinámico, donde la empresa debe afrontar continuamente nuevos retos. Sin duda, la globalización de mercados, internet, la inestabilidad económica y un continuo desarrollo y avance tecnológico producen una serie de cambios que determinan el éxito de toda empresa. La adaptación de las empresas a este nuevo paradigma no puede ser improvisada y es necesario elaborar un plan de marketing que permita anticiparse y afrontar los cambios del entorno. Por este motivo, una de las estrategias que actualmente se contempla en el plan anual de marketing son los *celebrity endorsement*. Y estos *celebrity endorsement* cada año se revisan para ir chequeando si se va cumpliendo todo lo pactado en el contrato.

Las estrategias en el plan de marketing definen como se van a conseguir los objetivos que hemos planteado en la etapa anterior. Así pues, las empresas como Olympia y Repsol como nos decían Marc Soler y David Pato, marcan unos objetivos que consiguen ampliarlos en parte a través de la introducción de la estrategia de los *celebrities*.

2.6.¿Qué estrategia lleváis con los *celebrity endorsement*?

IWC	A nivel de PR
DKV SEGUROS	No contamos con <i>celebrity endorsement</i>
NIKE	No se piensan planes específicos para ellos, sino primero se piensa en el plan general y luego se integran.
OLYMPIA	En nuestro caso los <i>celebrity endorsement</i> han de cumplir resultados al máximo nivel deportivo en competición y con ello un plan de marketing publicitario, social, etc.

SALOMON	<p>Pues los deportistas al final pues nosotros tenemos un equipo de hace años con el que actualmente tenemos algunos que ya son más veteranos y este año en concreto estamos haciendo nuevos fichajes pues se ha de ir renovando e ir viendo cuales son las nuevas promesas. Miramos de cuidarlos, ver las necesidades que tienen, trabajamos mucho conjuntamente y a nivel internacional ellos también participan en el desarrollo del producto, ellos dan consejo, piden las necesidades que tienen y al final es el valor añadido que tenemos más fuerte. Incluso hay unos camps concretos que se llaman “advance week” donde se reúnen todos ellos juntamente con técnicos de producto y juntos ven innovaciones y cosas que saldrán en el próximo año.</p>
REPSOL	<p>La compañía siempre quiere asociarse con deportistas con valores muy definidos, trabajadores, respetuosos y dispuestos al sacrificio. Intentamos vincularnos a perfiles como estos.</p>
SUNTO	<p>Pues ahora nos basamos mucho y lo incluimos en su contrato, les exigimos que hagan contenidos con Sunto en sus redes sociales.</p>
THE NORTH FACE	<p>Llevamos una estrategia que es patrocinación, de test de producto pues son los que activamente desarrollan nuestro producto, participan en el diseño pues nuestro producto es muy técnico y es importante su opinión, acuden a nuestros eventos, nos llevan tráfico a las tiendas, utilizamos sus redes sociales, son nuestra imagen definitiva.</p>
PUMA	<p>Lo importante es buscar primero la máxima afinidad - que sea totalmente creíble que este o ese personaje elija tu marca naturalmente y crees en ella y, luego, maximizar la visibilidad de tu producto y buscar aquellos momentos en los que las celebrities puedan explicar con naturalidad porque para ellos tu marca o producto</p>
SPORTIVA	<p>Objetivos de resultados en la asistencia de pruebas deportivas, movimientos en redes sociales y clínicas de apoyo en las redes de</p>

	ventas.
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Tabla 9: Resumen respuestas pregunta 2.6 fase 2 del campo de investigación. Fuente propia.

Como podemos observar, las respuestas no son todas individualistas. Es decir, hay empresas que coinciden en las estrategias que llevan a cabo con los *celebrities*. Veamos a través de este gráfico, cuáles son las marcadas por dichas empresas:

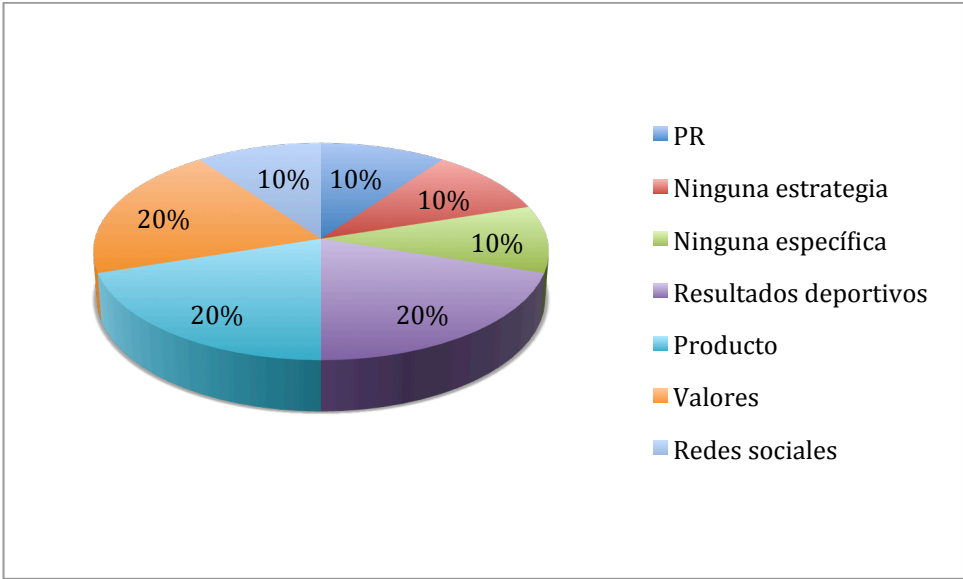


Figura 42: Resumen respuestas estrategias de *celebrities* llevadas a cabo por las empresas. Fuente propia.

Vemos que a nivel de PR sólo es IWC que utiliza esta estrategia y quedó muy clara con la explicación que Carla Palou nos comentó en la pregunta número 2. A la vez, Olympia y Sportiva enfocan su estrategia en resultados de los deportistas, es decir, mayor será su visibilidad cuantos mejores sean los resultados de los atletas. Tanto Salomon como The North Face su estrategia está enfocada en que los *celebrities* les ayuden a desarrollar el producto, ellos son lo que inicialmente testan el producto y lo van evolucionando hasta que está listo para salir al mercado y también a lo largo de la temporada lo van evolucionando para una nueva temporada.. Tanto Repsol como

Puma nos transmiten que intentan asociarse a deportistas con valores muy claros y definidos y que coincidan con los valores de la empresa, parten de este punto y a partir de ahí desarrollan la estrategia con ellos, pero chequean si existen esta coincidencia de valores antes de proseguir con el acuerdo. Y por ultimo destacar que Sunto establece una estrategia en la que los deportistas sean muy activos en redes sociales compartiendo en sus redes la información marcada por la marca.

2.7.¿Qué influencia en la toma de decisiones de elegir un *celebrity endorsement* u otro?

IWC	De alguna manera tiene que encarnar los mismos valores, tiene que estar alineados con los de nuestra marca
DKV SEGUROS	Afinidad al mensaje y los valores que la marca quiera desarrollar y cercanía al target de comunicación.
NIKE	Pues depende de la campaña, pero su autenticidad y alcance en redes sociales se tiene en cuenta.
OLYMPIA	Primero saber e identificar hacia donde enfocamos y proyectamos la marca, a partir de aquí elegir el <i>celebrity endorsement</i> que mejor cubra las expectativas y objetivos teniendo en cuenta su nivel deportivo, objetivos, proyección, imagen, imagen social, actividad social...
SALOMON	Bueno, realmente nosotros tenemos una guidelines internacionales, pero además se suma sus resultados, sus valores también pues hay deportistas que no dejan de ser figuras de marketing y esto para salomon es muy importante, que sean coherentes con los valores de la marca y que también sientan los estos colores.
REPSOL	Como he dicho, sus valores y su proyección en la sociedad en la que vivimos, son determinantes.

SUNTO	Evidentemente ha de formar parte de nuestro target, en este caso en Sunto queremos que sea una persona muy core, con unos valores muy afines a la marca y ahora se mira tanto los resultados como la capacidad de esta persona de llegar al publico que nosotros queremos.
THE NORTH FACE	Miramos que transmitan valores de la marca, que tengan credibilidad...para el publico representan valor...como decía como comentaba trabajan para desarrollar también producto, con lo que deben aportar en la cadena de valor.
PUMA	Sobretudo su credibilidad para el producto pero también su presencia física, valores, y potencial mediático.
SPORTIVA	Capacidad de comunicación, empatía, nivel deportivo y que comparte los valores de la marca.

Tabla 10: resumen respuestas pregunta 2.7. de la fase 2 del campo de investigación. Fuente propia.

A continuación exponemos un gráfico en el que veremos claramente la coincidencia de más del 50% de los encuestados la influencia en la toma de decisiones en elegir un *celebrity* u otro es la coincidencia de los valores del *celebrity* con los valores de la empresa. Éste es el resultado de IWC, DKV, Repsol, Olympia, Sunto y The North Face. Luego ya encontramos respuestas más concretas como son Nike, que sorprendentemente prioriza en el alcance y autenticidad de los deportistas en sus redes sociales. Salomon comenta que además de las guías que les marca internacional, a nivel local priorizan con los resultados de los deportistas. Puma nos añade que es básico para ellos la credibilidad del deportista con el producto y Sportiva descarta la capacidad de comunicación del atleta. Así pues, a continuación mostramos a través de este gráfico lo que acabamos de comentar a modo de resumen:

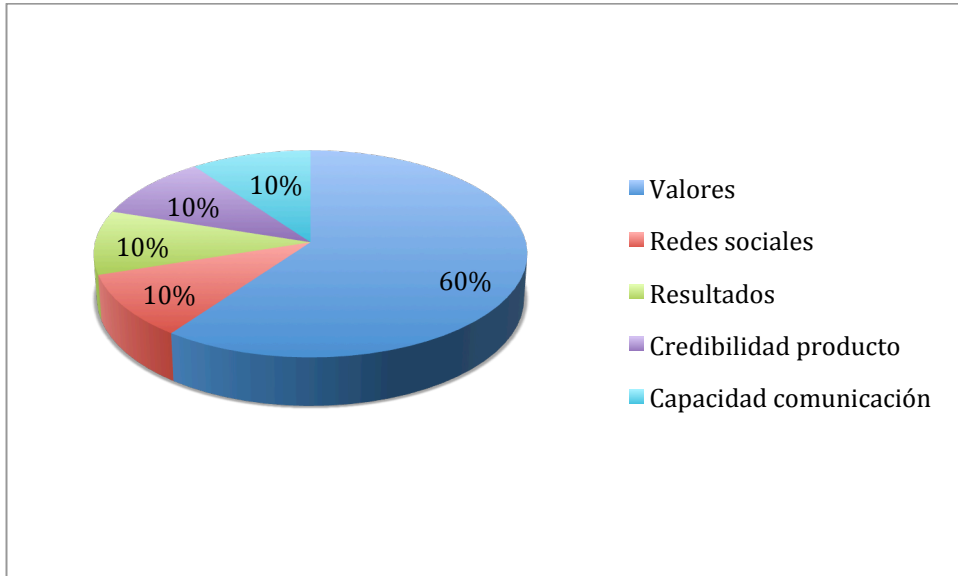


Figura 43: análisis respuestas de qué es lo que influye en elegir a un *celebrity* u otro. Fuente propia.

2.8.¿Crees que han de ir alineados los valores corporativos de la compañía con los de los *celebrity endorsement*?

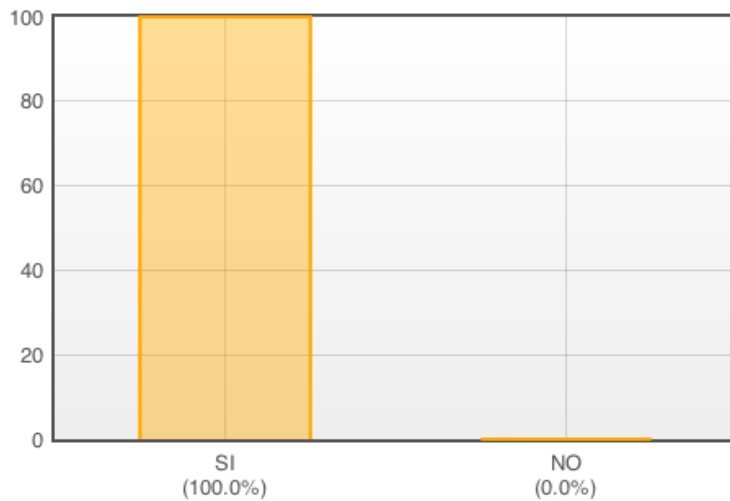


Figura 44: resumen respuesta pregunta 2.8. fase 2 del campo de investigación. Fuente propia.

Esta pregunta cuando la planteamos, sabíamos que si todos los entrevistados eran buenos profesionales, la respuesta sería positiva y evidente. Pero quisimos hacerla por

si salía a la luz algún factor que no teníamos contemplado. No tuvimos ninguna sorpresa, todas las respuestas fueron positivas.

Los valores corporativos son elementos propios de cada negocio y corresponden a su cultura organizacional, es decir, a las características competitivas, condiciones del entorno y expectativas de sus grupos de interés como clientes, proveedores, junta directiva y empleados. Así lo asegura Doriana Faccini, directora de Human Dimensions International, consultora en desarrollo organizacional para los ramos de minería y energía.

Faccini afirma que estos principios se determinan, a través del deseo o voluntad, compromiso y estrategia. Los dos primeros dependen de las personas y el último, de la orientación de la empresa⁴².

Sin embargo, la importancia de fomentar los valores forma parte del ADN y de la personalidad de la compañía, lo cual se refleja en los comportamientos de los colaboradores. Así mismo, permiten identificar si una persona puede adaptarse exitosamente a la compañía con su forma de ser y relacionarse con los demás.

Destacamos algunas respuestas:

Isabel Segura de Nike nos comenta: “Sí, en cierto modo sí. No todos pero al menos parte”.

Marc Soler de Olympia añade: “Sí, en nuestro caso un *celebrity endorsement* es la imagen de la marca, siguiendo la línea de la misma, (ya que esta ha sido estudiada y ejecutada con un fin)”.

⁴² (www.elemplo.com “Formentar valores corporativos es esencial para la empresa”, 13 de abril de 2014).

David Pato de Repsol le preocupa más un tema adicional: “En el caso de nuestra compañía, mas que ir alienados, lo que nos preocupa es que sean personas con un comportamiento correcto, honestos y que no llamen la atención por malas conductas o similares”.

Y Sara Tegido es muy contundente afirmando: “Por supuesto, es crucial, si tu compañía hace énfasis en la sostenibilidad, como es el caso de Puma, no puedes asociarte a una *celebrity endorsement* que sea irrespetuosa con el medio porque dañaría mucho nuestra imagen y credibilidad”.

Todas las respuestas llegan a las mismas conclusiones: han de ir alineados los valores corporativos de la compañía, los mensajes que las compañías comunican al exterior (al público) y los valores de los *celebrity endorsement* ya sea en su forma de pensar, de ser y de actuar.

2.9.¿Serías capaz de rescindir un contrato si vieras que los valores de la marca no son congruentes con los del *celebrity endorsement*?

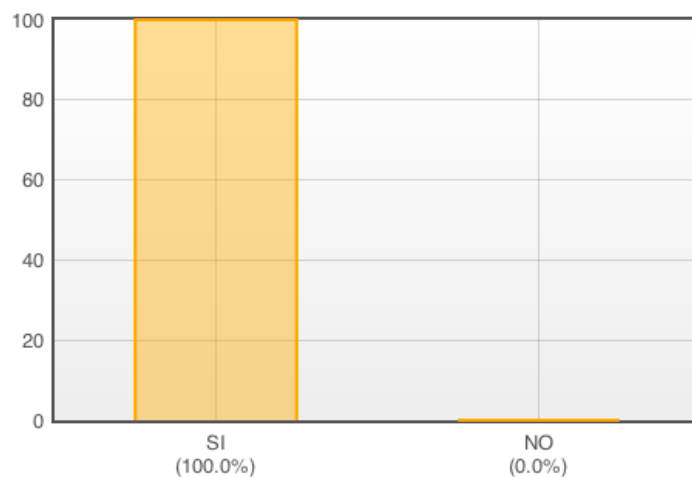


Figura 45: resumen respuestas pregunta 2.9. de la fase 2 del campo de investigación. Fuente propia.

El 100% opinan que sí serían capaces de rescindir un contrato si vieran que los valores de la marca no son congruentes con los del *celebrity endorsement*.

Isabel Barangé de DKV nos comenta rotundamente: “Ha de ser una cláusula del contrato”.

Isabel Segura de Nike, que a pesar de ser una marca pionera en el mercado, nos aporta: “No hay contratos, pero si, seríamos capaces. Hay toda una serie de mínimos que se deben cumplir”. En esta respuesta observamos que Nike confía plenamente en sus CE pues no contemplan de ninguna forma este punto en el contrato.

David Pato de Repsol añade: “Debería pasar algo gordo, pero si, se podría dar el caso si incumple las exigencias del contrato en cuanto a buen comportamientos y valores”.

Pau de Sunto nos afirma: “Ya lo ha hecho en alguna ocasión”. Le preguntamos si nos podía ejemplificar en qué ocasión rescindió un contrato, pero fue prudente u no desveló el Celebrity

Sara Tegido de Puma, dice: “ Por supuesto, y ha ocurrido antes con grandes escándalos, por ejemplo de dopaje”.

Xavi Garriga de Sportiva añade: “Intentaría no llegar a este punto, pues si ya lo intuyera pues no lo hubiera fichado, pero si cambian sus valores podriamos rescindir”.

Los escándalos de los famosos, que tantas veces se hacen con afán de notoriedad, a veces resultan un arma de doble filo. Son muchas las marcas que han decidido rescindir contratos publicitarios con otras tantas *celebrities* por las polémicas que éstos han tenido en su vida personal: Madonna, Lindsay Lohan, Kate Moss, Ronaldinho... Han visto como sus actos les llevaban a perder contratos millonarios.

El mayor éxito (y el escándalo más sonado) de Madonna le conllevó el fin de un contrato multimillonario con la marca de refrescos Pepsi. Corría el año 1989 y Madonna y la empresa de refrescos acordaron un patrocinio de 5 millones de dólares para la gira promocional de su disco “Like a Prayer”. Sin embargo, la polémica que

originó el videoclip en el que besaba a un santo de color, provocó la “espantá” de la firma de refrescos. Poco le importó a Madonna el asunto, esa canción y ese vídeo son los más recordados de toda su carrera.

La misma marca decidió rescindirle el contrato a Britney Spears. Cuando la princesita tuvo una actitud revelde en 2007 (cuando se rapó el pelo, se liaba a paraguazos con la prensa o apareció medio drogada en los premios MTV), la compañía consideró que la vinculación con Britney les perjudicaba y no les tembló el pulso para romper el contrato.

Precisamente por beber Pepsi en una entrevista el futbolista Ronaldinho perdió un súper contrato con Coca Cola. “El hecho que el jugador haya aparecido con una lata de Pepsi fue la gota que colmó el vaso para Coca-Cola, pero ciertamente no fue el único motivo de la rescisión”, dijo el jefe del departamento de marketing de la empresa, Marcelo Pontes.

El consumo público de drogas puede suponer el fin de un contrato publicitario. Si no que se lo digan a Kate Moss. La aparición de unas fotografías en las que la modelo aparecía esnifando cocaína significaron su ruina temporal: Primero fue H&M (canceló un contrato de 4 millones de libras), luego Chanel, más adelante Rimmel, y finalmente los joyeros brasileños H. Stern, quienes en principio habían declarado que “contrataron a Moss por su belleza, no por sus hábitos”.

Las continuas condenas penales de Lindsay Lohan también le han llevado a la ruina publicitaria. Por un lado la firma de moda Úngaro, con la que la actriz tenía firmada una colaboración millonaria, decidió ponerla de patitas en la calle. Además la marca de moda Odaingerous se negó a que LiLo fuese su imagen de marca.

Rihanna también es una experta en perder contratos publicitarios: El año pasado la marca Nivea retiró su imagen de los productos. “ Nivea es una compañía que destaca la verdad, la familia y la fiabilidad” y, al parecer y según el director general de la marca, la de Barbados no recoge ninguno de estos valores.

Angelina Jolie padeció un despido por razones totalmente peregrinas: su fama llegaba a eclipsar a la propia marca. La firma de moda St. John, que tenía a la actriz como imagen desde hace cuatro años, comentó que ahora “prefieren caras desconocidas”. Teníamos que demostrar un punto de vista moderno. Hemos evolucionado”, argumentó el director de la firma⁴³.

Todo lo contrario le ocurrió a Katy Perry, que perdió un contrato por falta de popularidad. Así lo considera la marca de planchas de pelo GHD, que, según la web TMZ, decidió rescindir el contrato con la artista, que era su imagen publicitaria, por haber perdido relevancia pública. Como es lógico, Perry no está en absoluto de acuerdo y exige que se cumpla lo acordado. Al parecer, la artista californiana estaba unida a la firma GHD desde 2011, cuando firmó un contrato de 4,5 millones de dólares, el cual el agente de Perry asegura que amplió, verbalmente, a 2 millones más. La firma dice que ese acuerdo verbal no existió nunca y alude a que ha realizado un estudio de mercado que ha revelado que Katy ya no tiene el mismo tirón de antes, al menos, en Europa.

Los deportistas cuentan con muchos patrocinadores pero también pueden perderlos repentinamente. Ronaldo perdió en 2008 un contrato de 4,8 millones de dólares anuales con la compañía de telefonía TIM por el escándalo generado por su affaire con tres travestis prostitutas.

Resulta especialmente notorio el caso de Nike que se ha visto obligada a rescindir contratos con varios deportistas por sus escándalos: El caso de Oscar Pistorius, acusado de asesinar a su novia, afectó frontalmente a la marca norteamericana que había contratado al atleta sudafricano como ejemplo de superación.

Años antes la marca decidía rescindir sus contratos con Lance Armstrong a raíz de sus

⁴³ www.divinity.es “Famosos que perdieron contratos de publicidad por sus escándalos” por Carlos Otero, 29 de agosto de 2014.

escándalos de dopaje. El ganador de siete Tour de Francia y considerado como uno de los mitos de la historia del ciclismo, reconocía públicamente haberse hecho trampas para conseguir sus títulos en la 'Grande Boucle' y Nike se mostró inflexible. Sin embargo, Nike sí mantuvo el contrato publicitario con Tiger Woods cuando surgieron sus escándalos sexuales. Otras marcas, en contra, huyeron despavoridas: Gillette y General Motors anunciaron en aquel momento que rompían unilateralmente toda vinculación con el golfista.

Como acabamos de ver, son muchos los ejemplos que nos confirman que las empresas están decididas a romper contratos multimillonarios si dejan de compartir valores.

2.10. ¿En algún momento te planteas cuando hacéis una relación con un *celebrity endorsement* si pueden existir aspectos negativos?

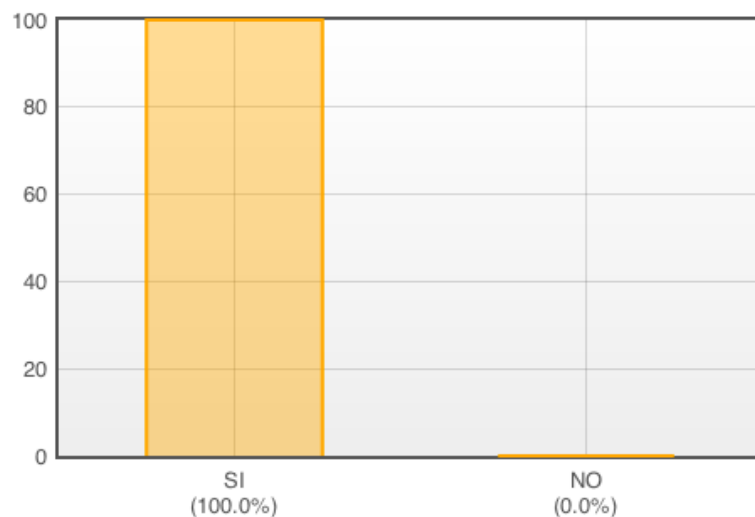


Figura 46: resumen resultados pregunta 2.10. de la fase 2 del campo de investigación. Fuente propia.

El 100 por 100 de los entrevistados opinan que se plantean antes de cerrar una relación con un *celebrity endorsement* si existen aspectos negativos.

Carla Palou de IWC comenta: “Si siempre, en algún momento no, sino desde el primer momento. Es muy importante no solo su imagen pública sino también privada pues

muchas veces sale a la luz y ésto puede destrozarte una campaña y perjudicar muchísimo”.

Isabel Segura de Nike añade: “Sí, en algún momento puede plantearse. Básicamente es pensar en todos los escenarios posibles”.

Marta Coll de Salomon constata: “Estos aspectos se han de ver y tener en cuenta, pero se han de chequear muchos rumores para saber si son ciertos, muchas veces son rumores, pero es cierto que cosas negativas de dopaje y demás ya no entrarían con los valores de la marca”.

David Pato de Repsol completa: “Cuando te planteas una vinculación, siempre hay que analizar todas las posibilidades”.

Pau Ylla de Sunto nos sustenta: “Si, ahora hay muchas marcas que caen en el error de fichar a una persona solo porque tiene una gran comunicación por redes sociales y se olvidan que esta persona puede que llegue a un publico que puede romper con los valores de la marca”.

Quim Tomás de The North Face añade: “Si...siempre los más destacados son los positivos pero se ha de valorar todo y sobretodo mirar al target al que te diriges”.

Sara Tegido de Puma finaliza diciendo: “Se intenta considerar todo, los *celebrities* son personas, y como tales pueden cometer errores o tomar caminos distintos a los de tu marca. Hay que contemplar las posibilidades dentro del contrato y establecer las clausulas necesarias para salvaguardar y proteger tu marca”.

En nuestra opinión, aunque los *celebrities* se utilicen para aumentar la visibilidad de marca, las celebrities no siempre tienen una repercusión positiva en los anunciantes. Las características negativas de un famoso son, a menudo, trasladadas a la marca de la que éste es imagen. Es más, cuando no hay sintonía entre marca y famoso, la marca suele contagiarse de las características más negativas de éste.

Así pues, los anunciantes deben avanzarse en detectar si existen aspectos negativos antes de empezar una relación con un *celebrity*, y en caso de que se dé un escándalo, revisar sus contratos. Recordemos el vivido por Kate Moss en 2005, cuando el tabloide británico The Daily Mirror publicó en portada unas imágenes donde aparecía la modelo inhalando cocaína. De inmediato, los gigantes de la moda H&M, Burberry y Chanel revocaron el contrato que tenían con Moss para protagonizar sus campañas.

2.11. ¿Crees que se puede saturar a un *celebrity* cuando éste tiene varios contratos con diferentes marcas?

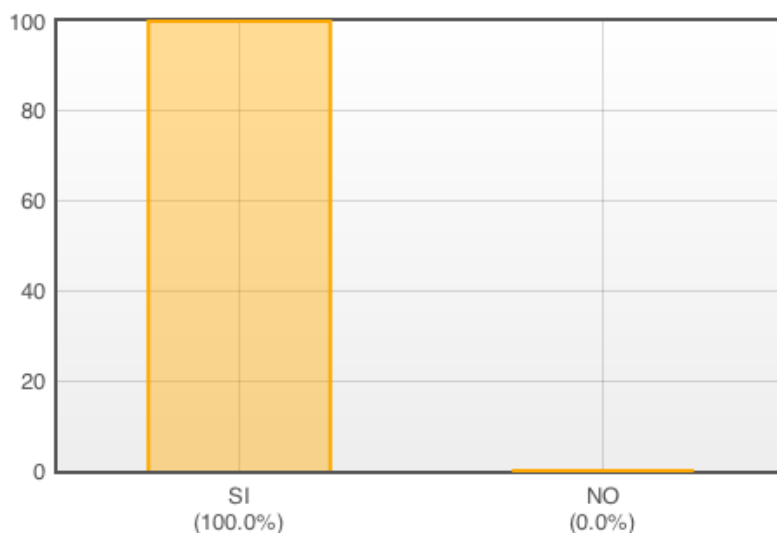


Figura 47: Resumen respuestas pregunta 2.11. de la fase 2 del campo de investigación, Fuente propia.

Todas las personas entrevistadas están de acuerdo en que se puede saturar a un *celebrity endorsement* cuando éste tiene varios contratos con diferentes marcas.

Paula Palou de IWC es muy contundente comentando: “No tratamos con *celebrities* que tienen varios contratos con diferentes marcas. Y Cidan que tiene por ejemplo varias marcas pero no dentro de nuestro sector”.

Isabel Segura de Nike confirma que: “Sí, somos más partidarios de la exclusividad, pero en general se suele convivir con otras marcas, depende el uso que haga de ellas el

celebrity. Y si vemos la convivencia no es buena, salimos. No dependemos sólo de uno, tenemos a muchos, con lo cual no pasa nada.”

Marc Soler de Olympia nos comenta este paralelismo: “Sí, el uso de las diferentes marcas pueden influenciar negativamente unas sobre las otras, así como en el mismo *celebrity endorsement*”.

Marta Coll de Salomon añade una cuestión importante que atañe a los *managers*: “Yo pienso que si, de hecho nosotros en Salomon normalmente miramos que no tengan muchas, que tengan alguna de alimentación, lo atamos con Sunto pues somos del mismo grupo, si que es cierto que a veces tiene de gafas, o de coches, pero ya está”.

David Pato de Repsol vuelve a coincidir con la opinion de Marta Coll diciendo: “Si, sin lugar a dudas. ahí es cuando lo mas importante es el trabajo de su representante y ayudantes para no estresar al ce, pero sí, creo que el exceso puede saturar al *celebrity endorsement*”.

Pau Ylla de Salomon coincide con los dos comentarios anteriores: Si, si no lo sabe llevar ni gestionar o no tiene a una persona que le asesore, puede llegar a saturarse.

Un nuevo término que introduce Quim Tomás de The north Face es el siguiente: “Si, nosotros de hecho intentamos tener celebritis de “head to toes”...si nos entran propuestas que empiezan en que no pueden llevar la gorra porque es de otra marca, o el calzado porqué lo tiene otra marca, pues entonces denegamos la propuesta desde el principio”.

Y Sara Tegido finaliza diciendo: “Por supuesto, una *celebrity endorsement* es una marca por si mismo y debe considerar bien con cuantas y que marcas se asocia, de lo contrario, puede ser totalmente contraproducente y erosionar su valor de marca”.

Una vez más, vamos a apoyar la opinión que un *celebrity* cuando tiene varios contratos con diferentes marcas no sólo se satura al *celebrity* sino que también a la empresa le

dejan de incumplir partidas de su contrato puesto que un día tiene 24 horas y los *celebrities* deben compaginar su vida profesional, cumplir con los contratos con las marcas y su vida personal..

La decisión de dejar una marca debe ser una decisión difícil pues son muchos ingresos que se pierden.

Un caso a destacar fue Karlie Kloss era una de las modelos principales del desfile anual de Victoria's Secret y aunque tenía sus propias alas en la mano, la joven decidió no continuar trabajando junto con la firma de lencería más conocida del mundo.

Se rumorea que el motivo principal ha sido sus innumerables compromisos de trabajo, por lo que el director creativo Ed Razek ⁴⁴ y ella se reunieron para decidir su futuro con la marca, tal como este explicó para Us Weekly:

“Karlie y yo nos reunimos hace unos meses para comentar muchas de las cosas que ella esperaba hacer con su vida y carrera. Según lo hablado, quedaba claro que ella no tendría tiempo para cumplir con todos sus compromisos. Sin muchas ganas por nuestra parte, aceptamos que ella dejaría la marca al final de su contrato.” ⁴⁵

La top anunció su marcha de Victoria's Secret durante su aparición en una de las fiestas posteriores a Los Oscar, donde acudió con un elegante vestido negro de pedrería de Versace. Desde su fichaje en 2011 con tan sólo 18 años a la estadounidense no han parado de lloverle varias ofertas de trabajo para firmas de la talla de Chanel, Dior o L'Oreal, de quién es embajadora.

2.12. La reputación de un *celebrity*, ¿consideras que puede afectar a la imagen de la compañía?

⁴⁴ www.modalia.es, “La modelo Karlie Kloss abandona Victoria's Secret” por Andrea Benimeli). 24/02/2015

⁴⁵ www.modalia.es, “La modelo Karlie Kloss abandona Victoria's Secret” por Andrea Benimeli). 24/02/2015

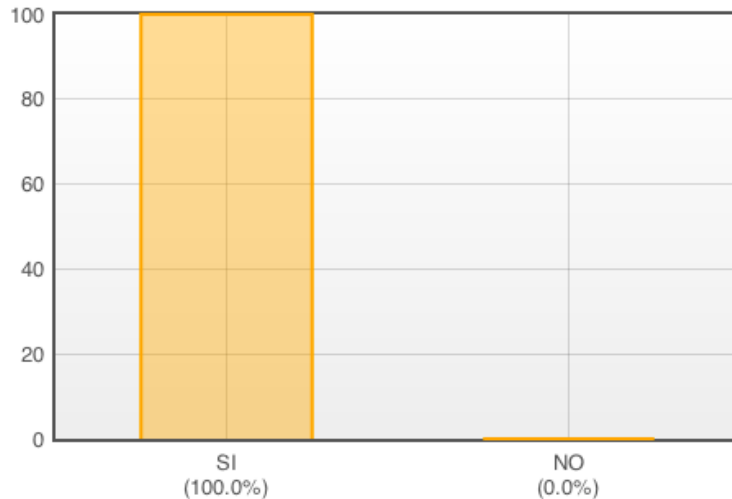


Figura 48: Resumen resultados pregunta 2.12. de la fase 2 del campo de investigación.
Fuente propia.

Todos opinan que la reputación de un *celebrity endorsement* puede llegar a afectar a la imagen de la compañía.

Debido a la dimensión de la compañía Nike, Isabel Segura contesta: “Si fuera algo muy grave y la identificación fuera total, podría llegar a influir. Pero pasa con muy pocos y muy conocidos tendrían que ser”.

Marc Soler de Olympia nos introduce el término de reputación positiva y negativa diciendo: “Sí, tanto de forma positiva como negativa, la imagen existente del *celebrity endorsement* se vincula directamente a la marca a la cual representa”.

Muy contundente David Pato añade: “Una mala reputación de un ce, sin duda salpicara a la o las compañías que le apoyan indirectamente. sin duda”.

Y Sara Tegido nos habla de la reputación del *celebrity endorsement* pero también de la empresa diciendo: “La imagen de la *celebrity endorsement* y la compañía quedan ligadas, con lo que cualquier cosa que ocurra en el camino a una u otra afectara a la otra en el mismo sentido. Es un compromiso importante que hay que considerar con precaución , pero, si sale bien puede tener un valor incalculable para la marca”.

La reputación de un *celebrity* es muy importante, y afecta directamente a la imagen de la compañía. Son muchos los motivos que nos dan respuesta a esta afirmación y entre ellos destacamos la percepción que tienen los consumidores del *celebrity* impacta en su negocio ya que la decisión de compra viene dado por cómo se percibe la empresa mayoritariamente. Además un *celebrity* influye en conocer la confianza que tienen de sus marcas y productos. Los consumidores no sólo se mueven por tangibles, sino también por intangibles. Y como último destacar que la opinión de los *celebrities* está impulsando a cambios en las empresas.

3.4.2.1. ENCUESTAS ESPECIALISTAS SECTOR ACADÉMICO

Con anterioridad a su llegada, supimos que el Ph.D Payne estaría unos días en la Universidad de Ciencias de la Comunicación Blanquerna, Universidad Ramon Llull. Gracias a una buena gestión del Dr. Ordetx tuvimos la oportunidad de hacerle una entrevista que nos sirvió de test para perfeccionar las siguientes entrevistas de los profesionales académicos. La evolucionamos y el resultado es la encuesta que a continuación exponemos y comentamos.

Las encuestas del ámbito académico las hemos realizado en colaboración con xxx, investigador del tema de *celebrity endorsement* cuyo título de su investigación es “Analysis of *celebrity endorsement* as an effective marketing tool” de la Universidad de Arizona.

El motivo de esta colaboración nace de comprobar que en EEUU la investigación en esta área de *celebrity endorsement* es mucho más avanzada. Así pues gracias a esta colaboración, hemos podido conseguir una buena representación de expertos del mundo académico especializado.

Además, dicha colaboración nos ha permitido hacer una pequeña parte de la investigación en equipo donde he compartido los intereses de investigación y donde

actualmente estamos diseñando y compartiendo futuros proyectos de investigación en esta área.

Si hubiésemos realizado la encuesta de forma individual posiblemente algunas de las preguntas planteadas, no las hubiéramos hecho. Pero al ser un trabajo conjunto optamos por introducir algunas preguntas que eran sólo de interés de una parte pero de utilidad para ambas partes.

Las preguntas de la entrevista las formulamos conjuntamente y todas ellas son preguntas abiertas.

La encuesta consta de dos bloques, el primero para determinar el perfil del encuestado, y el segundo hablamos de las estrategias de comunicación.

El primer bloque de preguntas es común para todos los entrevistados y nos informa de quién vamos a entrevistarlos a través de 3 campos a completar:

1.1. Nombre

1.2. Posición

1.3. Universidad

El segundo bloque contiene 10 preguntas abiertas siendo 3 de ellas (2.1., 2.6 y 2.10) las comunes a las 3 fases. Mencionamos la pregunta en español pero adjuntamos también el origen de la pregunta que fue en inglés.

Dichas preguntas se han realizado conjuntamente con un compañero, algunas de ellas quizá no tienen sentido en nuestra tesis pero sí que sirven para ampliar conocimientos. Las preguntas 2.1 y 2.6 son preguntas comunes a otros entrevistados de esta tesis.

2.1. ¿Crees que es acertado en las estrategias de marketing de una compañía

incorporar la táctica de la figura del *celebrity endorsement*?

Do endorsers, no matter what type, generate somewhat higher expectations, intent-to-purchase and believability than a non-endorsed promotion campaign

2.2. ¿Es el apoyo de los famosos crucial para un producto técnico, complejo y detallado que para un producto no técnico, simple, de producto básico?

Is celebrity endorsement more crucial for a technical, complex and information-dependent product than for a non-technical, simple, commodity-type product?

2.3. ¿Es un *celebrity endorsement* quien no está conectado con el producto/marca más objetivo?

Is a celebrity who is not connected with the product/brand more objective?

2.4. ¿Es un *celebrity endorsement* que está más conectado con el producto/marca más creíble?

Is a celebrity who is closely associated with the product/brand more trustworthy?

2.5. ¿Es un *celebrity endorsement* quien es (o es percibido) como un experto en el tema más creíble?

Is a celebrity who is (or perceived) as an expert on the subject more credible?

2.6. Crees que han de ir alineados los valores corporativos de la compañía con los de los *celebrity endorsement*?

Should the properties of the celebrity be transferred to the properties of the endorsed product/brand?

2.7. ¿Cómo se pueden reducir al mínimo los atributos de un Ex *celebrity endorsement* en un producto/marca en una nueva campaña de *celebrity endorsement*?

How can you minimise the attributes of a former celebrity on a product/brand in a new celebrity endorsement campaign

2.8. ¿Cómo se puede intensificar los atributos más deseados de un *celebrity*

endorsement y al mismo tiempo minimizar los atributos de un *celebrity endorsement* que no son apropiados para promocionar un producto/marca?

How can you intensify the desired celebrity's attributes and at the same time minimise the celebrity's attributes that are inappropriate for endorsing the product/brand?

2.9. ¿Cómo se puede minimizar el “efecto vampiro” (celebridad se recuerda pero no el producto/marca)

How can you minimise the 'vampire effect'? (celebrity is remembered, but not the product/brand)

2.10. ¿Crees que generan más negocio los productos que están apoyados por los *celebrity endorsement*?

Is an association between the cultural values of the celebrity's world and the endorsed product required in order to have a successful transfer of meaning?

3.4.2.2. RECOGIDA DE INFORMACIÓN Y VALIDACIÓN DE LAS ENTREVISTAS DE LA FASE 2: ESPECIALISTAS MARKETING ÁMBITO ACADÉMICO

La recogida de los datos se realiza entre los meses de febrero y mayo de 2015 con la ayuda de mi compañero Robert como hemos comentado en la introducción.

El resumen de datos del primer bloque no lo comentaremos pues al enumerar con anterioridad el listado de especialistas del sector académico con sus respectivas posiciones y universidades a las que pertenecen, estaríamos repitiendo el mismo contenido.

2.1. *Do endorsers, no matter what type, generate somewhat higher expectations, intent-to-purchase and believability than a non-endorsed promotion campaign*

Hal Dean Dwane	Endorsers are effective, but their effectiveness varies by type of product and type of endorser. This interaction is detailed in Friedman and Friedman (1979);
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Lynn Kahle	On average, but not in all individual cases.
Barbara A. Lafferty	In general, yes. Typically, they attract attention to the ad and add credibility. But the effects are contextual. In other words, it can depend on various factors. There has been a lot of research on when endorsers matter more. If the product is low involvement, endorsers take on more importance. If the product is related to looks such as beauty products, the attractiveness of the endorser has a greater affect. I'd research the literature on this for more empirical data.
Dr. Sidney J. Levy	I think that endorsers do heighten consumer response when they are effective. No endorsement says, here it is, but even a genial non-celebrity announcer adds human interest and persuasive value; and Michael Jordan did a terrific job for Nike.
Lynn Langmeyer	As the paper with Walker suggests, a product that has no image may be more affected by a pairing with a celebrity endorser than a product that has an established image (e.g., bath towels vs. jeans). To change a product image, (whether toothpaste, chewing gum, clothing, universities) is extremely difficult, whether or not one uses a celebrity endorser. Celebrity advertising would probably cut through the clutter, particularly on TV. After a while, however, the novelty would wear off. And if your target market were, say 18-35 or 40 year olds, the celebrity or celebrities would have to be carefully selected. For instance, my 33-year old daughter is not familiar with many of the celebrities I still adore. If I were doing the research, I would first do some preliminary pilot testing to determine if the intended audience recognizes the celebrity you are considering for use in the actual study.

Michael R. Solomon	Not automatically. It depends on the star; the product and the target group.
Nacy Artz	I predict it can work both ways. The presence of the endorser MAY make the credibility/validity of the message more salient. So an expert, trustworthy endorser would make the message more believable. A novice, biased endorser can make the message LESS believable. This may or may not correspond with intent to purchase. More importantly, one study showed that source credibility has the expected effect when the recipient's prior opinion is opposite of the message, but that when the recipient's prior opinion is consistent with the message, a LESS credible source results in more favourable attitudes than a more credible source. (Of course I forget the authors of the study and the explanation * I think it is that the low credible source increases the amount of processing, so a low credible source delivering a compatible message gets self-persuasion going, while a high credible source delivering a compatible message is not really processed and thus you don't engage in reinforcing thoughts).
Ron Goldsmith	Consider that fact that the choice of the specific endorser may have more impact than using one or not (i.e., which endorser may be important) and the fact that any endorser at all may have only a very small impact, and you may be looking at teasing out a very small influence. I would first determine how much of an influence such an endorser would have to see if this is worth examining from both theoretical and practical points of view.
Stephem Newell	Not, necessarily. It depends on the celebrity; the product and the audience (see guidelines above). It is not a perfect strategy for all situations.

Tabla 10: Detalle respuestas de la pregunta 2.1. de la fase 2 de entrevistas a especialistas sector académico del campo de investigación. Fuente propia.

A modo de resumen, podemos observar que el 50% de estos expertos académicos como Hal Dean Dwane, Barbara A. Lafferty y Ron Goldsmith entre otros opinan que sí que los *celebrities* generan credibilidad y aumentan el deseo de la compra pero otro 50% opina que no siempre se produce este efecto. Es decir, algunos opinan que dependen del *celebrity*, el producto y el target al que se dirigen, y otros opinan también que si la campaña está bien trabajada, ambas estrategias (con y sin *celebrities*) funcionarían.

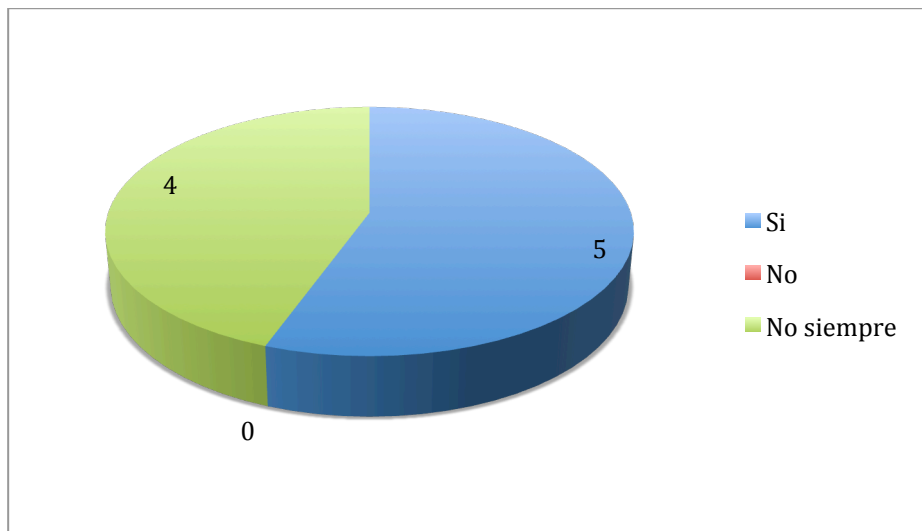


Figura 49: Resumen respuestas de la pregunta 2.1. de la fase 2 de entrevistas a especialistas sector académico del campo de investigación. Fuente propia.

Estamos demostrando a lo largo de este estudio que una personalidad pública que goce de buena reputación entre la gente será un ejemplo a seguir y también una fuente de prescripción muy relevante. Y es que el ser humano establece referentes de lo que quiere llegar a ser y de lo que cree que está bien hacer, tendiendo a imitar a aquellas personas que consideran líderes y afines a su estilo de vida.

No siempre es tan sencillo conseguir que un/a *celebrity* hable y utilice una marca por

voluntad propia. Las marcas importantes y reconocidas lo tienen muy fácil – especialmente de moda, coches y belleza. Pero, ¿qué pasa cuando tienes un producto o servicio poco notorio, de consumo general o centrado en un target específico? Una solución es pagar a estas estrellas para que hablen bien de ti o salgan en tus anuncios. También hay opciones para las empresas medianas y pequeñas que no se lo pueden permitir, como los obsequios para bloggers.

Un caso de éxito muy conocido es el de Nespresso con George Clooney. La misión de conseguir que el acto de tomar café sea tan exclusivo como beberse el mejor champagne, no se consigue solamente montando tiendas Premium en las ciudades más selectas. De todos los actores de Hollywood que podrían haber elegido... ¿Fue azar escogerle a él? ¿Es lo mismo que elegir a Adam Sandler? Podemos asegurar que te das cuenta que no transmiten la misma imagen.

Otro caso de éxito más reciente es la elección de Brad Pitt como imagen de la última campaña del famoso perfume Chanel nº5. Un perfume que siempre había apostado por vender feminidad y seducción de lujo mediante las más divas de Hollywood, sorprende a todos con un sencillo vídeo protagonizado por uno de los actores más deseados del mundo. Un Brad Pitt que, sensual y provocador, explica lo que busca y atrae a las mujeres, asimilando esa descripción al perfume.

2.2. Is celebrity endorsement more crucial for a technical, complex and information-dependent product than for a non-technical, simple, commodity-type product?

Hal Dean Dwane	Celebrity endorsement is most effective for products that are high in social or psychological risk for the consumer. Expert endorsers are better suited for technical products.
Lynn Kahle	No, since one major function of a celebrity is simply to draw attention to the ad. For areas where expertise is important but lacking in the target market, having an expert celebrity may be especially helpful.

Barbara A. Lafferty	Again, it depends. Typically, if the product is complex, the content of the ad takes on greater importance than who the spokesperson is. If the knowledge of the consumers is low for that product, then the endorser can be more influential. Again, check the literature for more on this.
Dr. Sidney J. Levy	Celebrity endorsement may help any product, but the more knowledgeable or suited to the product, the better the result. Jordan didn't help much with products or services he endorsed that I know I saw but cannot even remember because they had no special connection to who he is. Probably the more technical the product and the more expert the endorser the better the result, as we then assume they really know what they are endorsing. A famous car racer should know about motor oil; it's nice, but matters less if he, say, likes some ice cream brand.
Lynn Langmeyer	See Ohanian, (I think I spelled that correctly) "The Impact of Celebrity Spokesperson's Perceived Image on Consumers' Intention to Purchase," Journal of Advertising Research, Feb-March 1991, for an expertise, attractiveness, trustworthiness (credibility), study using celebrity endorsers. Perhaps you already have read it."
Michael R. Solomon	Assuming the celebrity is an expert, then I think so, for example, Michael Jordan is a very effective spokesperson talking about the specific advantages of a sports drink (Gatorade) that he endorses.
Nacy Artz	YES, assuming you have an expert, unbiased source. My prediction is that people are less confident of their own ability to evaluate complex/tech messages & products. Sort of like the difference between search attributes and experience and credence attributes. Endorsers will have greater effect with the latter two.
Ron Goldsmith	I think the issue is partially confounded by the fact that celebrities are sometimes experts for specific product fields, but that their expertise is inseparable from their fame and attractiveness.
Stephem Newell	Based on the elaboration likelihood model, it seems that simple commodity goods (in general) would benefit more from celebrities than more complex products, however, if a celebrity has an expertise in an area then they may be able to focus on more technical products. For example, Tiger Woods could be a very effective celebrity spokesperson talking about the specific advantages of a golf club that he endorses.

Tabla 12: Detalle respuestas de la pregunta 2.2. de la fase 2 de entrevistas a especialistas sector académico del campo de investigación. Fuente propia.

La mayoría de los entrevistados opinan que el apoyo de los famosos es más crucial para un producto técnico y complejo que para aquellos productos más sencillos. Pero por ejemplo Lynn Kahle y Ron Goldsmith opinan que no es crucial, su experiencia o falta de experiencia es inseparable a su fama y atracción. También opinan que lo principal es que atraiga la atención de la campaña publicitaria.

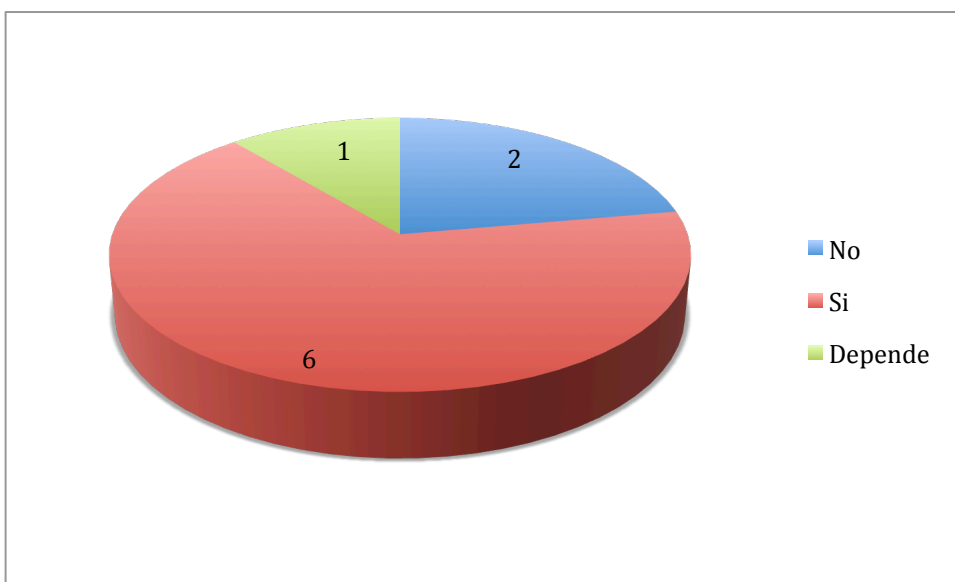


Figura 50: Resumen respuestas de la pregunta 2.2. de la fase 2 de entrevistas a especialistas sector académico del campo de investigación. Fuente propia.

2.3. *Is a celebrity who is not connected with the product/brand more objective?*

Hal Dean Dwane	If you mean by not connected that the celebrity is not compensated for his endorsement, then yes, the celebrity is more effective if the public knows that he endorsed the product for free.
Lynn Kahle	Not necessarily
Barbara A. Lafferty	I'm not sure what you mean by connected.

Dr. Sidney J. Levy	Well, if they are known to be connected or too connected, they become more like salespeople rather than enthusiastic fans, and their self-interest may make them suspect. That's probably true of all of them to some degree when we know they are being paid for the endorsement. But many celebrities put forth product lines that do well even if they are not objective. Elizabeth Taylor's perfumes have done well, maybe even better than if she had merely endorsed Chanel.
Lynn Langmeyer	The fact that a celebrity receives "generous compensation" can create cynicism especially if it turns out that the endorser has never used the product. I cannot remember who the celebrity was however there was a celebrity who was an endorser for the Beef Association of America and it turned out she was a vegetarian. Marketers do not like those kinds of things to happen.
Michael R. Solomon	Linked to conditions of what? If you mean that the star is not compensated for his/her endorsement, then yes
Nacy Artz	I'm not sure how this differs from bias or self-interest. An unbiased source is more objective.
Ron Goldsmith	There is some research that indicates that cues like celebrity are more effective when the receiver processes the message in a shallow, non-deliberate way. If the processing is thoughtful then such cues may be dismissed. There is an article in New York Times Advertising column today (Friday) about celebrities that may interest you.
Stephem Newell	I am not sure what this means. Connected in terms of what?

Tabla 13: Detalle respuestas de la pregunta 2.2. de la fase 2 de entrevistas a especialistas sector académico del campo de investigación. Fuente propia.

Algunos de los entrevistados como Hal Dean Dwane, Dr. Sidney J. Levy y Ron Goldsmith opinan que es más objetivo que una celebridad apoye al producto si no

tiene relación con el mismo, que todo lo contrario. Pero tampoco nos engañemos puesto que la mayoría de los *celebrities* actúan por dinero. Por eso, otros académicos como Lynn Kahle y Lynn Langmeyer opinan que no necesariamente es más objetivo que un Celebrity esté conectado con el producto y que en ocasiones cuando el CE recibe grandes compensaciones económicas puede darse el caso de que incluso no usen el producto.

Debido a que este cuestionario fue enviado por mail, esta pregunta no se acabó de entender y 4 de los entrevistados no la pudieron contestar.

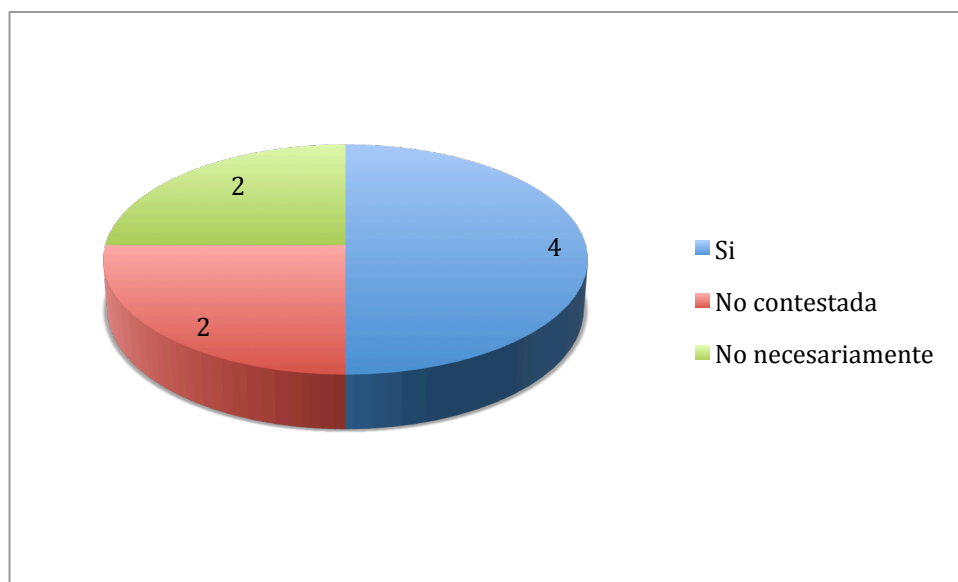


Figura 51: Resumen respuestas de la pregunta 2.3. de la fase 2 de entrevistas a especialistas sector académico del campo de investigación. Fuente propia.

2.4. Is a celebrity who is closely associated with the product/brand more trustworthy?

Hal Dean Dwane	If the celebrity is compensated for the endorsement (and most consumers will assume that to be the case) they discount the endorsement to some extent. That is, they perceive less trust in the communication.
Lynn Kahle	Not necessarily. This answer, by the way, is based on data, not common sense.
Barbara A. Lafferty	I assume you mean if there is a congruity between the spokesperson and the product such as Tiger Woods promoting golf clubs. If so, then the general consensus is yes.

Dr. Sidney J. Levy	There is probably a continuum. The worst case is a celebrity thought to be doing it just for the money and suspected or known not even to use the product or to have actually panned it. At the other end, if they designed it and it is thought to be a good product and their devotion seems sincere, and we like the celebrity, why shouldn't we trust them?
Lynn Langmeyer	There is an article by Braig, Bronson, and Tybout, "Popularity, Product Relevance, and the Effectiveness of Celebrity Spokespeople." I have an abstract not the actual article. I think it was published in a proceedings. The abstract states, "...expert or trustworthy celebrities that are relevant to the product category are likely to be more effective than spokespeople for whom there is no compelling rationale that ties them to the product.
Michael R. Solomon	Again, it depends on the star; the product and the target group
Nacy Artz	If the close association is from being a paid endorser, they are more biased. If the close association comes from actual use and superior knowledge of the product category (expertise), then they are more trustworthy.
Ron Goldsmith	If the celebrity uses the product (Nike Air Jordan) why shouldn't he be trustworthy? Although, sometimes the celebrity is thought to be doing it just for the money.
Stephem Newell	It depends

Tabla 14: Resumen respuestas de la pregunta 2.4. de la fase 2 de entrevistas a especialistas sector académico del campo de investigación. Fuente propia.

La mayoría de los entrevistados como Hal Dean Dwane, Barbara A. Lafferty, Dr. Sidney J. Levy entre otros, opinan que da más confianza un *celebrity* que sea cercano a la marca/producto.

Pero respetemos la opinión de Lynn Kahle, Michael R. Solomon y Stepthem Newell que ellos opinan que depende, que depende del *celebrity*, del producto y del target al que se dirigen. Pero Ron Goldsmith ha sido muy claro y muy directo negando la pregunta pues dice que todo *celebrity* trabaja por dinero.

Veamos en el siguiente gráfico el resumen de las respuestas:

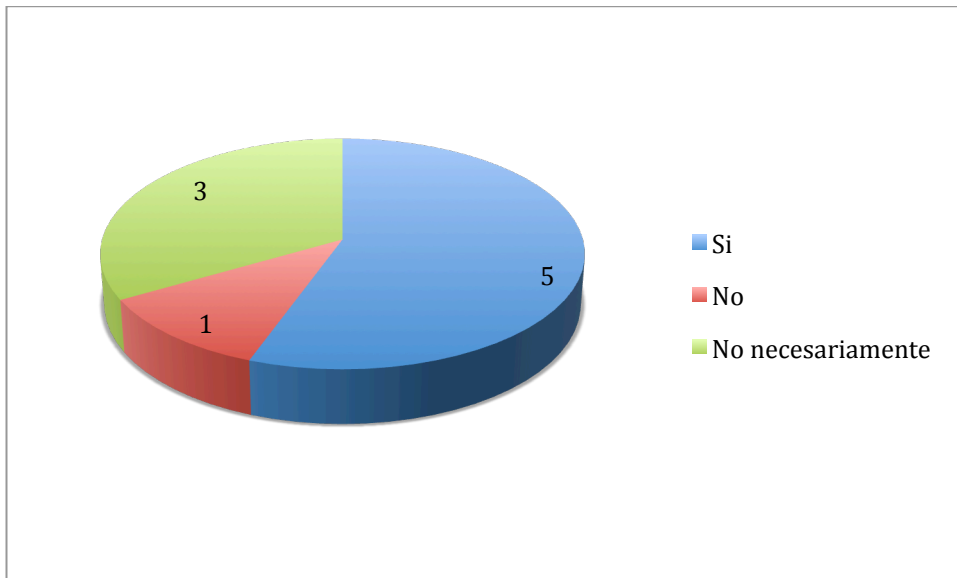


Figura 52: Resumen respuestas de la pregunta 2.4. de la fase 2 de entrevistas a especialistas sector académico del campo de investigación. Fuente propia.

En los últimos años, se ha experimentado un importante incremento en el empleo de *celebrities* como prescriptores de los productos y servicios de muchas empresas. Muchos deportistas, actores, modelos, cocineros o presentadores se han convertido en rostros habituales de los bloques publicitarios.

La fama, el éxito, la belleza, el “fair play”, la vida saludable o la credibilidad son algunos de los atributos que las marcas buscan a la hora de asociarse con estos personajes. Básicamente lo que la marca busca es que esos atributos positivos que se supone están asociados a determinados personajes se transfieran en cierto modo a la marca. La pregunta que nos surge es, ¿es realmente tan efectivo el empleo de *celebrities* como para que se haya generalizado entre tantas marcas?. Para empezar, uno de los problemas que nos surge es en la propia definición del concepto de “efectividad”. Para alguno la efectividad está relacionada con la notoriedad de la campaña, o lo que es lo mismo, con las personas que recuerdan haberla visto. Para otros, la efectividad está más relacionada con aspectos cualitativos como por ejemplo la credibilidad del mensaje, si ayuda a mejorar la imagen de la marca o simplemente, si anima o no a la compra. Una campaña puede ser muy recordada, pero si no anima a la compra o si no

tiene credibilidad, es posible que estemos fallando en nuestros objetivos. Por eso, a la hora de analizar la efectividad de una campaña, debemos de tener en cuenta no solo “cuánta gente me ha visto”, sino también “cómo se ha percibido”.

Varios estudios en el mercado han tratado de abordar este tema desde diferentes perspectivas. Uno de ellos ha sido Ad Score⁴⁶. Ad Score es un estudio realizado por Havas Media y que está basado en una muestra de 10.000 entrevistas anuales. En este estudio se selecciona una muestra de campañas y se analizan sus características creativas, de planificación y de marca, con el fin de poder dar respuesta a la pregunta ¿Cómo de efectiva ha sido mi campaña?.

Después de analizar casi 500 campañas, la única conclusión clara que hemos podido obtener es que las campañas con famosos ayudan a mejorar la notoriedad de las campañas. A nivel general, este tipo de campañas han obtenido un 17% más de notoriedad que las campañas sin famosos.

Sin embargo, en el caso del análisis de otras variables cualitativas como puedan ser la credibilidad del mensaje, la mejora de la imagen de las marcas o la predisposición a la compra no se puede generalizar, ya que los resultados dependen claramente ya no solo del famoso que aparezca en la campaña, sino del sector de actividad al que pertenezca la marca.

2. 5. Is a celebrity who is (or perceived) as an expert on the subject more credible?

Hal Dean Dwane	Yes. For example, Molly Sims is celebrity but she could also be an expert for hair care products in the sense that her success depends on knowing about hair care.
Lynn Kahle	On average, yes.
Barbara A. Lafferty	Yes
Dr. Sidney J. Levy	Of course, why not? What good was a non-smoker compared to Winston Churchill when it comes to cigars? Or an ordinary bike rider even such as Tom Cruise compared to Lance Armstrong? Credible means believable; why shouldn't we believe a more knowledgeable person?

⁴⁶ www.innovaciónaudiovisual.com “El empleo de los famosos en las campañas de publicidad”. Javier Mancebo. 23/11/2014.

Lynn Langmeyer	<p>Again, see Ohanian, I think you will find helpful. She does a nice literature search (if I correctly remember the article) on spokesperson credibility, trustworthiness, and expertise in the introduction to her own research. It just came to me that you might find your answer in social psychology research rather than marketing research. That is, after all, from whence the marketers got the idea. Try Carl Hovland, Alice Eagly, William McGuire, Gerald Zaltman, and Melanie Wallendorf. The last two are psychologist/marketers. In 1979, they published a textbook called Consumer Behavior: Basic Findings and Management Implications. They have a section on source credibility that is excellent. Let me quote you a few of their sentences: Source credibility is the believability of a particular source. It is a function of the expertise, trustworthiness, and attractiveness of a source. (That is why I referred you to Ohanian). Research indicates that in general, highly credible sources of information have a strong and immediate impact on attitude change. (You might find specifics in Fishbein, Petty and Cacciopo - not sure on the spelling of that one.) Recent evidence causes us to be a little cautious in accepting findings about highly credible sources. It appears that highly credible sources, such as well known experts, may be liabilities as well as assets in some types of persuasive communications. The more consumers rely on their own behavior, the more likely it is that low credibility sources will have greater influence on behavior than high credibility sources. (Reference to a March 1977 Journal of Consumer Research article by Ruby Dholakia and Brian Sternthal.) In general, the credibility of a source is greater when the source is thought to be objective. The more the members of an audience perceive the source to be similar to them, the more persuasive the source will be.</p>
Michael R. Solomon	I think so, (see Michael Jordan)
Nacy Artz	YES, if not overwhelmed by self-interest.
Ron Goldsmith	Yes, Michael Jordan is an example when he endorsed shoes.
Stephem Newell	Often yes. Tiger Woods is an example when he endorsed golf clubs.

Tabla 15: Resumen respuestas de la pregunta 2.5. de la fase 2 de entrevistas a especialistas sector académico del campo de investigación. Fuente propia.

Esta pregunta es muy similar a la anterior, pero hemos querido diferenciar la confianza

con la credibilidad. Vemos que todos los encuestados responden que un *celebrity* que es un experto en el tema es más creíble.

Es decir, un cercano ejemplo lo tenemos con Pol Espargaró y la marca de cascos AGV. Es decir, Pol hace las campañas de la prestigiosa marca de cascos AGV, y da credibilidad pues es un piloto de motociclismo que cada vez que sube a una moto a competir o a entrenar lleva el casco, lo utiliza y lo promociona. En el caso de que un modelo o persona desconocida hiciera una campaña de AGV, aunque fuera un personaje serio como podría ser George Clooney, la credibilidad no sería la misma. Quien utiliza el producto y es muy cercano a la marca, la credibilidad aumenta 100 por 100.

2.6. Should the properties of the celebrity be transferred to the properties of the endorsed product/brand?

Hal Dean Dwane	Once the product is linked with a celebrity, consumers seem to automatically assess the match-up. If the product is congruent with the attributes of the celebrity, then the endorsement will be more effective.
Lynn Kahle	Many effective uses of endorsers take advantage of a match-up between brand and celebrity where the celebrity communicates via the match-up.
Barbara A. Lafferty	I don't know if "should" is appropriate. Do the properties transfer, the expectation is yes. If the endorser is considered credible then this halo is anticipated to encompass the product.

Dr. Sidney J. Levy	<p>I'm not sure what you mean by should and transferred by whom. In general, the better the fit, the better the fit. Almost any celebrity can help the consumption of anything, say milk, if they imply they use it and like it and we like them both, so why not; but how much better if we have reason to believe that their consumption of milk has actually contributed to their success-- maybe their skin or figure or avoidance of osteoporosis. Of course, relationships are of many kinds. Paul Newman has no special qualities that make him similar to a good salad dressing, etc.; but his name on his line, as a famous actor whose women fans loved his blue eyes, and his contribution of the profits to charity, made a winning combination. On the other hand, Jimmy Dean was a country singer, so his farm-associated products are especially suitable. After all, wouldn't a country singer be expected to know a good pork sausage when he tasted one? I think so, and used his on a pizza I made from scratch yesterday. Even unlikeliness can be an asset.</p>
Lynn Langmeyer	<p>It is my opinion that the endorser and the products have to "match." Remember from the article that a bland product (such as bath towels) tends to take on the properties of the endorser. Bath towels endorsed by Madonna are attractive, risky, and almost unpleasant. Christie Brinkley's, however, are more attractive, more feminine, and softer. The endorsers tended to pass on their images to products that had somewhat undefined images.</p>
Michael R. Solomon	Often yes.
Nacy Artz	Yes
Ron Goldsmith	<p>There has to be a match-up between the brand and the celebrity. For example, Jordan and Nike is a good match-up.</p>
Stephem Newell	<p>This is what matching the brand to the celebrity is all about. A new or non descript brand could pick a celebrity in order to</p>

transfer the positive perceptions of the celebrity to the brand.
--

Tabla 16: Resumen respuestas de la pregunta 2.6. de la fase 2 de entrevistas a especialistas sector académico del campo de investigación. Fuente propia.

Todos los entrevistados coinciden en la respuesta, y a lo largo del estudio también lo hemos ido viendo, los valores de un *celebrity* han de coincidir con los valores de la marca o producto. De hecho, en muchas de las respuestas coinciden incluso en la palabra “match up”, es decir, han de coincidir por completo sino la relación sería conducida a un fracaso.

Según un estudio realizado por la consultora A.T. Kearny, dentro del sector deportivo existen millones de deportistas profesionales de los cuales los más destacados son patrocinados por reconocidas marcas.

Entre ellos predominan cinco atletas considerados como los más comerciables a nivel global, de acuerdo con SportPro⁴⁷.

1. Eugenie Bouchard: Tenista canadiense de 21 años. Colabora con las marcas Nike, Coca-Cola, Babolat, Rogers y Usana Health Sciences; sus ingresos superan los 4 millones de dólares americanos.
2. Neymar: Futbolista de origen brasileño, a sus 23 años lo patrocinan marcas como, Nike, Panasonic, Claro, Volkswagen y Rexona.
3. Jordan Spieth: Americano de tan sólo 21 años, su deporte es el golf, por lo que las marcas que maneja son Under Armour, AT&T, Rolex y Netjets.
4. Missy Franklin: A sus 20 años, es la mejor nadadora del mundo. Sus gastos de miles de millones de dólares en derechos televisivos, atrae, tanto a los americanos, como a gran cantidad de marcas.
5. Lewis Hamilton: Británico de 30 años; su deporte es motosport y las marcas que lo representan son IWC Schaffhausen y Bombardier.

⁴⁷ <http://www.sportpro.com.ar/goleadores.asp?zona=b&ba=f5&serie=&ch=30>

Este listado de 5 deportistas mundiales, no son los que más cobran, sino los más comerciables. Y para ser comerciables significa que transmiten credibilidad y confianza, y llevan a aumentar las ventas de las marcas que promocionan.

2.7. How can you minimise the attributes of a former celebrity on a product/brand in a new celebrity endorsement campaign?

Hal Dean Dwane	If you are obtaining a new celebrity for the same product, and assuming there was a match between the old celebrity and the product, then the same attributes are in play. I don't think they can be minimized.
Lynn Kahle	People forget quickly, assuming that you do want them to forget. Merely putting the new celebrity out in public will increase the visibility.
Barbara A. Lafferty	If you are switching endorsers and getting a new spokesperson, only time can replace one with the other in the minds of the consumers. Again, if the endorser is considered credible, the transfer is potentially quicker and easier.
Dr. Sidney J. Levy	I'm not sure what you mean here? Why do you want to do this? Even celebrities with attributes some people don't like (Who? Maybe Zsa Zsa Gabor?) might still be suited to promoting something, otherwise why use them?
Lynn Langmeyer	P&G's Mr. Whipple for their Charmin toilet paper immediately comes to my mind. He certainly was not a celebrity before the ad aired. Although P&G does not use him anymore (I think, I'm not sure because I watch very little television), he would be recognized by most people over 18. I suspect that you could find other examples, perhaps even in advertising textbooks. I cannot definitively tell you how Mr. Whipple established his credibility and expertise, however he was portrayed as a supermarket worker and seemed trustworthy. He also irritated many viewers (that may be why he was eliminated as a spokesperson) although sales of Charmin always went up when

	his ads were run. I know I read that last piece of information somewhere, I did not make it up. I do not remember the source.
Michael R. Solomon	This is a difficult situation. I don't think they can be minimised
Nacy Artz	Have an intermediary campaign focused on attributes & chose a celebrity from a totally different sector & use a totally different style of advertising.
Ron Goldsmith	I don't think they can be minimised
Stephem Newell	This is a complex question. If the past association has been positive and the new campaign continues on the same path with similar celebrities, then minimizing the memories of the last endorser may not be necessary. IF however, the brand wants to distant itself from the past endorser (say he or she is thrown in jail) then the brand may want to deviate in a much more significant way from the campaign of the past, thus, a whole new strategy needs to be worked out.

Tabla 17: Detalle respuestas de la pregunta 2.7. de la fase 2 de entrevistas a especialistas sector académico del campo de investigación. Fuente propia.

A continuación facilitamos este cuadro que resume las respuestas de la pregunta anterior para que nos sea más fácil el análisis.

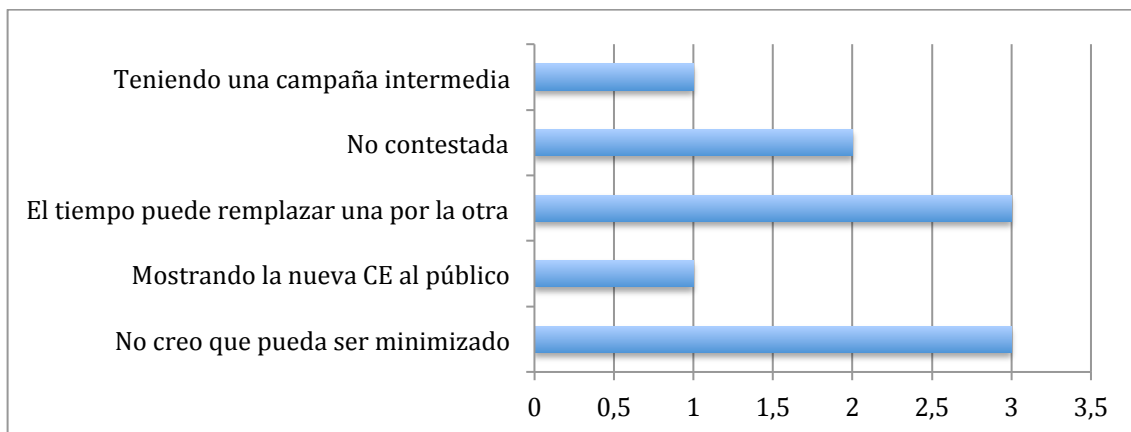


Figura 53: Resumen respuestas de la pregunta 2.1. de la fase 2 de entrevistas a especialistas sector académico del campo de investigación. Fuente propia.

Las respuestas en general son pesimistas, es decir, nos lleva pensar que una buena campaña de publicidad hecha durante un tiempo con un *Celebrity*, será difícilmente olvidada y sólo el tiempo puede ir minimizando el recuerdo de la campaña.

Ha habido marcas que han presentado sus nuevas caras como la marca de cosméticos Kielh's con el torero Sebastián Palomo Danko, pero seguimos recordando a Álvaro Bultó que era una magnífico embajador de las marcas por las que trabajaba, uno de ellos Kielh's.

No creemos que una campaña intermedia haga olvidar de un *celebrity* a otro, sino todo lo contrario, puede crear más confusión.

2.8. *How can you intensify the desired celebrity's attributes and at the same time minimise the celebrity's attributes that are inappropriate for endorsing the product/brand?*

Hal Dean Dwane	The advertiser should choose their celebrity wisely so such a need does not arise.
Lynn Kahle	By stating the desired attributes explicitly.
Barbara A. Lafferty	Mostly by careful selection of the endorser.

Dr. Sidney J. Levy	I don't know, maybe if you gave me an example I could reason about it. The simplest thing I think of is to display or emphasize the attribute you chose him or her for and ignore all else. If that doesn't seem possible, for whatever reason, maybe make fun of the negative attribute so that it is being recognized, but imply it isn't anything serious or not really true, or appeal to the people who don't mind it.
Lynn Langmeyer	I can't give you an answer without a specific situation. What kind of inappropriate attribute are you referring too?
Michael R. Solomon	Emphasize positive attributes.
Nacy Artz	Your introduction of celebrity and the symbolic meaning of background visuals and the context of the advertisement (i.e., advertise during a sport show to promote sports attributes)
Ron Goldsmith	Carefully choose your celebrity
Stephem Newell	This really can't be answered without understanding the specific situation. In general, however, they need to determine which positive attributes fit best with the consumers and the brand and emphasize them in the advertising and just avoiding (or even making fun of) the negative traits of the endorser.

Tabla 18: Detalle respuestas de la pregunta 2.8. de la fase 2 de entrevistas a especialistas sector académico del campo de investigación. Fuente propia.

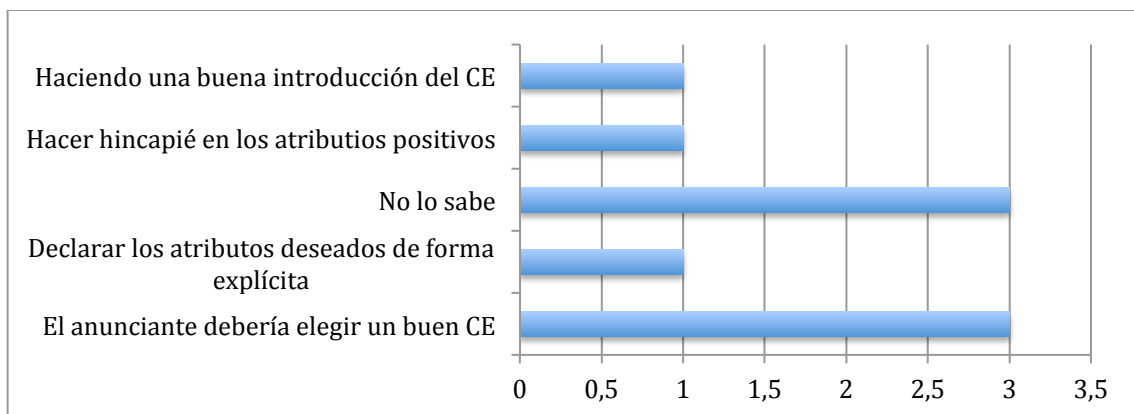


Figura 54: Resumen respuestas de la pregunta 2.8. de la fase 2 de entrevistas a especialistas sector académico del campo de investigación. Fuente propia.

La respuesta es clara para la mayoría de ellos. Si realmente hemos de aumentar una serie de atributos y al mismo tiempo minimizar otros atributos que no son apropiados para respaldar un producto o marca, es mejor elegir a otro *celebrity*.

Consideramos que es un error incidir en los buenos atributos y minimizar los que queremos ocultar puesto que a la larga todo acaba saliendo a la luz. Cuando se elige a un *celebrity* se ha de elegir con total confianza y sin miedo a esconder nada. Siempre existe el riesgo, como hemos visto a lo largo del estudio, que un *celebrity* cause un escándalo y afecte negativamente a una marca. Este riesgo lo hemos de asumir, pero lo que no es lógico es empezar una relación contractual sabiendo que hay cosas que hemos de minimizar o bien esconder.

2.9. How can you minimise the 'vampire effect'? (celebrity is remembered, but not the product/brand)

Hal Dean Dwane	A good choice of brand name and brand building will help. Mostly, I think the ad agency will have to produce the ad in such a way that the product attributes and brand are not overshadowed by the celebrity.
Lynn Kahle	Again, a good match-up should help people remember the association, not just the celebrity.
Barbara A. Lafferty	A common problem. This is an issue for creative strategy in campaigns. Often the product category is connected to the celebrity but not the brand name. Generally, time and frequency of exposure will cement the marriage of the 2 in the minds of the consumer.
Dr. Sidney J. Levy	This can be a serious problem and probably often happens. The main way around it is to make the linking strong and to

	persist at it so we learn that one of the things the celebrity is known for is promoting the product/brand.
Lynn Langmeyer	I remember some advertising a while back that used clips of famous actors and actresses from old films (John Wayne and Humphrey Bogart). Unfortunately, I do not remember the products although I am certain it was not for tourism. The fact that I remember the celebrities and not the products is worth some consideration. I know that that is not what advertisers want.
Michael R. Solomon	This is a common problem, emphasize the product/brand.
Nacy Artz	Repetition of brand name is visual & sound. Show brand before show celebrity.
Ron Goldsmith	This can be a serious problem, remember that the purpose of an ad is to sell the product.
Stephem Newell	This is tough. One specific problem is celebrities endorsing large numbers of different products. A celebrity that is seen all the time in a variety of ads loses the power of brand association. Also, the advertisers must remember that the purpose of an ad is to sell the product, so though the celebrity will play a major role in the ad, the ad must have plenty of product shots, product-dialog, and in general the real star must be the product.

Tabla 19: Resumen respuestas de la pregunta 2.9. de la fase 2 de entrevistas a especialistas sector académico del campo de investigación. Fuente propia.

Las respuestas son muy variadas pero todas llevan a la misma conclusión: tener una excelente “match up” de la marca y el *celebrity*. Algunos como Hal Dean Dawne opinan que es básico hacer una buena elección del nombre de la marca y de la construcción misma. Lynn Kahle repite en esta respuesta diciendo que lo esencia es un buen “match up” entre el *celebrity* y la marca. Barbara A. Lafferty dice que tiempo y

frecuencia de exposición ayudará a evitar este efecto Vampiro. Y Sidney J. Levy haciendo fuerte la unión de ambos.

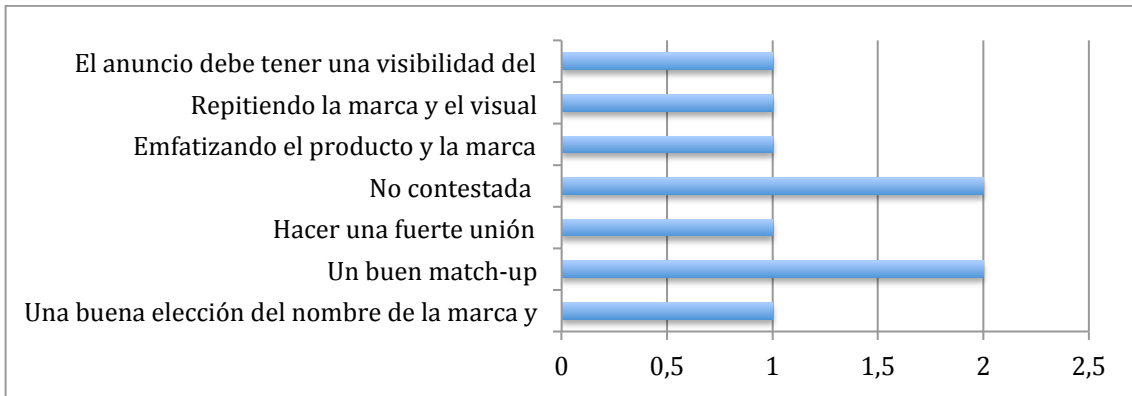


Figura 55: Resumen respuestas de la pregunta 2.9. de la fase 2 de entrevistas a especialistas sector académico del campo de investigación. Fuente propia.

2.10. Is an association between the cultural values of the celebrity's world and the endorsed product required in order to have a successful transfer of meaning?

Hal Dean Dwane	I think the cultural values of the world of the receiver of the message are more important.
Lynn Kahle	No, but it can help. Matching values can be the most powerful type of endorsement.
Barbara A. Lafferty	I think under certain circumstances this might be true. But I'm not sure if you mean the cultural values of the specific spokesperson or of celebrities and Hollywood in general. Not as much is done on cultural. But typically consumers identify with those from their ethnic or cultural background so if you're trying to attract this group, selecting the appropriate endorser is important.
Dr. Sidney J. Levy	This is a fancy theoretical question. Basically, I'd say No, not required, because we can successfully learn to associate practically anything with anything else, if that's what we are taught. But Yes, to make it easier, more acceptable, more rational, etc. Glamorous, gorgeous Elizabeth Taylor and diamonds, sure; Olympic gymnast Mary Lou Retton and diamonds, well, no.
Lynn Langmeyer	I was listening to a program about Julia Child on Saturday commemorating her death. She was asked why she never endorsed products because she certainly had been asked many times. Her response was, "My television viewers should not think that my beliefs are up for sale."

Michael R. Solomon	Not specifically, but it will help in order to get the message across.
Nacy Artz	Why isn't cultural value one attribute that may or may not transfer, just like another celebrity attribute? [Just as you imply in question 8] there's my intuition. Of course, I am reminded of the research study that showed that academics had worse intuition about marketing effects than marketing practitioners and students!
Ron Goldsmith	Not necessarily, but there has to be a transfer of meaning.
Stephem Newell	I am not sure what the cultural values of the "celebrity's world" means exactly. There is no question that there has to be meaning transfer, but this meaning may come from the roles they play and the general persona they have created for themselves (real or not).

Tabla 20: Detalle respuestas de la pregunta 2.10. de la fase 2 de entrevistas a especialistas sector académico del campo de investigación. Fuente propia.

La mayoría de los personajes académicos como por ejemplo Lymm Kahle, Dr. Sidney J. Levy, Lynn Langmeyer, Michael R. Solomon y Ron Goldsmith coinciden en un rotundo no, es decir, no es necesaria esta asociación entre los valores culturales del *celebrity endorsement* y la ,arca para que sea exitoso el acuerdo. Pero estamos seguros que si hubiéramos formulado la pregunta utilizando la palabra “contribuido” en lugar de “required” entonces las respuestas hubieran cambiado a positivas.

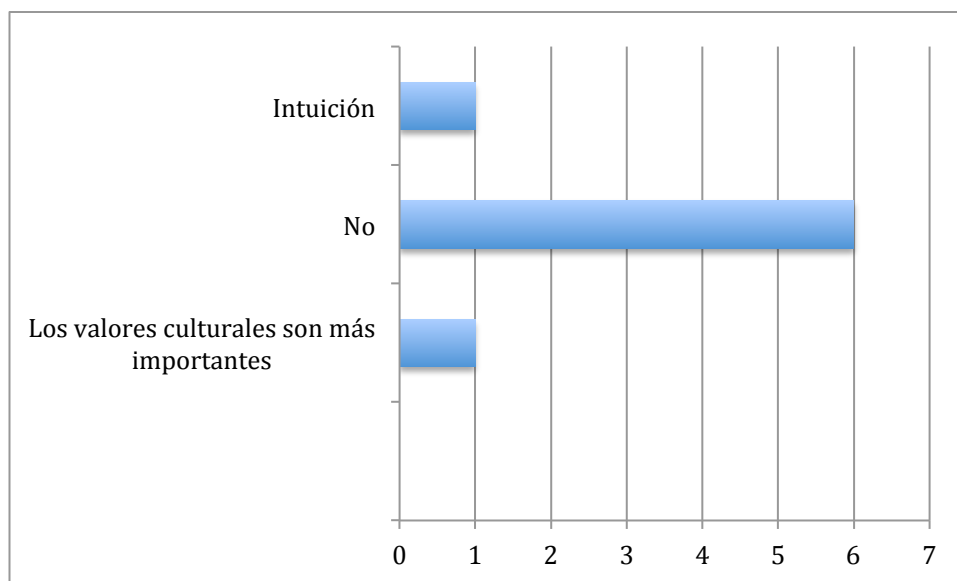


Figura 56: Resumen respuestas de la pregunta 2.10. de la fase 2 de entrevistas a

especialistas sector académico del campo de investigación. Fuente propia.

3.5. FASE TERCERA:

3.5.1. DISEÑOS DE LA ENCUESTA

La tercera fase del campo de investigación de este estudio, como hemos avanzado, nos planteamos si en los últimos años la figura del *celebrities endorsement* ha evolucionado y se ha alineado con los atributos corporativos de las marcas, es decir, si hay una alineación de valores y si es entonces cuando es una buena estrategia contratar *celebrities endorsement* para aumentar las ventas y dar una buena imagen de la marca.

Esta fase utilizaremos la técnica de la encuesta descriptiva que es mejor para obtener respuestas a través de las entrevistas a 14 *celebrities* de distintas profesiones y 8 *managers* de *celebrities*. Tanto en las *celebrities* como en los *managers* de las *celebrities*, su opinión es básica pues están fuera del círculo de la empresa y del consumidor, con lo que su visión nos puede aportar ideas para reflexionar sobre el tema principal.

Para el diseño de esta encuesta pasamos una primera fase exploratoria que realizamos con Fabrizio Gravina (director general Ergodinámica) en la que estuvimos intercambiando opiniones, pues tiene contacto directo con deportistas de élite y con *managers* de *celebrities*, para llegar al resultado de la encuesta que a continuación detallamos.

Primero listamos los nombres de los *celebrities*:

1. Jose Corbacho
2. Marc Gené
3. Andrea Fuentes
4. Pedro Martínez de la Rosa
5. Josef Afram

6. Alex Márquez
7. Alex Rins
8. Pol Espargaró
9. Cesc Fàbregas
10. Marc Márquez
11. Gemma Mengual
12. Nani Roma
13. Martina Klein
14. Laia Sanz

A continuación detallamos los *managers* de deportistas y de modelos:

1. Javier Brusés
2. Anna Nogué
3. Albert Valera
4. Anna Monlau
5. Dani Homedes
6. Jordi Lorenzo
7. Marta Salvador
8. Miquel Cirera

Ambas encuestas son diferentes pero profundizaremos en el tema de la alineación de valores entre el *celebrity endorsement* y las marcas. Primero expondremos la encuesta de los *celebrities* y a continuación la de los *managers*.

3.5.1.1. ENCUESTA *CELEBRITIES*

Las encuestas a los *celebrities* son realizadas con una llamada previa a cada uno de ellos. En la llamada les exponemos el tema de la tesis y les proponemos cuatro opciones para hacerles la entrevista:

- a) En persona
- b) Vía teléfono
- c) Vía e-mail.

- d) Vía link que les llega a su teléfono a través del servicio en línea de e-encuesta.com (www.e-encuestas.com), el cual se accede a través de una suscripción nuestra on-line a dicho portal (es el mismo formato que hemos comentado anteriormente).

La mayoría fueron realizadas vía teléfono o vía link. Se realizó la encuesta, dirigida a un total de 14 *celebrities* con profesiones diversas (deportistas, modelos y actores), tanto masculinos como femeninos, residentes en España pero conocidos mundialmente (los deportistas por sus buenos logros).

La encuesta de los *celebrities* consta de dos bloques, el primero para determinar el perfil del encuestado y conocerlo algo mejor, y el segundo bloque donde hablamos de las estrategias de comunicación.

El primer bloque lo forman 3 preguntas abiertas y son las siguientes:

1.1.Nombre

1.2. ¿Cuál es tu profesión?

1.3. ¿Cómo eres? Descríbete en dos palabras

El segundo bloque contiene 9 preguntas abiertas y las listamos a continuación:

2.1.¿Qué marcas promocionas?

2.2.¿Utilizas los productos que promocionas?

Estas dos primeras preguntas nos servirán para saber si realmente los *celebrities* juegan un papel de actor pues no utilizan los productos o realmente son unos verdaderos embajadores y hacen uso de ellos.

2.3.¿Crees que coinciden tus valores con los atributos de las marcas que promocionas?

2.4.¿Con qué marca te sientes más identificada/o y por qué?

En estas dos preguntas hablamos de los valores y preguntamos con qué marcas se sienten más identificados para hacer una pregunta trampa y saber si es por los valores de comparten.

2.5.¿Crees que es acertado en las estrategias de Marketing de una compañía incorporar la táctica de la figura del *celebrity*?

2.6.¿Consideras que un *celebrity endorsement* puede influir al consumidor en el proceso de compra?

2.7.¿Crees que generan más negocio los productos que están apoyados por un *celebrity*?

Las preguntas 2.5, 2.6. y 2.7. son las comunes a las fases uno, dos y tres.

2.8.¿Alguna vez has rechazado alguna oferta porque no era acorde con tus valores?

2.9.¿Cuáles son las obligaciones más relevantes cuando promocionas un producto?

Las dos últimas preguntas hablamos más concretamente de su experiencia y con ella nos ayudará a ver los riesgos que podrían aparecer en una relación de este tipo.

3.5.1.2. RECOGIDA DE INFORMACIÓN Y VALIDACIÓN DE LAS ENTREVISTAS DE LA FASE TRES

CELEBRITIES

La recogida de los datos se realiza entre los meses de enero y mayo de 2015.

En España, en cuanto a los deportistas, los que más destacan son futbolistas y pilotos de motociclismo. Claro está que también tenemos a Fernando Alonso y Pedro Martínez de la Rosa como pilotos de Fórmula 1. También en el lado femenino destacan Gemma Mengual por la cantidad de medallas olímpicas conseguidas siendo alguna de ellas con Andrea Fuentes.

Hemos analizado una de las modelos más reconocidas en España como es Martina Klein y añadir algún actor como es Jose Corbacho al que teníamos facilidad en contactar con él.

Del primer bloque la primera y segunda pregunta las respuestas son:

1.1. Nombre

1.2.¿Cuál es tu profesión?

A continuación agrupamos las respuestas de las dos primeras preguntas, así pues nos simplifica dicho análisis.

Jose Corbacho	Artista
Marc Gené	Piloto
Andrea Fuentes	Exdeportista
Pedro Martínez de la Rosa	Piloto
Josef Afram	Day Trader
Alex Márquez	Piloto
Alex Rins	Piloto
Pol Espargaró	Piloto
Cesc Fábregas	Futbolista
Marc Márquez	Piloto
Gemma Mengual	Empresaria
Nani Roma	Piloto
Martina Klein	Modelo, pero actua, presento y escribo

Tabla 21: Resumen respuestas pregunta 1.1. y 1.2. del bloque primero de la fase 3 del campo de investigación. Fuente propia.

1.3. ¿Cómo eres? Descríbete en dos palabras

Jose Corbacho	Positivo e inconformista
Marc Gené	Optimista y perseverante
Andrea Fuentes	Creativa y valiente
Pedro Martínez de la Rosa	Sencillo y profesional
Josef Afram	Constante y noble
Alex Márquez	Sencillo y simpático
Alex Rins	Vergonzoso y alegre
Pol Espargaró	Luchador y feliz
Cesc Fábregas	Constante y responsable
Marc Márquez	Divertido y energético
Gemma Mengual	Sensible y espontánea
Nani Roma	Normal y con suerte
Martina Klein	Inquieta y colaboradora

Tabla 22: Resumen respuestas de la pregunta 1.3. del bloque primero de la fase tres del campo de investigación. Fuente propia.

Podemos observar que no coincide casi ningún atributo a excepción de Pedro Martínez de la Rosa y Alex Márquez con el atributo “sencillo”.

Es curioso que les preguntamos que se describieran con dos palabras, y es cierto que en la mayoría de ellos los atributos son tanto profesionales como personales, es decir, son atributos aplicables a la vida profesional y personal.

Nos damos cuenta que estos atributos han sido muy sinceros ya que antes de hacerles la pregunta, nosotros habíamos intuido algunas de las respuestas, y hemos de confesarles que habíamos acertado en un buen número como es con Andrea Fuentes con “creativa”, Alex Márquez con “simpático”, Alex Rins con “vergonzoso”, Pol Espargaró con “luchador”, etc.

Del segundo bloque, empezaremos a detallar todas las respuestas de las nueve preguntas elaboradas en la entrevista. Veamos el detalle de cada una de ellas.

2.1.¿Qué marcas promocionas?

Jose Corbacho	Corbacho
Marc Gené	Puma, Fiat, Nissa, TacHeuer, Shell
Andrea Fuentes	Andrea Fuentes
Pedro Martínez de la Rosa	Banco Santander
Josef Afram	Witi, Bentley, TacHeuer, Activo Pro, Slastik sun, Multipower
Alex Márquez	Estrella Galicia, Total, Lotus, Dribble Dots
Alex Rins	Páginas amarillas, Vialser, Peugeot, 40 principales
Pol Espargaró	Yahama, Monster Energy, Agv, Dainesse, HP, Marea Watches
Cesc Fábregas	Puma y Beat by Dr. Dre
Marc Márquez	Honda, Repsol, Munich, Red bull, Gas, Nelox, Alpinestars, Shoei, Danet, Allianz, Estrella Galicia y Rodi
Gemma Mengual	Catalunya Turismo, Salvelox y Blistex y para otrs marcas cedo la imagen ocasionalmente
Nani Roma	Mini, Monster, KH7, Vision Advisors, Roncato, Alpinestars, Oakley, Michelin
Martina Klein	Las que vengan a buscarme siempre que encajen conmigo y el personaje

Tabla 22: Resumen respuestas de la pregunta 2.1. del bloque segundo de la fase tres del campo de investigación. Fuente propia.

Observamos que tanto Jose Corbacho como Andrea Fuentes utilizan sus propias marcas, y trabajan únicamente para difundirlas. Es cierto que si nos conectamos, por ejemplo, a sus redes sociales lo que hacen es difundir su propia marca. Jose Corbacho

difunde los eventos y actos que crea y participa y Andrea todas las actividades que realiza de natación sincronizada que actualmente son su profesión.

Nani Roma y Marc Márquez coinciden con la marca Alpinestar pues es una marca técnica que los dos utilizan para competir. Pero no coinciden en producto. Marc lleva el mono de competición de piel de motociclismo, las botas altas de piel de carretera y los guantes de piel que son productos totalmente diferentes a los de Nani, que lleva el mono de competición inífugo de coche, los botines inífugos de conducción y los guantes inífugos. Pero los dos tiene la misma tarea, difundir la marca...así que compitiendo llevan el producto y los parches en todo momento en los que se refleja la marca Alpinestars y fuera de la competición también tienen un equipo lifestyle con sus sponsors y lo llevan también en forma de parches.

Estrella Galicia 0,0 vemos que es una marca que comparten los dos hermanos Márquez (Alex y Marc) desde la temporada 2012/2013.. Es una marca que empezó siendo de Alex y de su equipo de motociclismo de Moto 3, y en el momento que Alex pasó a moto 2 en la temporada 2014-2015 pues la compartió con Marc. La verdad es que es una marca que ahora hacen las campañas de promoción con los dos hermanos y la difusión que hacen es máxima, utilizando tanto canales de televisión, prensa escrita, digital, etc.

Como vemos, las marcas que mayoritariamente sponsorizan a estos *celebrities* son marcas que pueden utilizar. Es difícil ver que un *celebrity* trabaje para una marca que no tenga una relación directa, pues como hemos visto, lo es tanta la credibilidad y confianza que luego desprenden. Los pilotos de motociclismo y coches tiene sponsors técnicos (Marc Gené Puma, Marc Márquez Alpinestars, Pol Espargaró Yamaha, etc) que en muchos de estos acuerdos no hay una participación directamente económica, sino que les dan el producto que en si ya tiene un coste elevado.

También vemos que las marcas buscan estar presentes en todo el cuerpo de los *celebrities*, es decir, de aquí recordamos la frase de Quim Tomás de The North Face que nos decía que ellos intentan tener atletas que se integren en la estrategia de

“head to toes”. Y en este caso, pues todos los *celebrities* vemos que trabajan para marcas de gafas, pasando por marcas de ropa, de zapatos, de relojes... no queda ni una parte de su cuerpo que no trabajen para alguna marca...o por lo menos eso intentan con la finalidad de sacar la máxima rentabilidad a su carrera profesional, que para algunos es más corta, le puedan sacar el máximo provecho.

Nos ha gustado mucho el comentario de Martina Klein cuando a la pregunta de: ¿Qué marcas promocionas? Su respuesta haya sido “ Las que vengan a buscarme siempre que encajen conmigo y el personaje”. Esta es la mejor afirmación que podemos leer, es decir, que queda claro que también son los *celebrities* los que buscan que las marcas por las que trabajen encajen con ellos, es decir, ya entramos en el término valores que hemos visto durante el estudio. No hay mejor resultado que un *celebrity* comparta los mismos valores con la marca por la que trabaje, así pues, la relación será un éxito.

2.2.¿Utilizas los productos que promocionas?

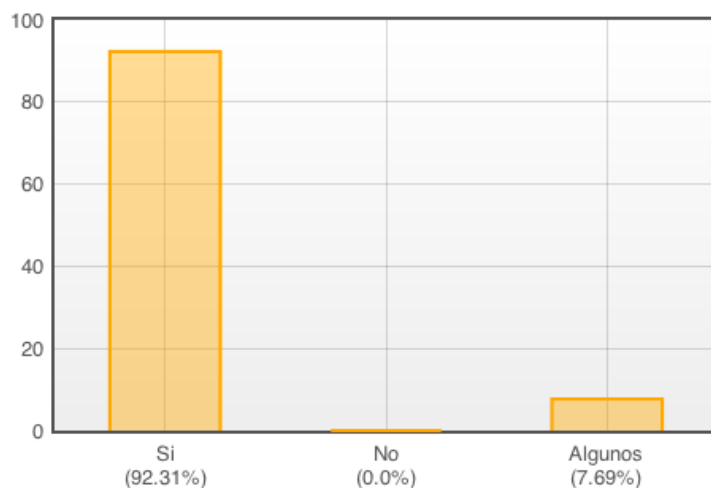


Figura 58: Resumen respuestas de la pregunta 2.2. del bloque segundo de la fase tres del campo de investigación. Fuente propia.

La mayoría de las respuestas apuntan que sí utilizan los productos que promocionan. Alex Rins ha comentado que algunos, es decir, que no todos. Pero analizando los

productos que promociona vemos que en concreto Páginas Amarillas puede ser uno de ellos puesto que es un producto que habitualmente no se le dá un uso diario.

Martina Klein añade que le gustan todos los productos que promociona y por este motivo utiliza todos.

Pero como hemos visto en la pregunta anterior, muchos de los *celebrities* utilizan algunos de los productos para competir, para entrenar y otros para su vida diaria fuera de los campos de competición y entrenamiento. Veamos un ejemplo, Pol Espargaró utiliza Agv de casco y Dainesse de mono motociclismo. Pero la marca de relojes Marea Watches es una marca que no utiliza ni podría llevarla compitiendo y entrenando, así pues la lleva cuando va “casual” en su vida diaria. Y una marca lejana es HP, y digo lejana pues es *celebrity* de esta marca pero nosotros no podemos comprobar si la utiliza, es algo de un área más privada. Vemos que lleva el parche de la marca cuando compete, vemos que hacen una campaña de publicidad, pero no podemos comprobar que utilice máquina HP en sus rutinas con lo cual no hace tan creíble dicha unión.

Lo mismo pasa en este último punto con Alex Rins y Páginas Amarillas. Páginas Amarillas es el sponsors principal de su equipo de Moto 2, tienen incluso el “naming” del equipo pero es difícil comprobar que hoy en día Alex utilice Páginas Amarillas, nosotros no lo podemos ver con lo que llegamos a la misma conclusión, la credibilidad y el grado de confianza disminuye. Todo lo contrario para con Peugeot, Alex a diario conduce este coche, y siempre vaya donde vaya (excepto cuando utiliza otros medios de transporte) conduce un Peugeot.

2.3.¿Crees que coinciden tus valores con los atributos de las marcas que promocionas?

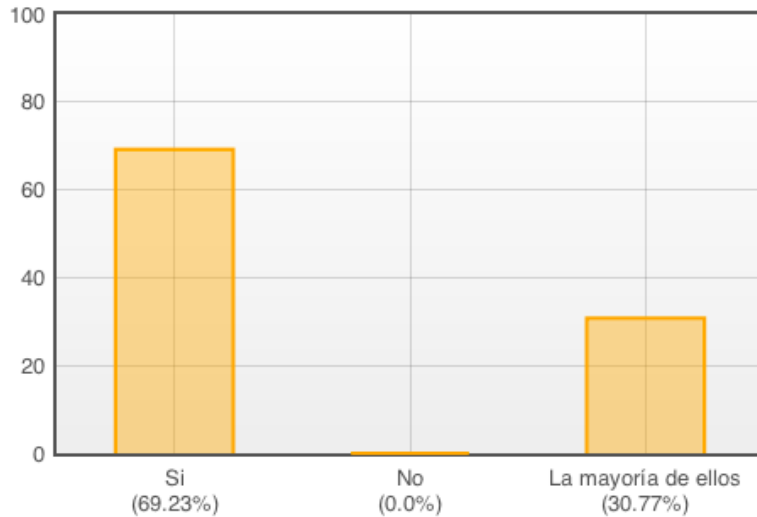


Figura 59: Resumen respuestas de la pregunta 2.3. del bloque segundo de la fase 3 del campo de investigación. Fuente propia.

Ante esta respuesta en que vemos que la mayoría de los entrevistados comenta que sí que coinciden los valores con los atributos de las marcas que promocionan, en cambio 4 de ellos nos comentan que no todos sus valores coinciden con la de las marcas que promocionan.

Estos 4 entrevistados son: Marc Gené, Pol Espargaró, Marc Márquez y Martina Klein. Si los analizamos y vemos las marcas por las que trabajan, quizá Marc Gené como tiene dos marcas de coches (Fiat y Nissan) sólo utiliza una de ellas. Pol de sus marcas que son Yamaha, Monster Energy, Agv, Dainesse, HP y Marea watches, doy fe que los esponsors técnicos los utiliza en su vida profesional. El reloj también lo lleva a diario pero quizá no puede tomarse un Monster Energy a menudo. Por otro lado, Marc Márquez quizá por el gran número de marcas no tiene el tiempo suficiente para utilizarlas todas. Y Martina Klein nos es muy sincera contestando: “ Bastante. O al menos tienden a buscar un ideal que yo también busco”. Así pues con esta afirmación vemos que Martina busca una afinidad con sus productos para que así los pueda disfrutar y hacer una buena labor profesional.

Como hemos comentado con anterioridad , es básico que en un *celebrity* coincidan sus valores con los de la ,arca que promociona para que así el *celebrity* cumpla su contrato, utilice el producto y la relación con la marca sea un éxito.

2.4.¿Con qué marca te sientes más identificada/o y por qué?

	Marcas	Porqué
Jose Corbacho	Saucony, Munich, Mahou, Spanair	Por la originalidad en sus propuestas
Marc Gené	Fiat y Shell	
Andrea Fuentes	Lourdes Berguedá	Por el estilo único y comodidad
Pedro Martínez de la Rosa	Banco Santander	Por su fidelidad hacia mi desde el primer año que empezamos a colaborar (2007). Además, spu cliente, soy accionista y tengo una hipoteca con ellos
Josef Afram	Tag Heuer	Su slogan es "don't crack under pressure"
Alex Márquez	Estrella Galicia	Por la mentalidad de querer, siempre querer aunque sea una empresa bastante nueva
Alex Rins	Vialser	Por la confianza
Pol Espargaró	Monster Energu, Yamaha y Marea Watches	Montser es una marca rebelde. Yamaha por su manera de entender la competición y Marea watches por su trato familiar
Cesc Fábregas	Puma y Beats	Puma es mi parte más profesional. Beats es la marca que me reopresenta más el día a día, el echo de que esté estrechamente vinculada con la música, es la marca que define mis momentos. Pues la música es un elemento fundamental cuando pasas tants horas fuera de casa e incluso cuando estás con la familia. La música tiene el poder de definir etapas y momentos de tu vida
Marc Márquez	Con todos	Con todos me intento sentir identificado, sino no tiene sentido trabajar con ellas

Gemma Mengual	Con todos	Nunca acepto un contrato con el que no me sienta identificada
Nani Roma	Con todas	La mayoría de ellas han estado conmigo en toda mi carrera deportiva. Soy de los que creo en las relaciones largas con el sponsor
Martina Klein	Olay	Me gusta porque es buena, fácil y no cara

Tabla 23: Resumen respuestas de la pregunta 2.4. del bloque segundo de la fase 3 del campo de investigación. Fuente propia.

Ante estas respuestas, vemos que tanto Pedro Martíenz de la Rosa como Nani Roma hablan de la palabra fidelidad, es decir, se identifican con ellas por los años que llevan de relación. Y este comentario es muy creíble pues justamente son los dos *celebrities* entrevistados con más años de carrera profesional (por no decir los más mayores), así que ya nos han demostrado que este atributo lo han cumplido y con creces, no está por demostrar.

Así estaría en el mismo nivel la aportación de Alex Rins cuando habla también de la confianza, ya que Estrella Galicia ha estado con Alex desde su inicio. Es una marca de construcción y poco tiene que ver con el mundo del motociclismo, pero fue según lo comentado por Alex, el primer sponsor que le apoyó económicamente desde su inicio y ahora está agradecido por los esfuerzos por la confianza que depositó en sus inicios.

Jose Corbacho al promocionar sus propias marcas, coinciden en la respuesta aunque lo comentan de formas diferentes. Jose dice que se siente identificado “Por la originalidad de sus propuestas” y Andrea “Por el estilo único”. Así pues, vemos que cada uno de ellos ha creado su propio proyecto queriendo un toque de diferenciación, de originalidad y de estilo único que los haga destacar por la exclusividad de sus proyectos.

Cesc Fábregas elige una marca técnica que pueda llevar en el trabajo de campo, como es Puma pues calza sus botas cuando juega, y otra marca como es Beats que es la marca que le representa más el día a día pues la música es su otra afición, como bien dice “La música tiene el poder de definir etapas y momentos de tu vida”.

Y Pol Espargarío nos ha gustado mucho la división que hace...Monster “es una marca rebelde”, Yamaha “por su manera de entender la competición” y Marea Watches “por su trato familiar”. Esta división tiene tres pilares...su forma de ser, su forma de trabajar y su forma de vivir el día a día.

Por otro lado destacamos la aportación de Marc Márquez y de Gemma Mengual cuando nos hablan de identificarse con la marca y Marc añade “con todas intento sentirme identificado, sino no tiene sentido trabajar con ellas” y Gemma Mengual muy a la par añade: “Nunca acepto un contrato con el que no me sienta identificada”. Si la base de la relación es ésta, la identificación de valores por ambas partes, el éxito de la relación está asegurada.

2.5.¿Crees que es acertado en las estrategias de Marketing de una compañía incorporar la táctica de la figura del *celebrity*?

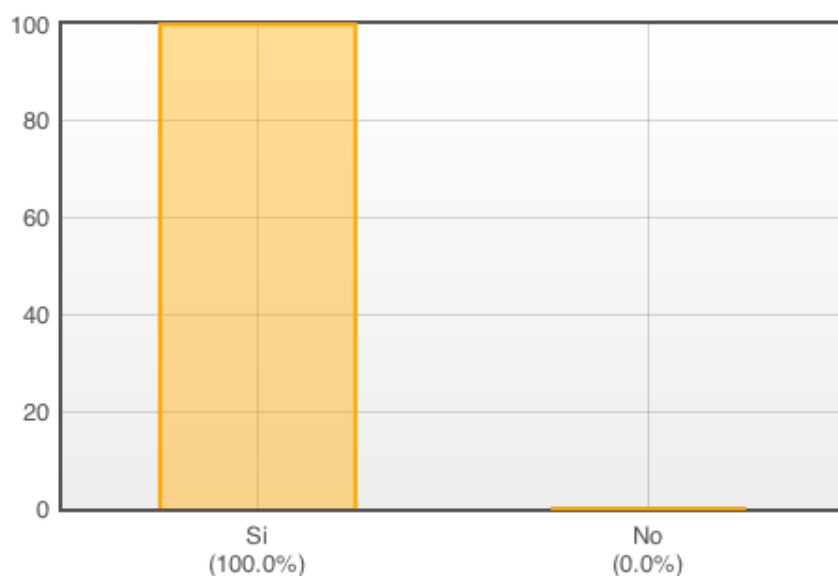


Figura 60: Resumen respuestas de la pregunta 2.5. del bloque segundo de la fase 3 del campo de investigación. Fuente propia.

Como vemos, el 100 % de los entrevistados coinciden que es acertado.

Martina Kelin nos añade: “ Dicen que llega mejor el producto si viene recomendado por un personaje con el que sientes empatía y cierta admiración. Me alegro de coincidir con ese perfil”.

Claro está que todos los personajes entrevistados son *celebrities*, y ellos se benefician de las marcas al igual que las marcas de ellos. Con lo que es lógica que su opinión sea la comentada pues para ellos no es una diversión el ser un *celebrities*, sino que es una profesión que han de acarrear con ella en paralelo a su profesión principal.

Las campañas de marketing centradas en branding o en la marca con personajes famosos buscan asociar los valores de la marca con los valores o cualidades del personaje con el que se quiere establecer la asociación, para que la comprensión por parte del cliente o potencial cliente sea más fácil y rápida.

De esta forma el potencial cliente asociará marca-personaje famoso; valores personaje famoso-valores de la marca. En un sentido u otro trata de humanizar la marca.

Este tipo de campaña centra su éxito en la compenetración real de los valores de la marca con los valores reales del personaje, es decir, en que se produzca una simbiosis marketiniana casi perfecta. Esta simbiosis es el éxito de dicha estrategia de marketing de incorporar la figura del *celebrity*.

2.6.¿Consideras que un *celebrity* puede influir al consumidor en el proceso de compra?

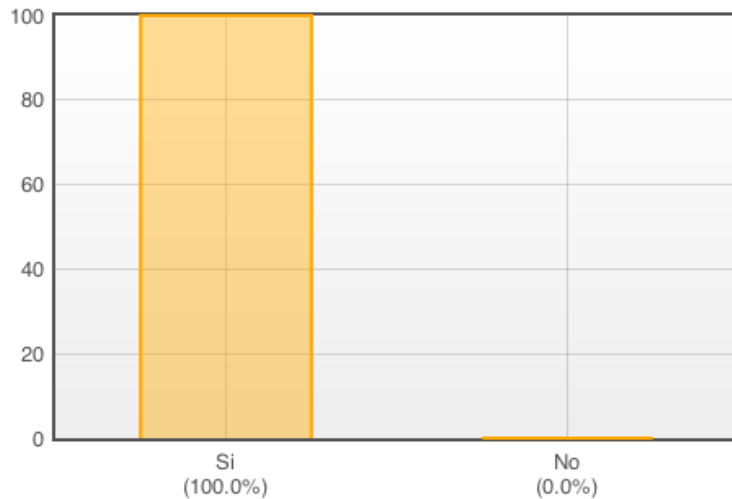


Figura 61: Resumen respuestas de la pregunta 2.6. del bloque segundo de la fase 3 del campo de investigación. Fuente propia.

Como hemos comentado en la pregunta anterior, cada uno de los personajes entrevistados son *celebrities*, y ellos son los primeros que confían a las marcas su imagen para hacer negocio. Y parte inicial de este negocio es influir al consumidor en el proceso de la compra, es decir, han de acercar el producto al consumidor, hacerlo más cercano y darlo a conocer.

Pero, ¿nos hemos parado a pensar cuáles son las principales influencias en el proceso de compra? Revisando documentación sobre este tema, hay opiniones que existen factores externos e internos, otros factores personales y motivacionales, etc.

Si nos centramos en la primera documentación revisada, vemos que existen factores externos (donde está incluido la cultura y subculturas, clase social, grupos sociales familia, influencias personales y situacionales) y factores internos (motivación, percepción, experiencia y aprendizaje, características demográficas, socioeconómicas y psicográficas y por último actitudes). Ahora es cuando hemos de analizar en qué fases el *celebrity* puede influir, y sí que es cierto, que puede influir en muchas de las fases como es en la cultura, subcultura, grupos sociales, motivación, percepción y actitudes.

Así pues, una vez más apoyaremos a la mayoría de los *celebrities* cuando opinan que ellos sí que pueden influir al consumidor en el proceso de compra.

2.7.¿Crees que generan más negocio los productos que están apoyados por un *celebrity*?

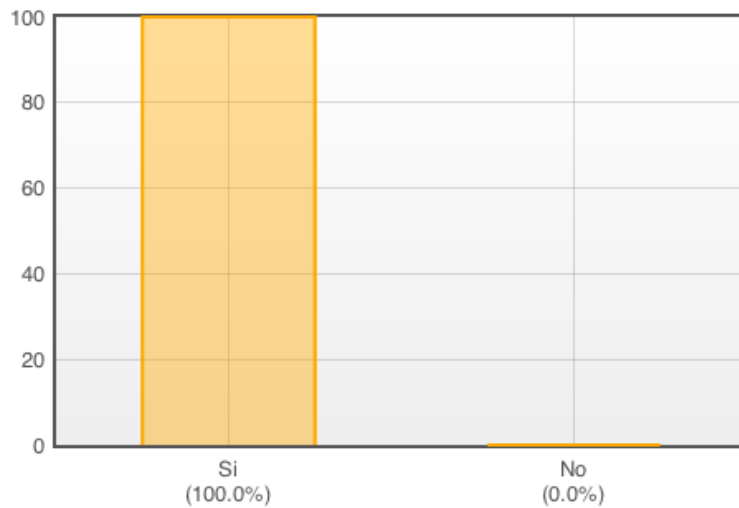


Figura 62: Resumen respuestas de la pregunta 2.7. del bloque segundo de la fase 3 del campo de investigación. Fuente propia.

La opinión de todos los *celebrities* es que generan más negocio los productos que están apoyados por *celebrities*, y una vez más comentamos, que ellos se creen personalmente su papel y por ello afirman esta pregunta de forma tan rotunda.

Martina Klein añade: “ A mi personalmente me llaman la atención los anunciados por *celebrities* a los que admiro”.

En nuestra opinión, para muchas firmas, relacionarse con una cara conocida es la clave del éxito. Esta práctica permite diferenciarse de la competencia a la vez que aumenta su notoriedad. Según una encuesta publicada por la consultora alemana de Comunicación y Marketing, Vok Dams, la relación de una marca con un famoso puede hacer que la campaña aumente su notoriedad en un 25%. Además, el 60% de las firmas encuestadas, habían invitado a personajes famosos a sus eventos para tener

una mayor repercusión en los medios. Desde la perspectiva de los consumidores, un 70% de ellos consideran más atractivo un producto si es presentado por una celebridad, ya que refuerza la percepción de los productos al relacionarse con valores como éxito, belleza y veracidad, entre otros.

La elección de una *celebrity* es un punto fundamental en la estrategia de marketing de la compañía ya que hay una efectiva transmisión de valores hacia la marca. Decidirse por uno u otro es determinante para conseguir los objetivos comerciales; pero no todas las *celebrities* son idóneas para todas las firmas.

Los *celebrities* como embajadores de marca son una apuesta “arriesgada” a la vez que beneficiosa. La diferenciación y la notoriedad por parte de la marca y la compra por parte de los consumidores son las consecuencias ligadas a la decisión de incluir a un famoso en una campaña de marketing, aspectos que se traducen directamente en beneficios.

2.8.¿Alguna vez has rechazado alguna oferta porque no era acorde con tus valores?

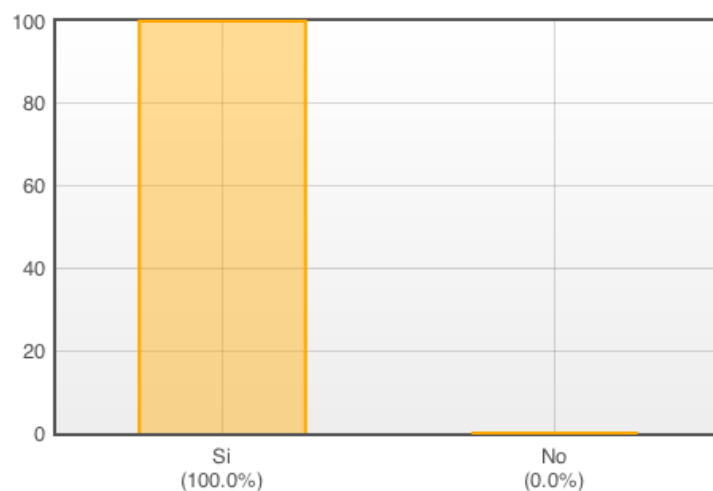


Figura 63: Resumen respuestas de la pregunta 2.8. del bloque segundo de la fase 3 del campo de investigación. Fuente propia.

Todos los entrevistados afirman que alguna vez han rechazado una oferta por no ir acorde con sus propios valores. Y este es un punto muy positivo para los *celebrity endorsement*, para las empresas y para los consumidores. Vemos que hay una parte muy importante que es real, que ellos no trabajarán para una marca con la que no compartan valores. Cada uno de ellos ha rechazado ofertas, y no dudo que muy bien remuneradas, pero han priorizado sus principios y sus valores antes de hacer un negocio con una marca con la que ellos no se sientan identificados.

Como hemos ido viendo, la alianza con *celebrities* es una herramienta de comunicación cada vez más utilizada por las marcas y/o empresas que buscan promocionarse de una manera innovadora y original a través de un personaje público. Las *celebrities* se convierten así en el nexo entre las audiencias y la marca. Se considera que dicha alianza les brinda a ambas partes cierto reconocimiento y numerosos beneficios que hacen de esta alianza una estrategia obligatoria y adecuada por parte de la marca, sin reparar en los riesgos que presenta.

Todos los entrevistados nos han afirmado que alguna vez han rechazado alguna oferta, pero no hemos de olvidar que es una relación bidireccional. Que tanto puede un *celebrity* rechazar una oferta como una empresa que le ofrezcan un *celebrity* y no avanzar con dicha propuesta.

Para la empresa, un manejo equivocado en la comunicación, la selección incorrecta de la *celebrity* para la marca, y/o la falta de aprovechamiento de este recurso, son algunos de los riesgos que la marca puede tener que afrontar. Estos problemas pueden llevar a la destrucción de la imagen pública de la marca; imagen que, cabe señalar, conlleva un proceso largo de creación y mantenimiento, y que puede caer rápidamente a raíz de alguna mala gestión en los puntos mencionados.

2.9. ¿Cuáles son las obligaciones más relevantes cuando promocionas un producto?

Jose Corbacho	Que me guste y sea cliente potencial
Marc Gené	Tener un comportamiento ejemplar

Andrea Fuentes	Que esté de acuerdo con mi forma de ser
Pedro Martínez de la Rosa	Es básico identificarse con el producto que promocionas y que te guste, de lo contrario el fracaso está garantizado. A mi modo de ver, cuando promocionas un producto debes prescribirlo, es decir, debes utilizarlo y no sólo en el momento de la sesión de fotos o la grabación de un anuncio. Lo debes hacer en tu día a día, de lo contrario prefiero no establecer una relación con ellos. Hay que ser honesto con uno mismo y con la marca que quiere contratarte porque las obligaciones van desde rodar un anuncio o hacer una sesión de fotos a utilizar ese producto en casa o por la calle y que el vecino te vea. También creo importante definir que es una "celebrity" porque para mi una "celebrity" debe ser una persona que realiza algo (deporte o cualquier actividad) mejor que el resto y que además tiene unos valores muy marcados. Ser una "celebrity" no es ser famoso o salir en la tele, es mucho más.
Josef Afram	Necesito sentir que me compraría el producto
Alex Márquez	Buena imagen
Alex Rins	Imagen
Pol Espargaró	Cumplir con sus objetivo de publicidad, ser fiel y en todo momento saber a quien o que representas
Cesc Fábregas	Principalmente, no vestir prendas de ropa o accesorios de la competencia en ese mismo campo. Si la marca se ha decidido a apostar por ti, tienes que respetarlo. También está el echo de acostumbrarse a llevarlo en momentos en los que sabes que la gente va a ver la marca. Ya no es solo el día a día o el anuncio publicitario, te comprometes a llevarlo en momentos en los que sabes que va a aparecer el producto en algún espacio (una foto bajando del bus al ir concentrados, una entrevista...)
Marc Márquez	El compromiso y la relación con ellos es lo más importante
Gemma Mengual	Seguir lo que me piden en el contrato, estar siempre con actitud positiva y promocionar de la manera que se pueda el producto
Nani Roma	Estar con la gente, creer en el producto, es lo importante de estar tiempo con un sponsor, el tiempo te da una visión mas amplia de la compañía, dar buena imagen
Martina Klein	Ser fiel a mi personaje. Les suele gustar mi naturalidad, y no me cuesta demasiado obedecer a ello

Tabla 24: Resumen respuestas de la pregunta 2.9. del bloque segundo de la fase 3 del campo de investigación. Fuente propia.

Ante estas respuestas, nos gustaría destacar la coincidencia de Alex Márquez, Alex Rins y Nani Roma que creen que su obligación es dar buena imagen. Son conscientes que su imagen va ligada a la imagen de la marca, y que repercutirá su comportamiento a la marca. Nani Roma además añade algo muy importante y que ya ha comentado en un punto anterior, y es serle fiel y estar con la marca el máximo tiempo posible.

Pedro Martínez de la Rosa comenta “Es básico identificarse con el producto que promocionas y que te guste, de lo contrario el fracaso está garantizado” . Pedro es una persona muy comprometida con sus marcas, es muy consciente que debe utilizar los productos y no sólo en una sesión de fotos sino que el vecino vea que a diario lleva el producto. Así pues, en muchas ocasiones hemos visto que en circuito va con la marca Puma y luego cuando él hace deporte en su tiempo libre, también lleva Puma o bien cuando sale del circuito sigue llevando Puma. En el mismo sentido pero con otras palabras lo ha comentado Cesc Fábregas diciendo “Ya no es sólo el día a día o el anuncio publicitario, te comprometes a llevarlo en los momentos en los que sabes que va a aparecer en algún espacio”. Así pues, al ser una persona pública, siempre estás visible y que tanto te pueden hacer una fotografía yendo a buscar el pan como jugando en el campo de fútbol.

Gemma Mengual, es muy estricta en seguir cada uno de los puntos que le ponen en un contrato, es una gran cumplidora. Pero además, como bien dice ella “se debe estar con una actitud positiva y promocionar de la manera que se pueda el producto”. Estando ella patrocinada por Puma y Mariona Julià siendo Sport Manager de muy cerca nos ha contado la preocupación de Gemma por ir siempre vestida de Puma. “Cuando le faltaban prendas era la primera que nos las pedía, cuando iba a un programa de televisión chequeaba con nosotros si nos parecería correcto el outfit que llevaría, cuando hacía una rueda de prensa se preocupaba en llevar una prenda que tuviera un logo bien visible, etc” comentó Mariona Julià, una de las autoras de esta tesis.

Nos gusta mucho la palabra “compromiso” y justo Marc Márquez nos comenta “El compromiso y la relación con ellos es lo más importante”. El compromiso es

fundamental, en otras palabras lo comenta Cesc Fábregas diciendo “Si la marca ha decidido aportar por ti, tienes que corresponder”.

Nos gusta ver que se repita la palabra “fiel” aunque en este caso sea en planos diferentes. Y han sido tanto Pol Espargaró como Martina Klein. Los dos opinan que la fidelidad es básica ya sea enfocada a la marca que es a la que se refiere Pol o ya sea enfocada a ser fiel a su personaje como apunta Martina, así pues comenta que siempre es más fácil ser natural y no le cuesta nada obedecer a ello.

Ha habido dos *celebrities* que una vez más demuestran su buen comportamiento con la marca. El primero de ellos es Marc Gené que dice que su obligación es “Tener un comportamiento ejemplar” y otro sería Josef Afram con frase que resume todo: “Necesito sentir que me compraría el producto”. Ésta es la actitud, éste es el comportamiento, seguro que así compartirá los mismos valores que la marca, que como hemos dicho, es el éxito de cualquier relación empresarial.

3.5.2.1. ENCUESTA MANAGERS CELEBRITIES

Las encuestas a los *managers de celebrities* son realizadas con una llamada previa. En la llamada les exponemos el tema de la tesis y les proponemos cuatro opciones para hacerles la entrevista:

- a) En persona
- b) Vía teléfono
- c) Vía e-mail.
- d) Vía link que les llega a su teléfono a través del servicio en línea de e-encuesta.com (www.e-encuestas.com), el cual se accede a través de una suscripción nuestra on-line a dicho portal (es el mismo formato que he comentado con anterioridad).

Así pues, la mayoría son realizadas vía telefónica o vía link (sólo una en persona). Se realiza una versión de una encuesta en castellano, dirigida a un total de 8 *managers de celebrities*, tanto masculinos como femeninos, residentes en España pero con *celebrities* conocidos mundialmente.

La encuesta de los *managers* de los *celebrities* consta de dos bloques, el primero para determinar quién es el encuestado y de qué *celebrity* es *manager*, y el segundo bloque donde hablamos de las estrategias de comunicación.

El primer bloque de preguntas es común para todos los entrevistados y contiene 2 preguntas abiertas que son las siguientes:

1.1.Nombre

1.2. ¿De qué *celebrity* eres *manager*?

El segundo bloque contiene 10 preguntas abiertas y vinculadas a la estrategia de comunicación y son las siguientes:

2.1.¿Consideras que es acertado en las estrategias de marketing de una compañía incorporar la táctica de la figura del *celebrity*?

2.2.¿Consideras que un *celebrity endorsement* puede influir al consumidor en el proceso de compra?

2.3.¿Crees que generan más negocio los productos que están apoyados por un *celebrity*?

Estas tres primeras preguntas (2.1., 2.2. y 2.3.) son las comunes a las tres fases (fase 1, fase 2 y fase 3) ya explicado anteriormente.

2.4.¿Piensas que un *celebrity* puede acercar definitivamente el producto a los consumidores?

Esta pregunta quiero que el *manager* se ponga en el papel del consumidor.

2.5.¿Crees que ha evolucionado la integración de los *celebrities* en las empresas?

2.6.¿Serías capaz de rescindir un contrato si vieras que los atributos de la marca no son congruentes con los valores del *celebrity*?

2.7.Cuando estáis negociando un acuerdo, ¿Te planteas si pueden existir aspectos negativos?

2.8¿Por qué crees que una compañía contrata a un *celebrity* como imagen de ella?

Estas últimas preguntas son totalmente de estrategia que cada *manager* decide para su *celebrity*, y vemos su forma de pensar sobre las marcas.

2.9.¿Crees que se puede saturar a un *celebrity* cuando éste tiene varios contratos con diferentes marcas?

2.10.La reputación de un *celebrity*, ¿consideras que puede afectar a la imagen de la compañía por la que está contratada?

En estas dos preguntas hablamos más en profundidad del los diferentes roles que un *celebrity* puede coger y vemos cuál es la dirección que el *manager* decide para él.

Algunas de las preguntas que van de la 2.4 a la 2.10 son repetidas puntualmente en algunas de las fases.

3.5.2.2. RECOGIDA DE INFORMACIÓN Y VALIDACIÓN DE LAS ENTREVISTAS DE LA FASE TERCERA

MANAGERS CELEBRITIES

La recogida de los datos se realiza entre los meses de enero y mayo de 2015.

Del primer bloque, la primera y segunda pregunta las respuestas son:

1.1. Nombre

1.2. ¿De quién eres *manager*?

Javi Brusés	David Silva y Santiago Cazorla
Anna Pagés	Marc Marquez y Alex Márquez
Anna Nogué	Alex Crivillé
Albert Valera	Jorge Lorenzo y Aleix Espargaró
Dani Homedes	Fernando Verdasco, Los hermanos Brian, Pablo Andújar, Marcel Granollers, Dani Juncadella y temas de imagen de Jorge Lorenzo
Marta Salvador	Helen Lindes, Jose Maria Iñigo, Cecilia Gómez, Paqui Salinas y fui de Álvaro Bultó
Jordi Lorenzo	Kilian Jornet, Nuria Picas y Mireia Miró

Tabla 25: Resumen respuestas 1.1. y 1.2. del bloque primero de la fase 3, entrevistas a *managers celebrities*, del campo de investigación. Fuente propia.

Del segundo bloque las 10 preguntas son las que a continuación iremos comentando:

2.1. ¿Consideras que es acertado en las estrategias de Marketing de una compañía incorporar la táctica de la figura del *celebrity*?

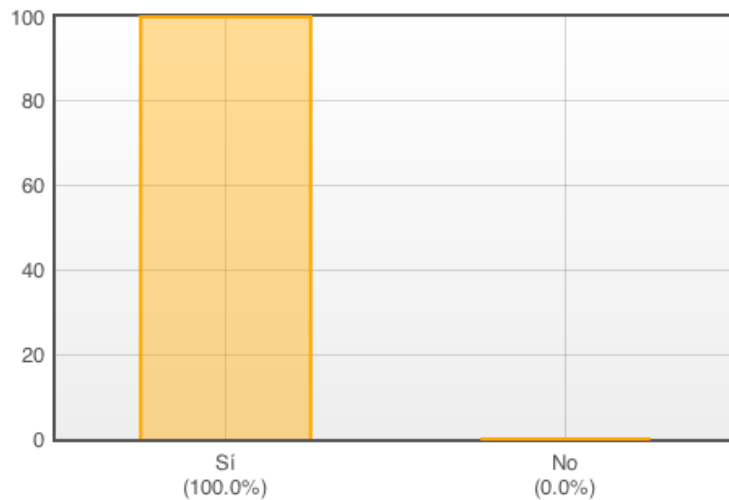


Figura 64: Resumen respuestas 2.1. del bloque segundo de la fase 3, entrevistas a *managers celebrities*, del campo de investigación. Fuente propia.

El 100 % de las personas entrevistadas son profesionales del sector y se dedican a velar por los intereses de los *celebrities* por los que trabajan. Lógicamente, todos están de acuerdo.

Javi Brusés, nos comenta lo siguiente: “Bajo mi punto de vista y basado en mi experiencia, vincular la imagen de un deportista a una marca obtiene unos resultados muy positivos. No basta sólo con relacionar la imagen a la marca, debe ir ligado a una estrategia de la marca y comunicarse debidamente. Pagar por los derechos de imagen y no comunicar es un gran error”.

Como cada día hay más empresas que utilizan *celebrities*, muchas de ellas y sobretodo del mundo del deporte y de la moda, empiezan por darle producto y hacer que escriban algo en las redes sociales. Y es cierto que si se contrata a un *celebrity*, se ha de hacer un contrato en el que se hable de la explotación que se hará del *celebrity* con la marca y luego del papel que deberá adoptar el *celebrity* para cumplir todos los requisitos contractuales.

2.2.¿Consideras que un *celebrity* puede influir al consumidor en el proceso de compra?

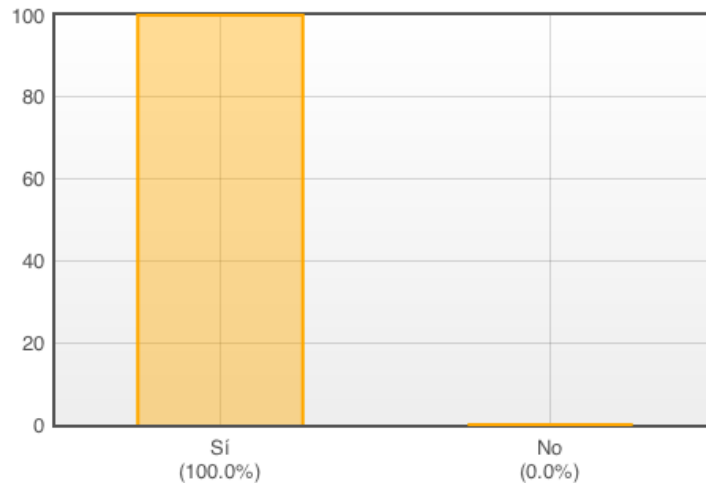


Figura 65: Resumen respuestas 2.2. del bloque segundo de la fase 3, entrevistas a *managers celebrities*, del campo de investigación. Fuente propia.

Todos los entrevistados opinan que un *celebrity* puede influir en el proceso de compra.

Javi Brusés nos comenta: “Si, lo creo y lo he comprobado. Es importante definir al *celebrity* y vincularlo bien al producto o marca. No me será referente David Silva en maquillaje, pero si lo será en productos deportivos. Todo tiene que ir relacionado. Y por muy conocida que pueda ser el *celebrity* quizás para tu producto no sirve.

Marta Salvador comenta: “ Los resultados son bárbaros. De no conocer una marca a pasar a ser conocida por todo el mundo”. Marta ha elaborado un muy buen trabajo con Helen Lindes pues la subido a la fama por su buena estrategia en darla a conocer. Con Helen han trabajado duramente una campaña de Merca Calzados. Esta marca nos comentó Marta a nivel personal, de ser una marca poco conocida, ha pasado a ser una marca muy conocida, y además, a ser una marca con mejor percepción del consumidor. Así pues, es cierto que un *celebrity* puede influir en el proceso de compra pues en muchas ocasiones es mejor percibida, da más credibilidad a la marca como hemos visto anteriormente y más confianza y todo ello conlleva a la compra.

2.3.¿Crees que generan más negocio los productos que están apoyados por un *celebrity*?

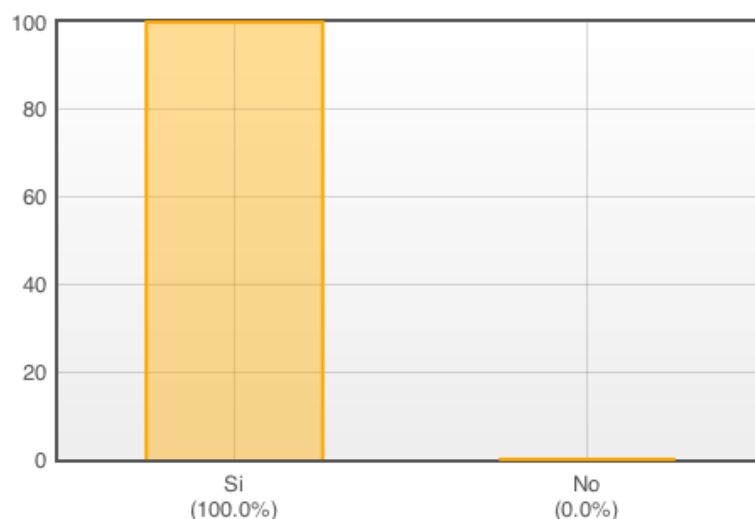


Figura 66: Resumen respuestas 2.3. del bloque segundo de la fase 3, entrevistas a *managers celebrities*, del campo de investigación. Fuente propia.

Vuelven a coincidir todos en afirmar que generan más negocio los productos que están apoyados por un *celebrity*.

Javi Brusés nos añade: “Si dos productos se encuentran a un mismo nivel de precio, distribución y categoría, el que venga “recomendado” por un profesional o *celebrity endorsement* tendrá más éxito, seguro. Incluso a veces teniendo menor calidad o mayor precio”.

¿Messi en Gatorade? ¿David Beckham y Neymar en ropa interior anunciando una marca de ropa? ¿Michael Phelps en la caja de cereales Kelloggs? Sí, la relación entre los deportistas y las marcas ahora es más fuerte que nunca.

Lo que en la década de los ochenta fue con los cantantes, los años noventa y los años dos mil lo ha sido con los deportistas: publicidad a cambio de reposicionar un producto. Y lo hemos visto infinidad de ocasiones en la televisión o más recientemente en anuncios virales en Internet.

¿Cuántos anuncios nos encontramos a diario protagonizados por famosos deportistas que no tienen nada que ver con el producto que promocionan? Pepe Reina anunciando seguros, Induráin vendiendo yogures que reducen el colesterol, Iniesta nos trajo helados para todos o Iker Casillas, que tras un sonado implante de pelo nos recomendaba un champú contra la caspa.

2.4.¿Piensas que un *celebrity* puede acercar definitivamente el producto a los consumidores?

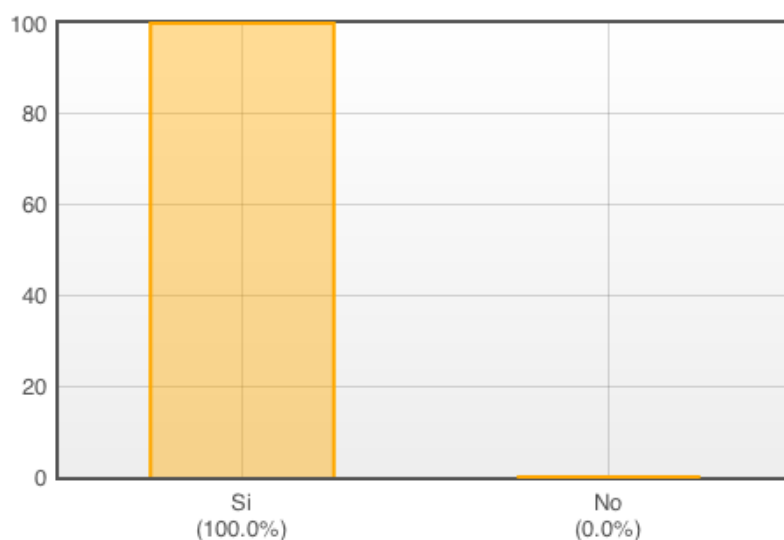


Figura 67: Resumen respuestas 2.4. del bloque segundo de la fase 3, entrevistas a *managers celebrities*, del campo de investigación.Fuente propia.

La respuesta de todos los entrevistados es la misma, todos coinciden en que el *celebrity endorsement* puede acercar el producto a los consumidores.

Anna Pagés afirma: “La cerveza estrella Galicia desde que es patrocinadora del equipo de Alex Márquez y de Marc Márquez se ha hecho más cercana al público. Es decir, antes era una cerveza incluso muy local de Galicia, y ahora es una cerveza mucho más cercana a los consumidores de Madrid, Cataluña, etc”.

Pero, ¿esta percepción de que las marcas utilizan a los deportistas para influirnos en las bondades de un producto, es real? Y lo más interesante, ¿tales campañas impactan

en el consumidor? Os informamos que tan es así que al menos el 87% de los encuestados por Euromerics Sport Marketing recomienda a familiares y amigos un producto por el hecho de que lo anuncie una estrella del deporte.

Así es, Euromerics Sport Marketing realizó un estudio en 42 países para saber cómo se estaba moviendo el consumo de ciertas marcas asociadas a deportistas o equipos deportivos, y encontró datos tan reveladores como para saber que la fórmula “Estrella deportiva”+ “Marca” nos da un resultado por demás exitoso (sí, ya lo intuíamos cuando en 1985 Michael Jordan revolucionó la mercadotecnia deportiva al crear los tenis Jordan Air de Nike).

Otro dato que reveló la encuesta de Euromerics Sport Marketing y que hará que más de una agencia de publicidad se replantee estrategias, es aquel que señala que más de la mitad de los encuestados recuerda con más facilidad un comercial en el que aparece una estrella del deporte que uno en el que salen actores desconocidos.

Un dato curioso es que la televisión sigue siendo la reina de los anunciantes, ya que los contenidos vistos en ese medio contaron con un 46% de credibilidad, contra 31% de Internet y un 23% de credibilidad en medios escritos o artículos de prensa.

2.5.¿Crees que ha evolucionado la integración de los *celebrities* en las empresas?

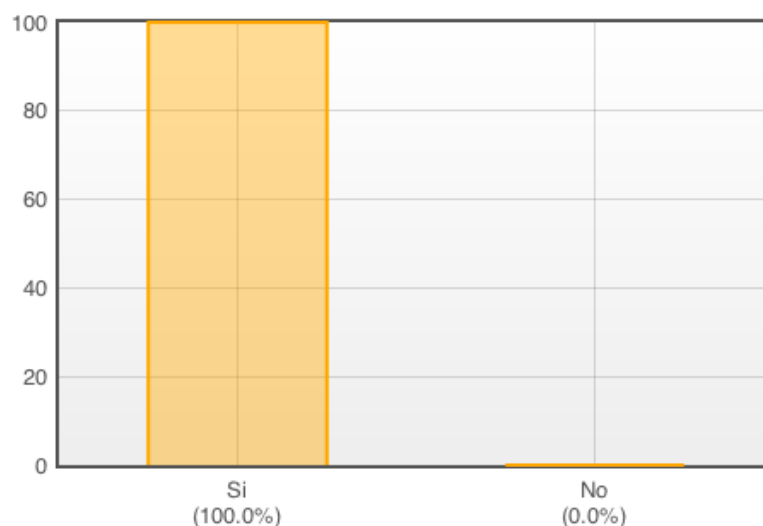


Figura 68: Resumen respuestas 2.5. del bloque segundo de la fase 3, entrevistas a *managers celebrities*, del campo de investigación. Fuente propia.

os entrevistados opinan que ha evolucionado la integración de los *celebrity endorsement* en las empresas. Pero nos encontramos con opiniones que exigen más y más como es la de Javi Bruses que dice: “Sí lo creo. Pero todavía hay gran recorrido y falta de profesionales”.

Marta Salvador nos añade: “Había una época en que no se utilizaban tanto, pero estamos en una época que se utilizan mucho y las redes sociales nos han ayudado a que los CE puedan además colaborar con las marcas de forma más activa”.

Una empresa grande que se acerca a otra grande. La suma de fuerzas y ya no las fusiones por tiempo indefinido parece que son las nuevas reglas del juego entre las grandes marcas.

Pero este tipo de acuerdos no se limitan al Viejo y Nuevo Continente. Recientemente la empresa desarrolladora de telefonía de origen Chino ZTE firmó un contrato de exclusividad nada más ni nada menos que con el equipo de basquetbol Rockets de Houston⁴⁸.

ZTE se acercó al equipo en el que jugó por muchos años el alto Yao Ming, también chino, para utilizar la imagen y colores y derechos de márketing del equipo de baloncesto para sus campañas.

¿Por qué en específico los Rockets de Houston? Porque, de acuerdo a ZTE, es el equipo más apreciado entre el público chino, desde los tiempos en que Ming se desenvolvía sobre la pista y ahora que el joven Jeremy Lin forma parte de la plantilla de los Rockets.

⁴⁸ www.forbes.com “Deportistas y marcas, dupla exitosa”. Miguel Colunga. 3/11/2013.

Para concluir retomamos dos datos del estudio de Euroamericas Sport Marketing⁴⁹: los diez deportistas más recordados en campañas o acciones comerciales, fueron: David Beckham, Kobe Bryant, Cristiano Ronaldo, Lionel Messi, Michael Jordan, Pep Guardiola, Roger Federer, Maria Sharapova, Tiger Woods y el multimedallista Usain Bolt.

De seguir esta tendencia no nos sorprendamos que en el futuro se creen grandes conglomerados de marcas y equipos deportivos.

2.6. ¿Serías capaz de rescindir un contrato si vieras que los atributos de la marca no son congruentes con los valores del *celebrity*?

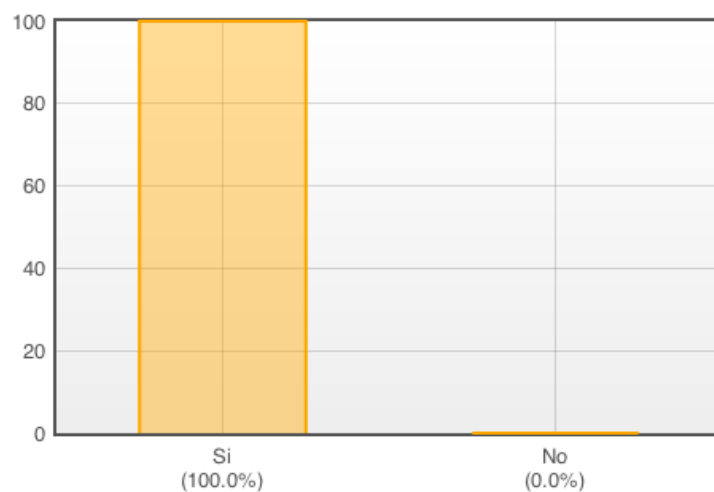


Figura 69: Resumen respuestas 2.6. del bloque segundo de la fase 3, entrevistas a *managers celebrities*, del campo de investigación. Fuente propia.

Nos alegra ver la respuesta de todos: Si que serían capaces de rescindir un contrato si vieran que los atributos de la marca no son acordes con los valores del *celebrity endorsement*.

Javi Brusés nos añade: “Si! Por un lado y por el otro! Una relación comercial mal llevada puede afectar a la marca y a la *celebrity endorsement*. Es muy importante estar

⁴⁹ www.sport.com “Los deportistas cautivan al consumidor”. Albert Rogé. 31/10/2013.

encima de la marca para ver cómo comunica lo relacionado con tu *celebrity endorsement*”.

Jordi Lorenzo comenta: “Antes de establecer una relación ya siempre miro que Kilian, o Mireia o Nuria compartan los valores de la marca. De lo contrario, ya no firmaría el contrato”.

En muchas ocasiones parece que la fuerza mayor haya de ser de la empresa pues es quien hace el desembolso económico. Pero vemos con las afirmaciones de todos los *managers* entrevistados, que las cifras económicas no harán aceptar un contrato si no se comparten los valores de la marca.

Y esta misma pregunta, como hemos visto en el capítulo X, también es contestada por los *celebrities*. Y coinciden de forma rotunda en la respuesta. Ni los *managers* ni los *celebrities* admitirían aceptar un contrato si los atributos de la marca no son acordes con los valores del *celebrity*.

2.7. Cuando estáis negociando un acuerdo, ¿Te planteas si pueden existir aspectos negativos?

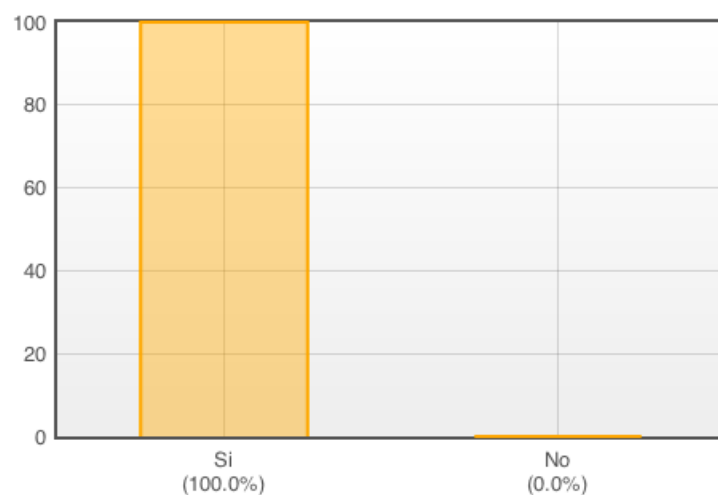


Figura 70: Resumen respuestas 2.7. del bloque segundo de la fase 3, entrevistas a *managers celebrities*, del campo de investigación. Fuente propia.

Una vez más todos coinciden en que antes de cerrar un contrato mirarán si pueden existir aspectos negativos.

Anna Nogué nos comenta: “Des del inicio de los sponsors de Alex, siempre tuvimos cuidado en negociar con marcas que no dañaran la imagen de Alex”.

Y Javi Brusés nos añade: “Siempre, mi obligación es avisar a al *celebrity* de lo bueno y lo malo. Siempre hay que estudiar la marca y conocer su historial y si puedes averiguar lo bueno y lo malo. Repito, si la marca gestiona mal vuestra relación comercial puede afectarte para el futuro”.

A veces las grandes cantidades económicas, y en consecuencia de no tener un buen Manager, hace que se caiga en errores que pueden dañar la imagen del *celebrity*.

Que el rostro de una estrella del deporte sirva para anunciar un producto como un automóvil, una compañía telefónica o, incluso, una entidad bancaria, no es nada nuevo. Que sirva para dar difusión a una empresa de apuestas online, a una cadena de la llamada “comida basura” o a una bebida alcohólica, no lo es tanto.

Pero basta con echar un vistazo a los anuncios que se emiten en los descansos de cualquier gran evento deportivo para darse cuenta de que la tendencia es que cada vez existe una mayor permisividad respecto a aquello que las figuras públicas pueden promocionar. Del tenista Rafa Nadal anunciando PokerStars a David Beckham vendiendo Pepsi, pasando por la promoción de McDonald’s de las hermanas Serena y Venus Williams, los deportistas parecen estar dispuestos a prestar su rostro a productos no sólo lejos de su dedicación real, sino que entran en conflicto con la propia imagen que ofrecen, ligada con el esfuerzo personal, la importancia del trabajo y la necesidad de mantener una dieta saludable. Así pues, nosotros consideramos que tener un buen *manager* que vele por todos estos aspectos es fundamental para que analice si pueden existir aspectos negativos con las marcas que les proponen contratos.

2.8¿Por qué crees que una compañía contrata a un *celebrity* como imagen de ella?

Javi Brusés	Porque una buen CE llega al público, es querido por el público y llama la atención del público
Anna Pagés	Por muchos motivos, entre ellos, hacer publicos los valores de la marca a través de la celebrity, ya que deberían compartir los mismos, acercar la marca/producto a la sociedad, posicionarla, etc.
Anna Nogué	Por imagen
Albert Valera	Unión de valores. Aumento de notoriedad de marca. Activación de actividades relacionadas con el patrocinio, que unan consumidor y celebrities. En general aumenta no sólo la notoriedad sino el valor de la marca si el celebrity es el adecuado.
Dani Homedes	Porque es el target y va adhoc con la compañía y los valores del deportista
Marta Salvador	Para hacer la marca más popular y llegar a un gran público. Darle los valores que van a juego con el CE. Las marcas quieren buscar en el CE los valores que quieren transmitir en el mercado.
Jordi Lorenzo	Los deportistas llegan a una base de gente que quizá una marca sí que puede llegar, pero los deportistas llegan de una forma mucho más natural y entonces puede conectar mucho mejor.

Tabla 26: Resumen respuestas 2.8. del bloque segundo de la fase 3, entrevistas a *managers celebrities*, del campo de investigación.Fuente propia.

Tanto Javi Brusés, como Marta Salvador y Jordi Lorenzo coinciden en que un *celebrity* llega a más público, llega a un público que quizá una marca por sí sola no podrías llegar y además llama la atención del público.

Otro punto en el que han coincidido Anna Pagés, Albert Valera, Dani Homedes y Marta Salvador, los valores que comparten el *celebrity* con la marca. Anna Pagés comenta: “Hacen públicos los valores de la marca a través del *celebrity*, ya que deberían compartir los mismos...”.

Ser una estrella del deporte sale rentable. Y no lo decimos porque les paguen auténticas fortunas, que también. Muchos de los deportistas más conocidos del momento no gozan de dicha fama por los éxitos cosechados en su disciplina, sino por ser el rostro de las marcas más importantes del mundo, debido a que más allá de ser deportistas se han convertido en personajes que generan interés por sí mismos.

La medalla de oro en el podium de los deportistas que más dinero se embolsaron en 2014. Contra todo pronóstico, no es un futbolista, sino el boxeador estadounidense Floyd Mayweather. Facturó en 2014 la friolera de 105 millones de dólares, y lo más sorprendente es que, según Forbes, no cobró ni un dólar por publicidad.

La medalla de plata se la lleva uno de los futbolistas más mediáticos del momento: Cristiano Ronaldo. En 2014, el portugués se embolsó nada más y nada menos que 80 millones de dólares. 52 corresponden a su nómina en el Real Madrid y los otros 28 a su imagen.

El deportista-anuncio por excelencia tiene nombre propio: David Beckham. Pese a haber colgado las botas en 2013, el inglés es el 7º deportista que más ingresos recibió por publicidad (56 millones de dólares) en 2014, ¡y ni siquiera juega ya! Este es el claro caso de cómo un deportista se convierte en un icono publicitario. Llega a ser más conocido por aparecer en vallas y marquesinas que por sus méritos deportivos.

¿Por qué las marcas pagan estas cantidades a los deportistas cuando pueden pagar menos a actores y modelos profesionales? La respuesta es sencilla: ¡porque ellos lo

valen! Porque multiplican los ingresos de las empresas que los contratan. De lo contrario, no coparían los anuncios de ropa, relojes, aseguradoras, chocolatinas, refrescos... Mención especial al interés de algunas marcas de ropa interior por dejar en paños menores a algunos iconos del deporte. Véase Cristiano Ronaldo, Messi, Rafa Nadal, Beckham, y un largo etcétera.

Los deportistas que representan el buque insignia de determinadas marcas suelen convertirse en la gallina de los huevos de oro para los anunciantes. Y pensaréis, ¿tanto dinero por hacerse un par de fotos? La realidad es que no se les paga por el trabajo que hacen, sino por los resultados que genera ponerlos al frente de los anuncios.

2.9.¿Crees que se puede saturar a un *celebrity* cuando éste tiene varios contratos con diferentes marcas?

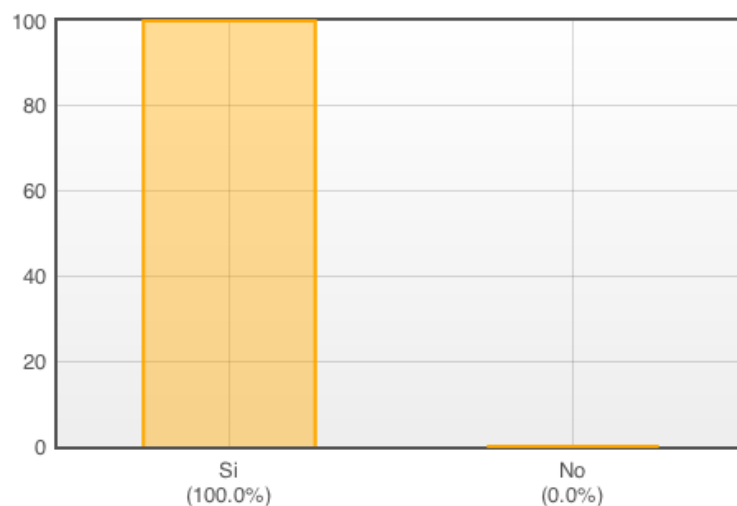


Figura 71: Resumen respuestas 2.9. del bloque segundo de la fase 3, entrevistas a *managers celebrities*, del campo de investigación.Fuente propia.

El 100 % de los entrevistados opinan que se pueden saturar a un CE si tiene contratos con varias marcas.

Albert Valera comenta: “ Yo tanto con Jorge como con Aleix siempre miro que tener contratos con marcas de diferentes sectores para que no se dañen entre ellas”.

Y Marta Salvador comparte la opinión con Albert: “Lo cuidamos mucho este aspecto. Siempre intentamos que tengan una imagen de diferentes sectores que no sean incompatibles para que haya lógica y coherencia con los valores a transmitir del *celebrity*”.

Hay quien se queja que los deportistas ganan demasiado dinero. Pero hay razones fundamentales que justifican los sueldos, que en muchos casos son millonarios.

Por un lado tenemos las razones económicas. El deporte profesional es un negocio, y si un empresario le paga a su empleado una cantidad de dinero es porque le sale a cuenta, es decir, que el empleado produce ese dinero y más.

Además de eso, los jugadores de mayor nivel obtienen inmensas cantidades de dinero gracias a contratos de publicidad. Una vez más, los que pagan deben responder ante sus accionistas, con lo que si invierten ese dinero en deporte, es porque les produce un beneficio superior al coste.

Pero el tener varios contratos de publicidad al final puede parecer un hombre anuncio, es decir, que además de su profesión todo sea trabajar para diferentes marcas. Como hemos leído en esta tesis, Marc Márquez es el que trabaja para más marcas, nada más y nada menos que para 12 marcas. Si con las 12 marcas tiene un contrato, le obligan a aparecer de 2 a 4 eventos públicos, hacer una campaña de publicidad de invierno y otra de verano con lo que habrán varios días de rodaje y varios días de “shooting”, ser activo en las redes sociales, etc...significa que pocas horas de tiempo libre va a tener y lo principal de esta pregunta es que sino cuida a cada una de las marcas, se saturará al *celebrity* y se verán obligados a rescindir algún contrato.

2.10.La reputación de un *celebrity*, ¿consideras que puede afectar a la imagen de la compañía por la que está contratada?

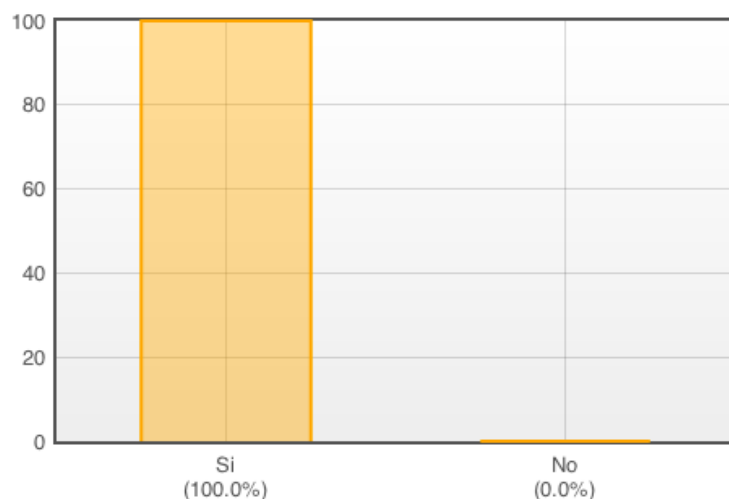


Figura 72: Resumen respuestas 2.10. del bloque segundo de la fase 3, entrevistas a *managers celebrities*, del campo de investigación. Fuente propia.

Como última pregunta coinciden en el resultado afirmando.

Y es muy acertado cuando Marta Salvador comenta que es una arma de doble filo: “ Si Helen Lindes es embajadora de Aldeas Infantiles, ambos tanto Aldeas Infantiles como Helen se benefician. Pero si sucede que Aldeas Infantiles hace un escándalo, luego es Helen Lindes quién se verá perjudicada pues ella habrá cedido su imagen a Aldeas Infantiles”.

La imagen es muy importante para cualquier figura pública, representa la percepción que el público tendrá de su comportamiento, lo que proyecta y cómo quiere ser recordado, a diferencia de la reputación crear una buena imagen habla más allá del trabajo y los logros. Cuando hablamos del deporte y especialmente en España, los deportistas son ídolos que llegan a ese nivel gracias a su trabajo. El fútbol es el deporte más seguido por los españoles, de aquí que los jugadores sean estrellas y se busque lograr a ser como ellos. Así pues, la reputación de un modelo o deportista es muy importante pues de ello también derivará el comportamiento de muchos jóvenes. Y una buena reputación hará que las marcas quieran a estos modelos o deportistas, de lo contrario, seguro que pierden muchas oportunidades contractuales.

3.6. FASE CUARTA:

ANÁLISIS DE LOS CONTRATOS DE *CELEBRITIES*

En esta fase analizaremos algunos contratos de *celebrities*, y en ellos veremos las muchas diferencias que existen. La principal diferencia es: algunos de los contratos son económicos y de producto, otros contratos de producto y logros deportivos y otros son contratos de sólo producto. Así pues, analizaremos el contrato de Gemma Megual como primer ejemplo de contrato económico y de producto, el contrato de Mario Suárez ejemplo de contrato de producto más logros deportivos y el tercer ejemplo el contrato de Alex Espargaró como contrato únicamente de producto.

Estos contratos han sido facilitados por Puma con la condición que eliminaran las cantidades económicas que aparecían en los mismos. Como hemos comentado anteriormente, era la responsable del área de sports marketing de la compañía⁵⁰ y debido a ello tenía total acceso a dichos contratos pues era la persona que los negociaba hasta su firma. La firma era realizada inicialmente por la directora de marketing de la compañía (Sara Tegido) o bien por el director general (Javier Ortega).

3.6.1. ¿QUÉ SON LOS CONTRATOS DE *CELEBRITIES*?

Los contratos de *celebrities* son aquellos documentos mediante el cual una persona (*celebrity*), normalmente un profesional en algún área, se obliga con respecto a otra (en este caso una empresa) a realizar una serie de servicios a cambio de una remuneración económica. Es importante señalar que el pago del contrato es dirigido al cumplimiento de metas, objetivos, proyectos, etc. establecido en el documento. Se trata de un contrato oneroso, y su diferencia con el contrato de compraventa consiste en que la contraprestación al pago del precio no es un bien tangible, sino la realización de una actividad o actividades que en este caso son las funciones que el *celebrity* realiza para una marca/empresa.

⁵⁰ Del periodo de marzo de 2011 a diciembre de 2014.

En realidad es un contrato de prestación de servicios profesionales que es el contrato en virtud del cual una parte, llamada profesionalista (*celebrity*), se obliga a efectuar un trabajo que requiere para su realización, preparación técnica, artística y en ocasiones título profesional a favor de otra persona llamada cliente (empresa que le contrata), a cambio de una remuneración llamada honorarios.

En el caso de los *celebrities*, existen variedad de contratos y la diferencia fundamental radica en el tiempo, los honorarios y las respectivas obligaciones contractuales.

El factor tiempo es por el periodo que un *celebrity* es contratado. En ocasiones, un personaje es contratado sólo para un periodo concreto y cede su imagen para ello, este caso sería Gemma Mengual con el Corte Inglés. En otras ocasiones el contrato es anual, con lo que sus obligaciones contractuales son para todo el año como es Gemma Mengual con Puma. En ambos contratos la diferencia es el tiempo, la económica y respectivamente las obligaciones son diferentes, siendo normalmente mayores cuando la cesión de la imagen es anual.

Los honorarios son la cantidad económica por la que un *celebrity* accede a ser contratado por una empresa. Es decir, por la cantidad acordada un *celebrity* cumplirá las obligaciones que se hayan estipulado en el contrato.

El factor obligaciones son las partidas por las que un *celebrity* ha estado contratado y que tendrá que cumplir. En caso de no cumplirlas, el contrato será anulado inmediatamente y de ellos derivarán consecuencias negativas.

3.6.2. ¿CUÁLES SON LAS OBLIGACIONES DE LOS CONTRATOS?

Las obligaciones vienen dadas por ambas partes, en nuestro caso por los *celebrities* y las empresas (marca).

Las obligaciones del *celebrity* son las de prestar el servicio en el tiempo, lugar y forma convenidos, avisar al cliente cuando no pueda continuar prestando sus servicios, responder por su negligencia y guardar el secreto profesional.

Las obligaciones del cliente son las de pagar los honorarios al *celebrity* y pagar las expensas.

Pero, en definitiva, ¿qué obligaciones tiene un *celebrity*? Vayamos a analizar 3 tipos de contratos de diferentes *celebrities*, que son: el contrato de Gemma Mengual con Puma, el contrato de Mario Suárez con Puma y el contrato de Aleix Espargaró con Puma.

3.6.3. ANÁLISIS DEL CONTRATO DE GEMMA MENGUAL CON PUMA

Como acabamos de comentar, dicho contrato es un claro ejemplo de un contrato económico y de producto. Es un contrato extenso que consta de un primer bloque con los datos de la empresa y del *manager* (en este caso), un bloque central con las estipulaciones y un tercer bloque con tres anexos.

3.6.3.1. Primer bloque

La primera parte es donde constan los datos personales/fiscales de ambas partes, en este caso, los datos del Director General de Puma España y por otro lado los datos de Iván Corretja puesto que es el Manager de Gemma Mengual a la que ella le cede sus poderes y puede actuar en su nombre y representación.

3.6.3.2. Segundo bloque

El segundo bloque son las estipulaciones. En este caso las estipulaciones son 15, veamos detenidamente en detalle de las 15 partes:

1. Objeto del contrato: Gemma cederá los derechos de imagen para la distribución y comercialización de los productos Puma y como contraprestación, Gemma percibirá las cantidades económicas estipuladas, y en este caso, una contraprestación en especie (en este caso producto de la marca Puma).

2. Las obligaciones contraídas por Gemma: en dicha sección se detalla la exclusividad que Puma tiene en explotar los derechos de imagen de Gemma, obligandola a colaborar en la publicidad de Puma en términos como llevar los productos Puma, a estar expuesta en hacerle fotografías, películas, grabaciones de voz o cualquier otro medio utilizado en publicidad para uso en campañas publicitarias, a ponerse a disposición de Puma en momentos y lugares compatibles con su calendario deportivo (de ahí presentaciones, ruedas de prensa, celebraciones, etc.) utilizando la imagen de Gemma y por último se detalla las variantes publicitarias en las que Gemma prestará servicios como modelo fotográfica.
3. Las obligaciones contraídas por Puma: en este punto cuentan las contraprestaciones en especie (veremos detalle en el anexo 1), la económica (veremos detalle en el anexo 2), los bonus por los logros (veremos detalle en el anexo 3), los abonos de gastos y la utilización de la imagen.
4. Periodo contractual: se describe la vigencia del contrato.
5. Exclusividad y territorialidad: es el ámbito territorial por la que cede la imagen.
6. Cesión de derechos: por la que consta que no podrá ceder el contrato a un tercero.
7. Límites de responsabilidad: en este caso nadie podrá responsabilizar a Gemma las reclamaciones que se susciten a las actividades de Puma.
8. Avisos y notificaciones: Lugar donde se harán las notificaciones que deban realizarse.
9. Rescisión del contrato: indica cuando quedará el contrato anulado en el caso del tiempo o bien anulado en caso de incumplimiento por cualquiera de las estipulaciones detalladas en el contrato.
10. Carácter independiente de las estipulaciones y encabezamientos (temas estrictamente jurídicos)
11. Modificaciones (temas estrictamente jurídicos)
12. Mención obligatoria de protección de datos (temas estrictamente jurídicos)
13. Saneamiento: parte en que ambos lados se obligan a mantener confidencialidad. (temas estrictamente jurídicos)
14. Confidencialidad: Obligación a mantener estricta confidencialidad sobre el contenido y los términos del contrato.
15. Legislación y Jurisdicción competente

3.6.3.3. Tercer bloque

Este bloque está compuesto, en esta ocasión, por tres anexos.

El primer anexo se refiere a la contraprestación en especie. Es decir, se detalla el valor de la contraprestación en producto Puma. Dicho en otras palabras, se detalla la cifra en euros por la que a Gemma le suministrarán productos Puma por temporada. Normalmente es una cifra detallada en PVP y le se puede dar uso personal y familiar.

El segundo anexo es la contraprestación económica. En este punto se detallan los honorarios totales que recibirá Gemma a lo largo de la duración del contrato.

Un punto interesante que existe en este anexo es el Malus, es decir, existe la posibilidad que en el caso de que Gemma se retirase de la competición (que así sucedió en el año 2013) qué penalizaciones tendría.

El anexo 3, son los *bonus* por logros deportivos. Este anexo detalla que por cada logro deportivo que tuviera la nadadora, Puma se comprometía a darle un pago extra.

Como hemos visto a lo largo de estos tres bloques, y su contenido lo refleja, es un contenido denso pues es un contrato de 3 años en el que no se ha querido olvidar ningún detalle. Es un contrato en el que Gemma se compromete durante 3 años ha ser reflejo de la marca Puma ya sea en su vida profesional y en su vida personal.

Este tipo de contratos obligan al deportista en tener la marca Puma presente en todo momento, ya sea cuando va a entrenar, cuando va a competir y cuando goza de su tiempo libre. Y sin en algún momento no lo tiene presente, es que algo no está cumpliendo. Este tipo de contratos son por los que los deportistas perciben unas cantidades importantes de dinero pues ceden casi al 100 por 100 su imagen a la marca.

3.6.4. ANÁLISIS DEL CONTRATO DE MARIO SUÁREZ CON PUMA

Este contrato es un ejemplo de un contrato de producto y logros deportivos. Es un contrato, normalmente, menos extenso que el ejemplo anterior puesto que las contraprestaciones son inferiores. Normalmente este tipo de contratos lo utilizan aquellas empresas que no tiene un presupuesto muy elevado y se arriesgan a que si el deportista logra su retos deportivos, luego tengan que hacer un desembolso económico, con lo que tiene un alto riesgo y a nuestra opinión, poca planificación.

Dicho contrato consta de 3 partes. La parte introductoria en la que aparecen los datos de ambas partes, en este caso del Director General de Puma y del Jugador de futbol Mario Suárez.

El segundo bloque consta de siete puntos que detallamos a continuación:

1. Patrocinio: donde consta el tipo de patrocinio, en este caso individual, mediante la entrega de producto y el pago de bonus según resultados deportivos (estipulados en el anexo B).
2. Duración del acuerdo: la vigencia del contrato.
3. Uso del producto: lugar donde el jugador tiene que utilizar el producto Puma, en este caso, en las competiciones oficiales, en los entrenamientos y en los actos públicos.
4. Promoción: los soportes publicitarios en el que el jugador puede aparecer además del detalle del número de actos públicos que deberá participar.
5. Penalizaciones: derecho que la marca podría penalizar al jugador cuando no cumpla los requerimientos de Puma.
6. Opción de cancelación por parte de Puma: son todas las cláusulas por las que al jugador le podrían suspender el contrato.
7. Confidencialidad: se menciona que todas las cuestiones tratadas en el contrato son confidenciales.

Y para finalizar el tercer bloque, nos encontramos con los anexos. Un anexo primero en referencia a la protección de datos y un segundo anexo en el que se detalla la valoración económica en especies a través del producto Puma y el detalle del bonus que percibirá por cada logro deportivo.

Este tipo de contrato es mucho más reducido que un contrato como el anterior de Gemma Mengual, puesto que no hay unos honorarios fijos anuales y las obligaciones contractuales disminuyen. Sí que es cierto que pueden existir contratos de logoros deportivos y de producto al mismo nivel que el de Gemma, pero no es lo habitual.

Este tipo de contratos, como podemos ver en el anexo donde están dichos contratos, el punto donde mayoritariamente está la diferenciaciones en el apartado de “Promoción”. En dicho apartado es donde vemos que el Deportista en este caso tendrá mayor o menor vinculación con la marca. Veremos que en el contrato de Gemma sus obligaciones son de aparecer en las campañas publicitarias ya sean de televisión, de radio, en el punto de venta, les obligan a tener unos “shooting” concretos durante el año, a aparecer en eventos de la marca, etc. En cambio en el contrato de Mario, las obligaciones son mucho menores, es decir, en las campañas publicitarias no será él el protagonista, sino que serán un conjunto de deportistas y las apariciones públicas serán menores.

Veamos a continuación, otro ejemplo de contrato que nos servirá para poder diferenciar el tercer tipo de contrato que hemos propuesto.

3.6.5. ANÁLISIS DEL CONTRATO DE ALEIX ESPARGARÓ

Y como tercer ejemplo a analizar, dicho contrato es un ejemplo de un contrato exclusivamente de producto. Es un contrato más reducido puesto que las obligaciones son inferiores que los contratos económicos (normalmente). Dichos contratos son utilizados para aquellos *celebrities* que normalmente empiezan una relación con una marca. Es decir, si la marca apoya al *celebrity*, empiezan un primer año con una contraprestación sólo con producto y luego al siguiente año, si ambas partes están “contentas” pues entonces se establece un segundo paso a un contrato económico y de producto, aunque en ocasiones el contrato de sólo producto perdura en los años de relación.

Este contrato consta de dos partes. La parte inductoria en la que se detallan los datos de ambas partes, en este caso de la Directora de Marketing de Puma y del piloto de motociclismo Aleix Espargaró.

El segundo bloque consta de 7 puntos que detallamos a continuación:

1. Patrocinio: donde consta el tipo de patrocinio, en este caso individual, mediante la entrega de producto sin cargo de producto de Lifestyle y Performance y se detalla el valor en PVP.
2. Duración del acuerdo: vigencia del contrato.
3. Uso del producto: lugar donde el jugador tiene que utilizar el producto Puma, en este caso, en las competiciones oficiales, en los entrenamientos y en los actos públicos siempre que no entre en conflicto con las obligaciones contractuales de su equipo de motociclismo.
4. Promoción: los soportes publicitarios en el que el jugador puede aparecer además del detalle del número de actos públicos que deberá participar e ir vestido con el producto Puma.
5. Derecho de tanteo: es aquel apartado donde se especifica las particularidades de si hay un tanteo de otra marca cuál serían los siguientes pasos.
6. Bonus consecución de logros deportivos: aparece el bonus económico que percibiría el piloto en caso de lograr el reto deportivo propuesto, ser el campeón del mundo de motociclismo en su categoría con las fechas de la temporada.
7. Confidencialidad: se menciona que todas las cuestiones tratadas en el contrato son confidenciales.

Este contrato de Aleix Espargaró es un contrato más reducido, pero el motivo principal es que su contraprestación es únicamente de producto. No queremos decir que el producto no tenga un valor económico, pero es cierto que es inferior a los otros dos contratos analizados.

Como podremos observar en los contratos, los requerimientos de Aleix también son inferiores, es decir, se le obliga a dos actos públicos y a un "shooting" que podrá ser utilizado para prensa, PLV, catálogos e internet no para televisión y radio.

Una observación que queríamos hacer, es que como hemos dicho con anterioridad, a veces el primer contacto con el *celebrity* (si es uno de los *celebrities* en los que su reconocimiento está subiendo día a día) es de sólo producto y el segundo año se amplía a unos honorarios. Y éste fue el caso de Aleix, que empezó trabajando con la marca Puma en el año 2011 con un contrato de producto, y los 3 años siguientes, su contrato se amplió a producto y honorarios, con lo que también se ampliaron sus obligaciones contractuales.

3.7. RESUMEN RESULTADOS

Esta fase de campo de investigación nos ha servido para obtener un gran número de respuestas que a lo largo de las diferentes fases hemos ido encontrando respuestas a nuestros objetivos. Pero sobretodo, nos ha empujado para desarrollar una iniciativa propia que ya venimos comentando desde el inicio de esta investigación: desarrollar una propuesta de protocolo de actuación.

Veamos fase a fase cuáles han ido siendo los resultados para ver juntos, la necesidad inminente de crear una propuesta de protocolo de actuación para hacer una buena elección de un *celebrity* para una empresa.

En la fase uno, donde hemos tenido en cuenta a los consumidores y cuyo objetivo era investigar la percepción del impacto que recibe el consumidor por parte de los *celebrities* y de los mensajes de las marcas, llegamos a las siguientes conclusiones:

Los consumidores tienen en mente *celebrities* y marcas por las que le *celebrity* trabaja, son conscientes de la figura de los *celebrities* y de las funciones que tienen, ya sea en los diferentes sectores que hemos ido detallando. Ven acertado en las estrategias de marketing de las empresas incorporar la figura del *celebrity* y la mayoría opina que puede influir al consumidor en el proceso de compra y por lo tanto generar más negocio los productos que están apoyados por un *celebrity*. El factor del éxito de tener un *celebrity* tiene respuestas muy variadas, pero todas ellas positivas y donde las

opiniones se agrupan más es cuando les preguntamos por qué crees que la marca contrata a un *celebrity* que en la mayoría responden para dar notoriedad a la marca, imagen y aumentar las ventas. Así pues vemos claramente como los consumidores son conscientes de la función que desarrolla un *celebrity* cuando es contratado por una marca. Importante para nuestra tesis es que la mayoría opina que han de ir alineados los atributos de la marca con los valores del *celebrity*. Son conscientes que un *celebrity* puede cambiar la percepción de un producto y además acercar el producto al consumidor. Y como último, la reputación de un *celebrity* puede afectar a la imagen de la compañía.

Así pues, observamos que el consumidor está día a día impactado por los mensajes que recibe a través de los *celebrities* y de las marcas, es plenamente consciente que está sumergido en un mundo donde las marcas tienen la necesidad de comunicar los beneficios de los productos, posicionar la marca, etc y todo ello lo consiguen con la infinidad de mensajes que transmiten con la ayuda (las empresas que tienen generosos presupuestos de marketing) de los *celebrities*.

En la fase dos, donde hemos entrevistado a los profesionales del sector empresarial y a los especialistas del sector académico, y cuyo objetivo era investigar si la figura del *celebrity* ha ganado relevancia en las estrategias de las marcas que ha provocado una transformación en las técnicas de marketing, llegamos a las siguientes conclusiones:

Es muy acertada en las estrategias de marketing de una compañía incorporar la figura del *celebrity* ya que el *celebrity* puede influir 100 por 100 en el proceso de compra y casi de forma absoluta opinan que generan más negocio los productos que están anunciados por un *celebrity*. La mayoría de los profesionales en el plan anual de marketing incluyen la estrategia de los *celebrities* y por ello se derivan diversas estrategias que dependiendo de las compañías es una u otra, pero siempre con la presencia de la figura del *celebrity*. Un punto esencial es que consideran la mayoría de ellos que han de ir alineados los valores corporativos de la compañía con los del *celebrity* y son capaces de rescindir un contrato si se empiezan a dejar los valores de la marca con los del *celebrity*. Todos son conscientes que pueden existir aspectos

negativos en los *celebrities*, pero para ello, ya toman en consideración puntos débiles para fortalecerlos. Cuando los *celebrities* tiene varios contratos con varias marcas se satura al *celebrity* con lo que se debe tomar medidas para elegir otro *celebrity*. La reputación de un *celebrity* puede afectar a la imagen de la compañía con lo que las empresas deben estar atentas a la reputación de un *celebrity* pues afecta directamente a la imagen de la compañía.

Así pues, después de este resumen de respuestas llegamos a la conclusión que la figura del *celebrity* ha ganado relevancia en las estrategias de las marcas y están muy presentes, de tal forma que ha provocado una transformación en las técnicas de marketing pues actualmente las empresas que tienen importantes presupuestos de marketing utilizan *celebrities* para promocionar su compañía. Y aquellas empresas en que los presupuestos de marketing son más tímidos, pues optan por coger *celebrities* locales cuyos costes son inferiores pero también hacen su función pese que un *celebrity* internacional siempre posiciona la marca con más fuerza y llega a más consumidores.

En la fase tres, donde hemos tenido en cuenta a los *celebrities* y a los *managers de celebrities* y cuyo objetivo era investigar si en los últimos años la figura del *celebrity* ha evolucionado y se ha alineado con los atributos corporativos de las compañías por las que trabajan, es decir, si hay una alineación de valores, llegamos a las siguientes conclusiones:

Los *celebrities* utilizan las marcas que promocionan y la mayoría de ellos coinciden sus valores con los atributos de las marcas para las que trabajan. Siempre existen marcas con las que se sienten más identificados que otras, de allí esta diferencia cuando algunas comentan que coinciden con la mayoría de los valores de las marcas. Son muchos los atributos por los que los *celebrities* coinciden con las marcas y por eso esos atributos tiene una relación directa con su profesión y con su carácter y actitud. El 100 por 100 de los *celebrities* ha rechazado alguna vez una oferta porque no eran acorde sus valores con los de la marca propuesta. Son los primeros que consideran que es muy acertado en las estrategias de marketing de una compañía incorporar la figura del

celebrity y ellos mismos son conscientes que pueden influir al consumidor en el proceso de compra y pueden generar más negocio para las empresas. Cada día más aumentan las obligaciones por las que han de dar soporte a promocionar el producto y este punto lo corroboraremos con la fase 4 en el análisis de los contratos de *celebrities*. Los *managers* son quien velan también por considerar aspectos negativos que puedan influir a su *celebrity* y a la vez son capaces de rescindir también un contrato si vieran que los atributos de la marca no son congruentes con los valores del *celebrity*. Son varias las opiniones que derivan de los *managers* cuando atribuyen diferentes motivos de por qué las compañías contratan a *celebrities* pero velaran por negociar buenas contratos con las marcas y no saturar a un *celebrity* de muchas marcas puesto que entonces es contraproducente en ambos sentidos.

Así pues, podemos concluir en los últimos años la figura del *celebrity* ha evolucionado, ha ganado mucha presencia y se han alineado los valores del *celebrity* con los atributos corporativos de las compañías por las que trabajan.

En la fase 4, donde hemos analizado varios contratos de *celebrities* y cuyo objetivo era ver el grado de involucración que los *celebrities* tienen en los contratos con las marcas, y llegamos a las siguientes conclusiones:

Hoy en día todo contrato se efectúa por un intercambio. Pero dejando de lado el intercambio, que por parte de la empresa es económico o en especies, y por parte del *celebrity* es la cesión de su imagen, hemos detectado que cada vez más se pide más involucración por parte del *celebrity*. El *celebrity* tiene, además de ceder su imagen, que comprometerse a acudir a actos públicos, a usar sus redes sociales con el fin de promocionar la empresa por la que trabaja, y por supuesto a llevar el producto que como hemos visto en las entrevistas a los *celebrities*, la mayoría de ellos ya lo hacen sino hubieran rechazado el contrato.

**PARTE CUARTA:
CONCLUSIONES**

4. CONCLUSIONES

La amplitud del tema de estudio nos ha conducido a numerosos aprendizajes y conclusiones. A continuación retomaremos los objetivos de investigación planteados al inicio de este trabajo y los comentaremos uno a uno.

4.1. Objetivos de investigación

Destacar la importancia capital de la gestión de los *celebrities* en promocionar productos, asociando los atributos y la personalidad del *celebrity* a las marcas, porque en el marketing actual esta estrategia es una de las más eficaces de relacionarse con los consumidores.

Todos los consumidores son conscientes de las figuras de los *celebrities* en muchas de las campañas publicitarias de infinidad de marcas. Retomando las encuestas realizadas a los consumidores, el 99 % de los entrevistados relacionaron un *celebrity* con una marca. Un 95 % reconocieron que es acertado incorporar la figura del *celebrity* en las estrategias de marketing de una compañía y un 98 % reconoce que el *celebrity* puede influir al consumidor en el proceso de compra. Estos tres datos ya nos conducen a afirmar que los *celebrities* realizan un papel fundamental en el mundo empresarial y hacen que generen más negocio a la marca.

Los consumidores han destacado que los factores de éxito de contra con un *celebrity* en una compañía son muy diversos, al igual que también son diversas las opiniones de sus creencias de por qué una marca contrata a un *celebrity*. Pero por diferentes que sean las opiniones, todas ellas son positivas, ninguna de ellas es negativa.

Un punto muy importante ha sido ratificar que los atributos de la marca han de ir alineados con los valores del *celebrity*. El 97 % de los entrevistados consideraron que es básica dicha alineación, y sin ella, sería un fracaso la campaña publicitaria. Y este

tema es un punto básico antes de iniciar trámites con un *celebrity*, sin compartir los mismos valores ambos bandos, no se puede plantear ningún contrato.

Para concluir, podemos afirmar que es básica la alineación de valores entre las marcas y los *celebrities* para el éxito de una campaña y el importante papel que desarrollan los *celebrities* en las campañas publicitarias por el poder que ejercen sobre el consumidor.

Determinar el impacto que perciben los consumidores entre los *celebrities* y los mensajes de las marcas.

Hemos de ser realistas en que todos los consumidores tienen plena consciencia de que las marcas contratan a *celebrities* para conseguir mayores resultados en sus campañas publicitarias y aumentar en consecuencia las ventas. Tomando como referencia las encuestas a los consumidores, el 88 % de los encuestados consideran que generan más negocio los productos que están apoyados por un *celebrity*, y un 96 % opinan que un *celebrity* puede acercar el producto al consumidor. Cada marca crea una estrategia para que el consumidor reciba un impacto u otro a través de los mensajes planificados por las marcas, pero todos ellos con un fin, influir en el consumidor. De ahí, que son muy variadas las opiniones de los consumidores cuando les preguntan cuál consideran que es el factor del éxito de tener un *celebrity* en una compañía. Al igual que son variadas las respuestas de por qué creen que una marca contrata a un *celebrity*. Pero ambas respuestas tienen un enfoque positivo, no existe ninguna opinión que se pueda clasificar como negativa.

Así pues, podemos afirmar que los consumidores están totalmente influidos por los mensajes que las marcas lanzan a través de las campañas publicitarias protagonizadas por sus *celebrities*. El consumidor está día a día impactado por estos mensajes, es plenamente consciente que está sumergido en un mundo donde las marcas tienen la necesidad de comunicar los beneficios de las productos, posicionar la marca, etc. y todo ello lo consiguen con la infinidad de mensajes que transmiten con la ayuda (las empresas que tienen generosos presupuestos de marketing) de los *celebrities*.

Verificar si la figura del *celebrity endorsement* ha ganado relevancia en las estrategias de las marcas y ha provocado una transformación profunda en las técnicas de Marketing.

Son muchas las compañías que cuentan con *celebrities* en sus campañas publicitarias, sobretodo, aquellas marcas que cuentan con generosos presupuestos de marketing. Teniendo como base las entrevistas a profesionales del sector empresarial y académico que tratan con *celebrities*, observamos en los resultados de las entrevistas, que el 90 % de los entrevistados consideran acertada incorporar la figura del *celebrity* en las estrategias de marketing de la compañía. Y el mismo 90 % opina que generan más negocio los productos que están apoyados por un *celebrity*. Así pues, todos ellos cuando se plantean el plan anual de marketing, incluyen la estrategia de los *celebrities* puesto que ha quedado demostrado que generan más negocio las campañas publicitarias cuyo protagonista es un reconocido *celebrity* que una campaña que de por sí, no participa ningún *celebrity*. Todos ellos se plantean varios aspectos antes de contratar a un *celebrity*, entre ellos, si existen aspectos negativos que pudieran influir negativamente a las campañas y otros aspectos como si ya tienen otros contratos con otras marcas que pudieran saturar al *celebrity* y conducir al fracaso de la contratación de un *celebrity*.

Así pues, podemos afirmar que versus las décadas anteriores, la figura del *celebrity* ha ganado mucha importancia y ha ido provocando una transformación en las técnicas de marketing donde ha hecho que un *celebrity* tenga un papel fundamental en muchas de las campañas publicitarias. Actualmente las empresas que tienen importantes presupuestos de marketing utilizan *celebrities* para promocionar su compañía. Y aquellas empresas en que los presupuestos de marketing son más tímidos, pues optan por elegir *celebrities* locales cuyos costes son inferiores pero también hacen su función pese que un *celebrity* internacional siempre posiciona la marca con más fuerza y llega a más consumidores pero a su vez, también a raíz de los escándalos que pueden

ocurrir, la difusión en un escándalo de un *celebrity* internacional hace que sea mucho más amplia y la marca quede perjudicada de forma más amplia.

En los últimos años la figura del *celebrity endorsement* ha evolucionado y se ha alineado con los atributos corporativos. ¿Es una buena estrategia utilizar *celebrity endorsement* para aumentar las ventas y dar una buena imagen de marca?.

Para contestar este objetivo, nos hemos basado con las entrevistas de los *celebrities* y los *managers* de los *celebrities*. Los mismos *celebrities*, el 100 % de ellos, consideran que pueden influir al consumidor en el proceso de compra y que generan más negocio los productos que están apoyados por un *celebrity*. Ellos mismos, antes de firmar un contrato, se plantean si comparten los mismos valores y si se identifican con la marca, pues todos ellos nos confirman que utilizan los productos (en la mayoría de lo posible) y que de esta forma demuestran una vez más, creen en la marca, en sus productos y se identifican con ella pues comparten los mismos valores. Así pues, también nos confirmaron que en algunas ocasiones han rechazado contratos económicos por no compartir los mismos valores, y sin esta unión, no podrían acercar el producto al consumidor e influenciar en su compra.

Una opinión muy valiosa es la de los *managers* pues tienen una posición privilegiada entre el *celebrity* y la empresa. El 100 % de los entrevistados consideran también que generan más negocio los productos que están apoyados por *celebrities* y que un *celebrity* puede acercar definitivamente el producto a los consumidores y provocar más ventas.

Así pues, consideramos que con la opinión de los *celebrities* y de los *managers* de los *celebrities*, con respecto las décadas anteriores, ha evolucionado enormemente la integración de los *celebrities* en las empresas, cada día han ido ganando más protagonismo a la vez que también se les ha pedido más involucración por su parte.

En los últimos años la figura del *celebrity* ha evolucionado, ha ganado mucha presencia y se han alineado los valores del *celebrity* con los atributos corporativos de las

compañías por las que trabajan. Nos han demostrado los mismos *celebrities* que si no comparten los mismos valores entonces no se sentirán identificados y entonces rechazan las ofertas propuestas. Ellos mismos nos demuestran día a día, que usan los productos por los que trabajan (la mayoría) y esto da mucha credibilidad a la marca y al *celebrity*.

Cuando hemos analizado varios contratos de *celebrities* y cuyo objetivo era ver el grado de involucración que los *celebrities* tienen en los contratos con las marcas, hemos llegado a la conclusión que los *celebrities* se involucran íntegramente con la marca. Además de su día a día tener que cumplir con sus objetivos profesionales de su profesión, luego han de cumplir con los contratos de patrocinio que implican más horas de trabajo en su tiempo libre. Es decir, incluso sus redes sociales personales han de estar activas por las marcas por las que trabajan y postear información de las marcas mezclada con su vida personal.

Y para concluir dicho apartado, una vez hemos revisado los objetivos, nos faltaría hablar sobre la hipótesis y darla por confirmada o no confirmada. En nuestro caso, damos por confirmada nuestra hipótesis principal:

La figura del *celebrity* tiene un papel muy importante en las estrategias de marketing y comunicación de las empresas. Su presencia en los medios de comunicación relacionándose con un producto o marca, acerca el producto a los consumidores y facilita que aumente el consumo del mismo. La notoriedad del producto o marca aumenta gracias a la mayor difusión que se consigue con el *celebrity*.

Revisando el marco teórico, además de las encuestas realizadas a los consumidores y las entrevistas a los profesionales del sector empresarial, del sector académico, a los *celebrities* y a los *managers* de los *celebrities*, la investigación ha demostrado que la figura del *celebrity* tiene un papel muy importante en las estrategias de marketing y comunicación de las empresas.

Hoy en día las empresas utilizan los *celebrities* para su campañas publicitarias para incrementar la atracción de las ofertas de sus productos. El *celebrity endorsement* se ha convertido hoy en día en un elemento omnipresente en la gestión de la publicidad y la comunicación. El uso de *celebrities* como portavoces en los anuncios constituye una importante inversión en activos intangibles de la organización, una inversión que financieramente se espera compensar con mayores futuros ingresos de ventas y ganancias. A su vez, las empresas no desean vincularse con *celebrities* que puedan llevar su producto al descrédito.

Durante el marco literario, hemos visto como la eficacia de los *celebrity endorsers* se encuentra influenciada por varios factores: el atractivo, la credibilidad, los *product-celebrity match*, los mensajes, el tipo de producto, el nivel de identificación, el número de *endorsements* por *celebrities*, características del target receptor y significados generales unidos a *celebrities*. En resumen, el *celebrity endorsement* puede ser considerado como un instrumento eficaz de comercialización en los mercados maduros y saturados con el fin de diferenciar los productos de los competidores pues casi no hay espacio para la diferenciación real del producto en los mercados, siempre y cuando se encuentre al *celebrity* "correcto".

Por otra parte, cuando una celebridad es percibido positivamente por el consumidor, un sentimiento de confianza se desarrollará de forma automática hacia la *celebrity* y la actitud de los consumidores aumentarán (Friedman et al, 1979).

El objetivo principal de la primera parte del estudio ha sido presentar una revisión de la literatura que examina el efecto del *celebrity endorsement* sobre los consumidores con el objetivo de que usando esta tesis, los directores de marketing deberían estar indiscutiblemente motivados para conseguir una elección más eficaz y acertada de un *celebrity* para su empresa.

Según la literatura, los determinantes tienen un efecto positivo en la actitud de los consumidores. Esto se ilustra con tres teorías principales que abordan el efecto del *celebrity endorsement*. La primera teoría la del *source credibility model* es de gran

importancia. Este modelo delinea que la actitud de los consumidores se ve influenciada positivamente por la credibilidad del *celebrity* en particular. En la práctica, esto implica que un *celebrity* con una alta credibilidad provoca una actitud positiva hacia la marca (Seno y Lukas, 2005). El *source credibility model* es útil cuando los consumidores experimentan una alta participación, ya que piensan cuidadosamente acerca de las decisiones de compra y toman en consideración el nivel cualitativo de los argumentos de las evaluaciones. Por otra parte, cuando las actitudes implican gran participación, se llevarán a cabo buscando más confianza y serán más persuasivo y resistentes al cambio (Solomon, 2006).

En segundo lugar, el *source attractiveness model* es esencial. De acuerdo con la literatura, cuando los consumidores encuentran que un *celebrity* tiene un alto grado de atractivo, el recuerdo y la simpatía por la marca serán más altos. Posteriormente, el atractivo crea un cambio de actitud (Petty y Cacioppo, 1983). El *source attractiveness model* es más útil cuando los consumidores están poco involucrados, ya que adoptaran el comportamiento de una toma de decisiones simple. Cuando el *endorser* es considerado atractivo, el producto lo será. El atractivo físico de la fuente va a ser muy influyente.

En tercer lugar, el proceso de un *celebrity endorser* se ilustra por el *meaning transfer model*. Los *celebrities* son efectivos porque ofrecen su significado, el poder de su personaje público y su estilo de vida en el *endorsement* que hacen aumentar la actitud. El *meaning transfer* es especialmente útil cuando hay un buen encuentro entre el *celebrity* y la marca. Cuando los *celebrities* promocionan múltiples marcas, su credibilidad disminuirá y el *meaning transfer* se hará confuso. Además, el *meaning transfer* es más eficaz para los consumidores de baja involucración. Cuando les guste el *celebrity* les gustará automáticamente la marca, lo que influirá positivamente en su actitud (McCracken, 1989).

Por encima de las teorías y de determinadas menciones, se ha puesto de manifiesto que los *celebrity endorsements* tienen un efecto positivo en la actitud de los consumidores. Sin embargo, ha habido ocasiones (pocas) que la intervención de

celebrities, ha influenciado negativamente pues éste ha sido relacionado con algún escándalo (Hasta Y Shimp, 1998). Cuando un *celebrity* está involucrado en un evento llamado no deseable, la eficacia de la marca disminuye. Posteriormente, esto influirá negativamente en la actitud del consumidor hacia la marca. Sin embargo, esto también se pueden producir en efectos positivos. Después de la publicidad negativa, las personas pueden sentir empatía por el producto por el que trabaja el *celebrity* y parecer más interesados en el *celebrity* y consecuentemente con el producto. Por lo tanto, la actitud se verá influida positivamente y los consumidores comprarán los productos por los que el *celebrity* trabaja (Berger et al, 2007).

Los *celebrities* son el epítome del capitalismo en la práctica, en el sentido de que son las materias primas globales y locales en su propio derecho. Dentro de su relación con los medios de comunicación y la publicidad, los *celebrities* proporcionan señales informativas para los consumidores, tales como clase, valores, estereotipos y la cultura de todos los que contribuyen a un entendimiento público del mundo social en el que viven.

Además, también hay diversas implicaciones de *celebrity endorsement* que el profesional debe tener en cuenta antes de ejecutar una campaña de *endorsered celebrities*. Esto incluye la posibilidad de que el *celebrity* quede envuelto en un escándalo, que puede empañar por completo la empresa / reputación de la marca. Es muy recomendable, incluso antes de que un profesional contemple la elección de un *celebrity* para desarrollar una campaña, que piensen de manera racional e inteligente acerca de la conexión que existe entre la celebridad y la marca, es decir, que estén alineados los valores de la marca con los del *celebrity*. Si no se comparten estos valores, puede ser un riesgo muy elevado para el negocio con su consecuente pérdida masiva de beneficios y a la vez perjudicial para el *celebrity*.

Los *celebrities* están siendo la forma más fácil para un nuevo lanzamiento de productos y permanecerán así en un futuro próximo debido a su atractivo y eficaz resultado para las masas y un mundo lleno de estrellas pegado de fieles seguidores. Hemos visto que la correcta elección de un *celebrity* puede seguramente aumentar las ventas, pero

cuando se trata de la lealtad a largo plazo y el impacto de la marca, el efecto es aún un tanto discutible. Al final, el producto debe cumplir para el cliente, sin importar quien respalde el producto, si el cliente no se ve a sí mismo obteniendo valor en su compra, no lo comprará. Pero sí, los *celebrities* con el tiempo pueden influir en la lealtad y hacer que una persona sea más cercana con una marca. La marca y los *celebrities* están aquí para quedarse por un largo tiempo y en esta era actual de la publicidad juntamente con los elevados presupuestos, los *celebrities* mueven grandes cantidades de masas y de dinero e incluso, en ocasiones, perciben más dinero que en sus profesiones convencionales. Pero entonces, nos podemos preguntar: ¿Se preocupan por la marca? ¿O es sólo el dinero? Como hemos visto a lo largo del campo de investigación, los *celebrities* se preocupan por la marca, no aceptan un contrato sino van alineados los valores de la marca con los del *celebrity* e incluso son capaces de romper contratos cuando la alineación de valores se rompe o empieza a alejarse pese que hayan en juego enormes cantidades de dinero. También hemos podido comprobar que ellos mismos nos comentan que utilizan los productos por los que son embajadores, ya no sólo utilizan los productos en su vida profesional sino también en su vida personal.

Los recursos invertidos en campañas de *celebrity endorsement* pueden ser una inversión importante. Las empresas que han dedicado importantes recursos para el *celebrity endorsement* son aquellas con fuertes prácticas de patrocinio deportivo, como Gillette, Nike, Gatorade y Pepsi. Estas empresas tienen numerosos *celebrities* promocionando un solo producto o marca. Sin embargo, también puede ser cierto que un atleta o *celebrity* promocione múltiples marcas y productos. Por ejemplo, Michael Jordan tuvo contratos con Nike, Coca-Cola, Wheaties, McDonald "s, Hanes, WorldCom, Oakley y Gatorade al mismo tiempo. Y como hemos visto en nuestro campo de investigación todos los *celebrities* que hemos entrevistado trabajan para varias marcas, empezando por los *celebrities* que trabajan para pocas marcas como puede ser Andrea Fuentes y en el otro extremo encontramos a Marc Márquez que trabaja con un gran número de marcas.

El uso de un *celebrity* en la publicidad no es una cosa sencilla y el éxito de este proceso depende de varios factores como se explica a lo largo del proyecto. La cuidadosa selección de los *celebrities* es una parte muy esencial y básica para asegurar el éxito de una campaña y el éxito de una empresa. Los anunciantes pueden utilizar la *Q Score* que considera dos factores - la conciencia y la simpatía, mientras evalúan el *celebrity*. Un factor importante es la flexibilidad que algunas empresas tienen con los riesgos asociados a la contratación de un *celebrity*. Aquellas empresas que tienen generosos presupuestos eligen personalidades de diversos campos o incluso apelando a diferentes percepciones de los consumidores, de manera que puedan minimizar el daño en los casos de publicidad negativa a causa de cualquier error del *celebrity*. Las grandes marcas extienden sus campañas a través de una amplia variedad de *celebrities* tales que incluso si uno cae, los otros siguen sosteniendo la fortaleza de la marca sin verse influenciada negativamente.

El uso de un atleta para una marca es una gran manera de comunicar los atributos positivos y las imágenes sobre una empresa o un producto. En la cultura actual algunos atletas son tratados casi como dioses. Las vidas privadas de los atletas se siguen tanto o incluso más que sus logros en sus respectivas disciplinas deportivas. Esto representa más retos para las empresas. Los escándalos sexuales y el comportamiento indecente solía ser algo que se esperaba de artistas y estrellas de cine. Pero a medida que los atletas están ganando terreno, a veces incluso más que las estrellas de cine, reciben más atención fuera de los ámbitos deportivos que antes, y en consecuencia el número de escándalos relacionados con ellos también ha aumentado. Las empresas necesitan invertir más tiempo y dinero en la investigación de los fondos y en los personajes de los potenciales endosantes. Algunas empresas incluso optan por utilizar investigadores privados para descubrir si su chico nuevo del cartel sigue la tendencia. Los gerentes de marketing también protegen a sí mismos y sus empresas mediante la adquisición de seguros de los acuerdos de patrocinio. Los escándalos recientes sólo han aumentado esta tendencia. Volvemos al punto que la selección de un *celebrity* perfecto para una determinada empresa o un producto es una tarea complicada. El *celebrity* debe comunicar los valores de la empresa y potenciar su imagen en los ojos del consumidor.

También debe acercar los productos al consumidor y tentarlos a su compra y diferenciarlos de otros.

A pesar de que los estudiosos han tratado de establecer criterios para profesionales en la que basar sus decisiones de *celebrity endorsers*, hay poco acuerdo sobre qué dimensión o dimensiones son legítimas. Existe, además, una falta de comprensión de cómo los profesionales deben tomar decisiones de selección de la *celebrity endorser*. Por lo tanto, es evidente que se necesita más investigación con las empresas (ya sean clientes o personal de agencias de alto nivel) con el fin de determinar cómo los profesionales deben seleccionar *celebrity endorsers*.

Las estrategias publicitarias de *celebrity endorsement* pueden, bajo las circunstancias adecuadas, justificar los altos costos asociados a estas campañas y proporcionar importantes retornos de la inversión a la empresa. Sin embargo, las empresas deben ser conscientes de que estas campañas están diseñadas principalmente para hacer tomar conciencia de los productos y pueden no traducirse directamente en intención de compra (Biswas et al. 2009). Como tal, el *celebrity spokespeople* se debe utilizar en la fase adecuada del ciclo de vida del producto con el fin de maximizar los beneficios y lograr los objetivos corporativos establecidos. Además, deben utilizar adecuadamente los portavoces seleccionados con el fin de alcanzar el objetivo apropiado y reducir al mínimo los riesgos involucrados que supone asociarse con los *celebrities*. Si el nombre de la marca y el recuerdo publicitario son los objetivos más importantes para una campaña específica, entonces la elección de un *celebrity endorsement* vuelve a ser la parte más importante de todo el proceso (Friedman et al. 1979).

Así pues, vemos que el origen de todo, el éxito de toda acción tiene un inicio básico y esencial: la elección de un buen *celebrity*.

El resultado de este análisis, tanto en el campo literario como en el campo de investigación, nos lleva a la conclusión que es necesario un modelo que cubra el proceso de elección del correcto *celebrity endorsement*. Hay una gran cantidad de información sobre *celebrity endorsement*, pero alguien tiene que llenar el vacío en

cómo las empresas han de elegir a sus *celebrities*, así como la forma de gestionar el proceso a lo largo del período de aprobación. Por último, queremos que nuestra investigación ayude a los profesionales y colabore en construir una mayor investigación.

Con la urgente necesidad de crear una propuesta de protocolo de actuación para hacer una buena elección de un *celebrity* para una empresa, en el siguiente capítulo desarrollamos dicha propuesta con la finalidad que pueda ser utilizada por las empresas de forma inminente.

**PARTE QUINTA:
UNA PROPUESTA DE PROTOCOLO DE ACTUACIÓN**

5. UNA PROPUESTA DE PROTOCOLO DE ACTUACIÓN

Como acabamos de leer en el capítulo anterior de conclusiones, los *celebrities* son una herramienta básica y fundamental en las estrategias de marketing y comunicación de las empresas de hoy en día. El papel que desarrollan es fundamental para dar a conocer los productos, acercar los productos a los consumidores, hacer que los consumidores se decanten por la compra de dichos productos, para conseguir mayor difusión en las campañas publicitarias pues incluso usan las redes sociales de los *celebrities* para aumentar dicha difusión, para dar mayor notoriedad a la marca, para que el producto se asocie a la *celebrity* y sea recordado más fácilmente por el consumidor y aumente la credibilidad y confianza del producto, etc.

Pero también hemos observado a lo largo del marco literario, que un escándalo de un *celebrity* puede ocasionar un fracaso muy importante para la marca y en consecuencia ocasionar múltiples pérdidas económicas a una empresa. Es decir, si se detecta un mal comportamiento de un *celebrity* o directamente ha sucedido un escándalo (ejemplo Kate Moss consumiendo cocaína y pareciendo en una portada de una importante revista), lo que sucede es que se relaciona la mala actitud con la marca, así pues, de ahí que las consecuencias para la marca serán negativas.

Así pues, en definitiva, la elección de un *celebrity* es una parte muy importante para asegurar el éxito de las campañas publicitarias. Es esencial y prioritario hacer una buena elección de un *celebrity* para garantizar que la promoción de la campaña cumpla con los objetivos deseados.

Esta propuesta de protocolo de actuación surge de la necesidad de dar respuesta y ayuda a aquellas empresas que se plantean contratar un *celebrity* pero se cuestiona si será acertada la elección de un *celebrity* para su empresa o no.

Cuando hablamos de si será un buen *celebrity* nos referimos si encajará con los valores de la marca, si sabrá transmitir los mensajes que la marca quiere que se identifiquen, si será capaz de acercar el producto al consumidor, etc. En definitiva, si será una relación

exitosa o bien si una vez analizado el caso, es mejor desestimar la contratación del *celebrity* sugerido.

En la actualidad no existe un protocolo similar que de respuesta a la pregunta principal: “¿Es acertado contratar a este *celebrity* para mi empresa?”. Creemos que es básico, necesario y esencial que exista un método, unos parámetros, un protocolo para dar respuesta a lo que inicialmente parece una simple pregunta pero que en definitiva vemos que es una importante pregunta que de ella derivan muchos parámetros para dar una respuesta firme y contundente.

Existen diferentes empresas⁵¹ que pretenden analizar la percepción de los famosos. Pero hemos detectado que la parte más esencial que es la de ver si los valores de la compañía coinciden con los valores del *celebrity*, bajo nuestro criterio no acaban de estar bien trabajados. Es decir, el detectar quién es el *celebrity* que están analizando, qué valores transmite, cuál es su consumidor afín, si tiene un desgaste publicitario no es suficiente para asegurar a una empresa si un *celebrity* elegido es apto para la empresa o no.

También sabemos que todo gabinete de comunicación puede ejecutar la labor de investigación para conocer la percepción de los consumidores con determinados *celebrities*. Es decir, bajo demanda de un cliente, se pueden diseñar estudios de percepción de los *celebrities* pero el alto gasto que supondría este estudio consumiría gran parte del presupuesto destinado a dicha acción puesto que para obtener buenos resultados, se deberían entrevistar o encuestar a un mínimo de 70.000 consumidores y repetir dicha acción por oleadas cada 6 meses además de hacerse dicho estudio a nivel internacional extendiéndolo a los 193 países⁵².

Nuestra propuesta de protocolo de actuación es una propuesta de esquema de trabajo orientativo para las empresas para dar respuesta a su temor principal cuando quieren

⁵¹ Un ejemplo de estas empresas es PERSONALITY MEDIA y E-POLL MARKET RESEARCH

⁵² La ONU reconoce 193 países soberanos más dos estados observadores; el Vaticano y Palestina. Sin embargo, Palestina todavía no goza de independencia y soberanía, pues se encuentra bajo ocupación israelí /y además no es reconocida por todos los estados miembros).

contratar a un *celebrity*: ¿Es adecuado este *celebrity* para mi empresa y compartimos los mismos valores?

Nuestra experiencia que radica en más de 15 años en el mundo del marketing y la comunicación trabajando para marcas que tienen contratados *celebrities* para anunciar sus productos, detectó la necesidad de tener un modelo ordenado que nos diera respuesta ya no sólo a esta pregunta principal, sino a muchas otras preguntas que derivan de esta pregunta principal como son: ¿Este *celebrity* sabrá transmitir bien los mensajes?, ¿Este *celebrity* qué reputación tiene?, ¿Este *celebrity* ha estado involucrado en algún escándalo público que pueda afectar negativamente a mi marca?, ¿Es mejor para mi marca este *celebrity* u otro? Y un largo etcétera de preguntas que inundan la mente de todo empresario cuando sabe que una gran partida de su presupuesto publicitario se destina a un *celebrity* y a la campaña de publicidad que envuelve esta acción.

Antes de entrar en materia, nos gustaría introducir qué es exactamente un Protocolo y para qué se utiliza. De esta forma, todos compartiremos la misma base de conocimientos y podremos profundizar en nuestra propuesta de protocolo de actuación.

5.1. ¿Qué es un protocolo?

Muchas personas se pregunta ¿qué es el protocolo? ¿para qué sirve el protocolo? ¿en qué consiste el protocolo?. El protocolo es una palabra completamente desconocida en su verdadero significado por la sociedad. Lamentablemente, aunque se emplea mucho el término protocolo, sólo una mínima parte de esas alusiones se hacen correctamente. La mayor parte del uso que se le da a la palabra protocolo es para hablar sobre otras cosas distintas, pero según la gente son lo mismo; cortesía, ceremonial, buenas maneras, modales, buena educación, saber estar, etiqueta, urbanidad, civismo, procedimientos ... Aunque parezca lo contrario, protocolo no tiene sinónimos. Es un término que tiene un significado concreto y específico, pero que en verdad es un gran desconocido para la gente, sobre todo para los periodistas y los

medios de comunicación y algunos empresarios que no hacen más que confundir, crear mitos y falsas ideas, sobre el protocolo. A continuación recogemos una serie de definiciones para aclarar el verdadero significado de esta palabra ya sea a través de libros de consulta como de autores destacados en la materia.

Según varios libros de consulta como son el diccionario de la lengua española, la enciclopedia universal ilustrada europa americana (Espasa) , el diccionario ideológico de la lengua española de Julio Casares, el diccionario enciclopédico Larousse, el diccionario de uso del español de María Moliner, y según autores destacados en la materia (que a continuación destacaremos algunas aportaciones), la definición con la que personalmente nos quedamos es la siguiente por su sencillez y exactitud: *"Es la ciencia de ordenar"*⁵³.

Según autores destacados en la materia podríamos destacar las siguientes definiciones:

-José Antonio de Urbina: es todo porque realmente es el arte y la técnica de la creación de las formas en las que se realiza la acción del Estado. *-Felio A. Vilarrubias:* es una ciencia (Diplomacia, Sociología, Historia, Heráldica) y un arte (estética, belleza, color, armonía), la quinta esencia de la sociedad que puede compararse a una pirámide a la composición pictórica del Entierro del Conde de Orgaz, (la línea aristocrática del Greco) en el Monasterio del Escorial (proporción, grandeza y poder) y a la solemnidad de la "Tocata y fuga" de J. S. Bach.

-Francisco López-Nieto: el Estado regula la celebración de los actos en los que intervienen personas a las que afectan distinciones sociales y que por propia mecánica de aplicación de las leyes son acreedores de unos honores determinados. Las reglas a las que se atiene la organización de estos actos constituye lo que se denomina Protocolo.

-Fernández Campo: el Protocolo es un componente del mundo civilizado que sirve para

⁵³ Autor desconocido

graduar y matizar adecuadamente las relaciones de los individuos y dígase lo que se diga, tiene una trascendencia importante para la susceptibilidad de las personas y el buen orden de las cosas.

-*José Pablo Arévalo*: Protocolo es el conjunto de normas legales, sociales, usos y costumbres que regulan el comportamiento humano en los aspectos íntimos, privados, públicos y oficiales, participativos, disponiendo de una organización encuadrada en un departamento especial para el desarrollo de las funciones propias de su capacidad.

-Javier Maqueda Lafuente: El protocolo sería un arte, que debe entenderse como virtud, debido a que tiene que ver con la manera de comportarse las personas. El arte de hacer las cosas que hay que hacer de una manera perfecta y natural a la vez.

Pero, ¿y si buscamos qué es un Protocolo de comunicación?. Según la Wikipedia es lo siguiente:

"Se le llama protocolo de red o protocolo de comunicación al conjunto de reglas que controlan la secuencia de mensajes que ocurren durante una comunicación entre entidades que forman una red. En este contexto, las entidades de las cuales se habla son programas de computadora o automatismos de otro tipo, tales y como dispositivos electrónicos capaces de interactuar en una red." Los protocolos de red establecen aspectos tales como:

- Las secuencias posibles de mensajes que pueden arribar durante el proceso de la comunicación.
- La sintaxis de los mensajes intercambiados.
- Estrategias para corregir los casos de error.
- Estrategias para asegurar la seguridad (autenticación, encriptación).

Una vez tenemos claro que es un protocolo, y haber elegido como principal nuestra modesta definición, deberíamos dar un paso más y ver para qué se usan los protocolos.

5.2. ¿Por qué se usan los protocolos?

Los protocolos se utilizan en las diferentes disciplinas por los siguientes motivos:

1. Para evitar tener que buscar soluciones y tomar decisiones cada vez que surge el mismo problema. El protocolo sirve para no tener que pensar sino rápidamente con la ayuda del protocolo resolver la duda.

2. El protocolo se diseña como la mejor opción para resolver un problema. De esta forma se garantiza que todo el mundo actuará siguiendo el mejor procedimiento para resolver un problema.

El protocolo es dinámico. Generalmente el protocolo no suele ser algo que se diseñe de una vez para siempre. Lo habitual es que los protocolos se vayan revisando con la práctica y la experiencia. Cuando se aplican, se van descubriendo errores, puntos débiles que poco a poco se van mejorando. Por eso los protocolos se revisan y se mejoran. De ahí que en nuestro protocolo proponemos una fecha de revisión al cabo de un año.

Existen ventajas e inconvenientes de los protocolos: Las ventajas de utilizar protocolos de actuación es que establecen un procedimiento, un camino a seguir que se ha comprobado que es la mejor opción. Eso evita tener que improvisar y facilita tomar las decisiones y abordar de manera eficaz las situaciones problemáticas.

El inconveniente del protocolo es que no es perfecto y en ocasiones, no puede resolver toda la casuística o resolver imprevistos. Por eso, los protocolos deben tomarse como una referencia general, pero dejando siempre la puerta abierta a cambiar las decisiones en función de las circunstancias.

Seguramente alguna vez nos hemos preguntado, ¿Si por un día pudieras ser una persona famosa, a quién escogerías? Un deportista destacado, o tal vez un actor multipremiado, o un ejecutivo reconocido, o tal vez un modelo de los desfiles más prestigiosos? Ahora, si tu empresa o marca pudiera ser representada por una

celebridad, ¿a quién escogerías?. Esta respuesta es más difícil y de ahí que nuestro protocolo nos ayudará a evaluar si la persona elegida es apta para nuestra empresa o no.

Los personajes famosos en la publicidad mantiene una tendencia elevada en el ámbito global por diferentes motivos, y entre los principales se encuentra en el mundo del marketing, área en la que esta opción se ha convertido en una de las exitosas para atraer la atención del público objeto.

De acuerdo con un estudio del instituto alemán de investigaciones de mercado Media-Analyzer⁵⁴, que analiza los pros y contras de utilizar a famosos en una campaña publicitaria, casi el 70% de los consumidores considera más atractivo un producto si es presentado por una celebridad, ya que refuerza la percepción de los productos al relacionarse con valores como éxito, belleza y veracidad, entre otros; además de que la presencia de un famoso en un anuncio puede hacer que la campaña aumente su notoriedad en un 25%. Así mismo, también lo acabamos de chequear en nuestro estudio en el que las entrevistas realizadas a los *celebrities*, Los *managers* de los *celebrities*, los profesionales de empresa y los consumidores, la gran mayoría opina que los *celebrities* ayudan a acercar el producto al consumidor y aumentar las ventas. Sin embargo, esta estrategia puede tener dos respuestas. Si bien el 83% de los encuestados dijo que estas campañas despiertan su interés, poco más de un tercio, el 37%, considera que la celebridad no influye en sus decisiones de compra.

Además, el estudio de MediaAnalyzer expone que a muchos consumidores les resulta difícil asociar a las celebridades con las marcas que anuncian, que pueden relacionarlos incluso con la competencia o confundir el giro de la empresa.

No obstante, para obtener el mayor provecho posible de este tipo de campañas, la celebridad debe ajustarse a la imagen de la marca.

En este sentido, Andrea Pallares⁵⁵, consultora de marketing, destaca que lo

⁵⁴ www.altonivel.com "Publicidad en famosos, un arma de doble filo", 11/09/2012. Erick Zuñiaga

⁵⁵ www.altonivel.com "Publicidad en famosos, un arma de doble filo", 11/09/2012. Erick Zuñiaga

fundamental es elegir a la persona correcta: “Cuando una marca contrata a un famoso, lo está empleando para que represente a toda la empresa, por lo que se tiene que cuidar mucho su selección y no dejarse llevar sólo por el glamour”.

Lo básico es que la persona represente el valor que tiene la marca o el producto, aunque se deben tomar en cuenta otros elementos como:

- Los factores de imagen de la celebridad
- Las características de relaciones públicas y presencia personal
- El giro o actividad en la que es famoso; y...
- La forma en cómo se van a asociar los valores del producto con este personaje

“Esto es una publicidad aspiracional, porque lo que se está haciendo es decirle al mercado que si usa ese producto puede ser como esa persona, además está el respaldo o respetabilidad que pueda tener el producto al ser anunciado por una celebridad, algo que no cualquier producto puede conseguir”, apunta la experta Andrea Pallares.

5.3. Introducción al a una propuesta de protocolo de actuación

Teniendo muy claro ahora el significado de protocolo, ahora es el momento de introducir cuál es nuestro objeto de estudio e investigación que nos dará paso a la creación de un protocolo de *celebrities*, que en la actualidad, no existe.

La elección de una *celebrity* es un punto fundamental en la estrategia de marketing de la compañía ya que hay una efectiva transmisión de valores hacia la marca. Decantarse por uno u otro es determinante para conseguir los objetivos comerciales; pero no todas las *celebrities* son válidas para todas las firma. Así pues, la compañía debe tener en cuenta para su elección:

1. La personalidad del *celebrity*.

Esta debe ser totalmente sinérgica con los valores de la empresa y sus expectativas. Es importante encontrar a alguien que sea capaz de transmitir los mensajes clave de la firma y llegar a su público objetivo. Además, el *celebrity* escogido debe tener una imagen limpia y un curriculum sano de escándalos, para no llevarnos una sorpresa como la mala experiencia que tuvo Nike con la elección de Tiger Woods como imagen de su marca. Durante su colaboración con la firma, el golfista estadounidense se vio envuelto en escándalos sexuales que perjudicaron a Nike. Sin embargo, Gillete y General Motors y si optaron por rescindir los contratos con el golfista por haber dañado su imagen de marca.

2. Especificar el motivo y la duración de la unión de la *celebrity* con la marca.

Cuando escogemos a un personaje famoso tenemos que tener muy claro para qué lo escogemos, para una acción de marketing online; para el lanzamiento de un nuevo producto a medios etc. De esto dependerá la duración de la unión con la marca. Si se cuenta con ella durante un periodo de tiempo largo, se terminará creando un vínculo entre la marca y la celebridad. Así, pasado un tiempo relacionaremos de manera automática un personaje con una marca. ¿Qué sería de algunas de ellas sin sus embajadores? Porcelanosa sin Isabel Preysler o Nespresso sin George Clooney.

3. Encontrar a la persona adecuada para representar una firma.

Puede convertirse en una tarea complicada, por ello, las agencias de comunicación y relaciones públicas ayudan a las marcas a conseguir a la *celebrity* perfecta. Además, es la plataforma más rentable a la hora de promocionar la firma con el famoso. El proceso que siguen las agencias para encontrar al personaje, pasa por planificar una estrategia en la que se definen los objetivos, el vínculo que la empresa quiere tener con el personaje famoso y las acciones que se llevarán a cabo; el siguiente paso sería definir las características de la marca para así, buscar a la persona idónea para representar a la compañía; estudiar el público objetivo tanto de la empresa como de la *celebrity*; y finalmente, tras haber entablado la primera conversación con el personaje, firmar el

contrato, en donde se especifica una serie de condiciones tales como acuerdos de conducta, tiempo de relación marca-famoso, las acciones que se llevarán a cabo, etc. Pero, ¿Qué pasa cuando una empresa no contrata a una agencia de comunicación y relaciones públicas o bien pese a que tenga contratada a una agencia quiere verificar si la elección del *celebrity* que le ha hecho la agencia es la correcta? Este punto es el que nos lleva a desarrollar nuestro protocolo.

El término protocolo se ha generalizado y forma parte ya parte de nuestro vocabulario habitual. La palabra protocolo se utiliza en diferentes ámbitos como la ceremonia, la medicina, la seguridad... y también en educación.

El protocolo establece el procedimiento a seguir. Los protocolos establecen cuándo deben iniciarse, los pasos a seguir y las decisiones que hay que tomar según determinadas circunstancias, a lo largo del proceso para solucionar el problema.

Por tanto, tener a un famoso en una campaña publicitaria no es sinónimo de éxito por sí solo. Aunque sí aumente la notoriedad, no garantiza el retorno de la inversión. Si lo que se cuenta es notorio y pertinente, se puede ganar. Si, además, los valores del personaje en cuestión nada tienen que ver con la marca, es posible que se resalten los valores negativos sobre los positivos. De ahí, que hacer un estudio previo ayude a conocer los posibles resultados, por muy imprevisibles que éstos parezcan a priori.

Con el protocolo que proponemos, damos respuesta inmediata y más económica (puesto que no han de contractar servicios externos) a las peticiones de las empresas, contextualizando la información de cada personaje en su entorno profesional comparativo, conociendo así sus puntos fuertes y débiles para dar respuesta a la posible vinculación de un *celebrity* a una campaña de publicidad o comunicación.

A la vez este documento también puede dar servicio a los propios *celebrities* y sus *managers* que quieren conocer realmente, las virtudes y debilidades que tendrían en colaboración con una marca.

No pensemos que este protocolo solamente sirve para dar respuestas a aquellas empresas que quieren iniciar una relación con un *celebrity*, sino también para aquellas empresas que quieren renovar un contrato con un personaje famoso, de tomar la decisión de repetir una campaña durante otro periodo de tiempo, o romper una relación con un personaje que ha dejado de tener unas valoraciones adecuadas o si por el contrario se revaloriza.

5.4. Origen de una propuesta de protocolo de actuación

Con el fin de facilitar a las empresas un documento fiable que les ayude a tomar decisiones de contratar o no a un *celebrity endorsement*, hemos creado un protocolo: Una propuesta de protocolo de actuación.

Este es un documento que además de contribuir a normalizar la práctica, es una fuente poderosa de información al tiempo que facilita la información a las personas de la organización y a la vez ayuda a profesionalizar la empresa.

Si bien en la literatura científico-técnica es posible encontrar un amplio abanico de documentos varios, no existen documentos que puedan servir de guía para la elaboración.

El protocolo que nosotros aportamos, se creó con la intención de innovar y que tuviera una estructura lógica y razonable al mismo tiempo que garantizara una calidad científica-técnica al promover la visión del protocolo como un documento vivo, que nace fruto de todo el proceso de investigación anterior mostrada a lo largo de este documento, y que incorpora la mejor evidencia científica disponible.

Parte de una fecha de elaboración que es el 1 de mayo de 2015. Proponemos que este documento sea revisado en un plazo de un año para introducir cualquier variación que se haya podido producir como consecuencia de avances técnicos o normativos (legales).

5.4.1. Introducción

Los motivos que hacen necesario la elaboración de este protocolo es para que los empresarios puedan tomar decisiones, de una forma más fiable, ágil y verídica acerca de contratar o no un *celebrity*.

La función de los empresarios es desarrollar las estrategias marcadas por la dirección de una compañía para lograr sus objetivos. Todo buen profesional se rodea del mejor equipo y mejor documentación para tomar decisiones y desarrollar sus tareas de la mejor forma posible.

Así pues, cuando un profesional está en situación de contratar o no a un *celebrity endorsement*, actualmente no existe ninguna documentación que le ayude a tomar una decisión en: Contratar o no a un *celebrity*.

La intención de este protocolo es facilitar un documento donde el profesional lo ponga en práctica y de ahí obtenga la conclusión de empezar una relación con el *celebrity endorsement* o desestimarla.

5.4.2. Definición de una propuesta de protocolo de actuación

El protocolo de *celebrity endorsement* lo forman 5 fases. Veamos a continuación el detalle de las fases y a lo largo del documento las iremos explicando:

1. Fase 1: Descripción de la empresa
2. Fase 2: Datos del *celebrity*
3. Fase 3: Preguntas al *celebrity*
4. Fase 4: Evaluación de respuestas
5. Fase 5: Resultado

5.4.3. Objetivos

¿Qué quiero conseguir con este protocolo? Tras su aplicación conseguimos que el profesional pueda tomar la decisión de una forma convincente de contratar o no a un *celebrity endorsement*.

5.4.4. Ámbito de aplicación

El ámbito al que está orientado, es a todo el ámbito empresarial ya sea del sector farmacéutico, automovilístico, de gran consumo, etc. Va dirigido a todos los profesionales que se encuentren en la situación de contratar o no a un *celebrity endorsement*.

4.4.5. Público diana

En este punto describimos quién y en qué condiciones va a ser evaluado el *celebrity* que es la persona por la que se aplica. En este caso de forma directa todos los *celebrity* reciben la técnica puesto que se le someterá a unas preguntas.

Es decir, el *celebrity endorsement* mediante estas preguntas que el profesional le hace, es examinado profundamente y de una forma directa puesto que el *celebrity endorsement* es consciente de ello pues no se le somete aun cuestionario directo, no es que el profesional se auto conteste a una serie de preguntas sin tener contacto con el *celebrity endorsement*.

5.4.6. Personal que interviene

El personal que participa es el profesional de empresa y el *celebrity endorsement* de forma directa como acabamos de comentar. En ocasiones puede suceder que el *celebrity endorsement* no sea consciente del proceso que se llevará a cabo, con lo que le será comunicado antes de aplicarlo.

5.4.7. Material

No es necesario ningún tipo de material específico a excepción del protocolo con las preguntas y la pauta de puntuación del cuestionario.

5.4.8. Procedimiento

A su vez incluye varias fases que siempre deben considerarse:

1. Profesional con capacidad suficiente para proceder al análisis del *celebrity endorsement* y en definitiva el cumplimiento de los objetivos.
2. Preparación del material.
 - Comprobar que tenemos el protocolo.
 - Comprobar que tenemos la pauta de puntuación de respuestas.
3. Preparación del *celebrity endorsement*
 - Identificar al *celebrity endorsement*
 - Informamos al *celebrity endorsement* y manager del procedimiento que vamos a realizar y de qué acciones son necesarias para su colaboración.
4. Ejecución

Se describirán secuencialmente, siguiendo una lógica temporal, las distintas preguntas a realizar para su desarrollo, indicando de forma explícita y clara qué profesional llevará a cabo cada una de las fases y qué persona es la indicada para cada una de las respuestas. Las fases son las siguientes:

 - Primera fase: descripción de la empresa para detectar qué necesidades tiene y analizar qué valores quiere difundir la marca. El target al que se quiere dirigir.
 - Segunda fase: datos del *celebrity*
 - Tercera fase: Preguntas al *celebrity* donde se analiza en profundidad quién es exactamente, qué valores transmite al consumidor, cuál es su consumidor más afín, cuáles son sus puntos débiles y fuertes.
 - Cuarta fase: evaluación de las respuestas
 - Quinta fase: conclusiones

5. Precauciones

Dirigido a los profesionales. Se incluye cualquier aspecto relacionado con la aplicación del protocolo que debe tenerse en cuenta y que sirve para evitar la aparición de complicaciones o bien permitan detectarlas de manera precoz.

- Asegurarse que el *celebrity endorsement* es consciente de que será sometido a un protocolo de forma directa.
- Asegurarse que el Manager es consciente que se le elaborarán unas preguntas que pueden herir la sensibilidad del *celebrity endorsement*.
- Asegurarse que en caso de haber necesitado información adicional, las fuentes investigadas son de máxima fiabilidad y confidencialidad.

5.4.9. Evaluación

La evaluación es el último paso necesario y consiste en la elaboración de un sistema de puntuaciones que facilita la evaluación del protocolo.

Puesto que cada respuesta tiene una puntuación diferente, es necesario que ninguna de las partes involucradas, a excepción del equipo que están liderando el protocolo, sepan qué preguntas van a tener un peso más importante en la evaluación de los resultados.

1	7.5
2	2.5
3	2.5
4	7.5
5	5
6	5
7	5
8	5
9	5

10	2.5
11	2.5
12	5
13	5
14	7.5
15	2.5
16	7.5
17	5
18	5
19	5
20	7.5

Tabla 27: Tabla de puntuación. Fuente propia.

5.4.10. Bibliografía

El hecho de que incluyamos este apartado tiene entre otras, las siguientes razones:

- Demostramos que nuestra forma de actuar tiene fundamento científico y no parte nada de la tradición.
- Facilitamos a otros profesionales la consulta del material que hemos utilizado.

Así pues, nuestro fundamento científico es la tesis que actualmente tenemos delante, la tesis de “El endorsement de los *celebrities* y su influencia en el consumidor: una propuesta de protocolo de actuación”, cuyo autora es Mariona Julià Rich.

Dicha tesis se encontrará depositada en la *Facultat de comunicació i relacions internacionals* de la Univesidad Ramon Llull.

5.4.11. Anexos

Es la última parte del protocolo. Aquí se incluye aquella documentación que resulta imprescindible, que puede facilitar la comprensión del documento y que no necesariamente deben ser difundidos junto con el protocolo. Nos encontramos la siguiente documentación:

- Entrevistas de *celebrity endorsement*
- Entrevistas con *managers*
- Entrevistas con técnicos sector empresariales
- Entrevistas con especialistas sector académico

5.5. PROPUESTA DE UN PROTOCOLO DE ACTUACIÓN

5.5.1. FASE PRIMERA: Descripción de la empresa

1. Nombre
2. Sector
3. Actividad
4. Nombre Director Marketing/Comunicación
5. Valores que transmite la empresa
6. Valores que quiere transmitir la empresa
7. ¿Qué valores quieres que transmita un *celebrity* a tu empresa?
8. Target actual y potencial más allá de los datos geográficos: averiguar qué intereses tiene, qué le gusta y qué no, cómo es su estilo de vida
9. Qué *celebrities* trabajan actualmente para la compañía
10. Planificación de la estrategia que lleva a cabo con los *celebrity endorsement* (actualidad)
11. Por qué quiero que este *celebrity* hable por mi marca. Plantear objetivos claros.
12. Definición del tipo de relación: a corte o largo plazo (si como marca te asocias más de una vez con un personaje, lo que buscas es asociar a la imagen corporativa de la empresa a esa persona, no nada más un producto específico. Cuando se trata de un solo producto, las campañas generalmente son cortas y puedes cambiar de personajes. En el caso de imagen corporativa es cuando se puede utilizar repetitivamente a una persona).

13. Propuesta del *celebrity* (deberá tener una personalidad parecida a la marca y fortaleza dentro del mercado al que queremos llegar, de lo contrario no servirá de nada).
14. El mercado que sigue al famoso a contratar: evaluar a sus fans para encontrar las maneras como interactúan con él, ya que este individuo será la voz de la marca y será importante que lo sea en los canales donde se tenga presencia.
15. ¿Cuáles te gustaría que fueran los puntos fuertes de un *celebrity*?
16. ¿Qué puntos débiles serían aptos para un *celebrity*?
17. ¿Qué tipo de personalidad te gustaría que tuviera la *celebrity*?
18. ¿Qué te gustaría que uniera al *celebrity* con nuestra marca?

5.5.2. FASE SEGUNDA: Datos del *celebrity*

- Nombre
- Profesión
- Edad
- Manager actual (fecha inicio)
- Managers anteriores
- Marcas por las que actualmente trabaja
- Marcas por las que anteriormente has trabajado
- Periodo de tiempo disponible

5.5.3. FASE TERCERA: Preguntas al *celebrity*

1. ¿Consideras que han de ir alienados los valores corporativos de la compañía con los del *celebrity endorsement*?
2. ¿Aceptarías la rescisión del contrato si vieras que los valores de la marca no son con los tuyos?
3. ¿Alguna vez has rechazado una oferta porque no era acorde con tus valores?
4. ¿Qué valores crees que transmites a un consumidor?
5. ¿Eres el mismo personaje dentro y fuera de tu entorno laboral?
6. ¿Utilizas los productos que actualmente promocionas?

7. En caso de contraer un acuerdo, y estando de acuerdo con las variables económicas, ¿estarías dispuesto a ceder tu imagen para nuestros fines publicitarios?
8. ¿Te gustaría involucrarte en tus redes sociales para dar difusión a nuestra marca?
9. La compañía se compromete a hacerte partícipe de la estrategia de la misma, te comprometes en caso de no estar de acuerdo, decirlo a la compañía?
10. ¿Consideras que puedes acercar nuestros productos al consumidor?
11. ¿Te ves capaz de influir en el proceso de compra del consumidor?
12. ¿Hablas bien de las marcas que promocionas con los consumidores o público potencial?
13. ¿Pueden existir aspectos negativos, fuera del tema de escándalos, que puedan influenciar a la imagen de la compañía?
14. ¿Has estado involucrado en algún escándalo público?
15. En caso de un escándalo por parte de la compañía, ¿te muestras solidario a ayudar en momento de crisis?
16. ¿Te preocupa tener una buena reputación?
17. ¿Cuáles son tus puntos fuertes?
18. ¿Cuáles son tus puntos débiles?
19. ¿Qué destacarías de tu personalidad?
20. ¿Qué vinculación te une a nuestra marca?

5.5.4. FASE CUARTA: Evaluación de las respuestas

Esta fase es una etapa en la que cada pregunta, en función de su respuesta, obtiene una puntuación. El total de las 20 preguntas tienen una puntuación individual, y la suma de todas las puntuaciones nos dará un total. Esta cifra total, es la que determinará en la fase 5 de las conclusiones, la respuesta a la contratación o no del Celebrity.

Observaremos que las puntuaciones no son homogéneas en cada pregunta, sino que existen diferentes puntuaciones en función de la importancia de las preguntas (como hemos visto en el apartado 4.4.9). Existen 3 niveles de puntuación cuyo resultado máximo es:

a) 7.5

b) 5

c) 2.5

Es decir, preguntas importantes pueden obtener hasta 7.5 puntos, en cambio preguntas no tan importantes la máxima puntuación es 2.5.

1	Si	0
	No	7.5
2	Si	2.5
	No	0
3	Si	2.5
	No	0
4	Coincidencia con la 7	7.5
	Coincidencia al 50% con la 7	5
	Baja coincidencia con la 7	2.5
	No	0
5	Si	5
	Al 50%	2.5
	No	0
6	Si	5
	Casi todos	2.5
	No	0
7	Si	5
	No	0
8	Si	5
	No	0
9	Si	5
	No	0
10	Si	2.5

	No	0
11	Si	2.5
	No	0
12	Si	5
	No	0
13	Si	0
	No	5
14	Si	0
	No	7.5
15	Si	2.5
	No	0
16	Si	7.5
	No	0
17	Coincidencia con la 15	5
	Coincidencia parcial con la 15	2.5
	Nula coincidencia	0
18	Coincidencia con la 16	5
	Coincidencia parcial con la 16	2.5
	Nula coincidencia	0
19	Coincidencia con la 17	5
	Coincidencia parcial con la 17	2.5
	Nula coincidencia	0
20	Coincidencia con la 18	7.5
	Coincidencia al 50% con la 18	5
	Baja coincidencia con la 18	2.5
	Nula coincidencia	0

Tabla 28: Tabla de evaluación. Fuente propia.

Nota: las preguntas que no tienen respuesta han de estar sometidas a un evaluación posterior de investigación.

5.5.5. FASE QUINTA: Resultado

Llegados a esta fase, lo que se lleva a cabo es una suma de las puntuaciones de la fase 4, es decir, se obtiene una única cifra que es la suma de las puntuaciones de las 20 preguntas realizadas.

El número concluido puede llevar a 3 situaciones diversas:

- a) Primera opción: puntuación superior a 75 puntos.

Este resultado sería exitoso y la conclusión es que se aceptaría la contratación del Celebrity. La respuesta sería positiva y simplemente se revisarían las preguntas de puntuación máxima. En caso de que se detectara que en dichas preguntas no se ha obtenido la puntuación máxima, se trabajarían con la empresa para asegurar el éxito de la relación.

- b) Segunda opción: puntuación que oscila entre 50 y 75 puntos.

Este resultado se considera un resultado que necesita una revisión. Es decir, consideramos que en este caso debe analizarse pregunta a pregunta y ver qué preguntas han perjudicado negativamente el resultado. En esta ocasión, una vez detectadas las preguntas pendientes a revisar, se hará un análisis en cuestión del porqué han tenido dicha respuesta. Se tendrá especial atención a las preguntas de máxima puntuación pues como hemos dicho son las preguntas que consideramos verdaderamente importantes.

- c) Tercera opción: puntuación inferior a 50

Este resultado es negativo en nuestro caso, es decir, cualquier puntuación inferior a 50 destinaríamos la contratación de un *celebrity* en cuestión.

Con esta puntuación no puede darse, como en el caso anterior, una revisión puesto

que los puntos a revisar serían todas las preguntas.

5.6. CONCLUSIONES DE UNA PROPUESTA DE PROTOCOLO DE ACTUACIÓN

Tras mostrar el diseño de esta propuesta de protocolo de actuación, logramos realizar tres simulaciones del protocolo de pruebas para chequear que los resultados eran satisfactorios. Cada una de las pruebas tenía la intención de demostrar si los criterios de elaboración de las preguntas era correcta para establecer la coincidencia con los tres posibles resultados: recomendación positiva, recomendación pendiente de revisión y recomendación de rechazo. Por tanto, chequeamos a partir de nuestra experiencia profesional, tres *celebrities* con tres tipologías de marcas: un *celebrity* del mundo del motor con una empresa petrolífera, un actor con una empresa de informática y una modelo con una empresa eléctrica. Debido al carácter de explotación de estas pruebas hemos querido mantener en anonimato el nombre los personajes y el nombre de las empresas.

Nuestro protocolo permite analizar si los valores de la empresa son comunes con los del *celebrity* y además controlar si los mensajes que la empresa quiere transmitir a través de sus productos y a través de la acción de los *celebrities* llegarán a los consumidores de la manera planteada. Así pues, si las respuestas son positivas, y después de chequearlo en el campo de investigación, el *celebrity* habrá acercado los productos a los consumidores, habrá logrado una mayor difusión en los medios de comunicación (incluyendo las redes sociales del propio *celebrity*) y todo ello resultará un incremento en las ventas.

Así pues, de ello deriva que nuestro protocolo permite analizar si la elección de un *celebrity* para una determinada compañía es positivo o debe desestimarse.

Al nivel profesional en el que nos encontramos, tener una herramienta que te de fiabilidad en el punto de elegir un *celebrity*, es básico para todos aquellos profesionales que se arriesgan a elegir al mejor *celebrity* para su empresa. Todos estos profesionales tienen una gran carga de responsabilidad puesto que parte de su

presupuesto se destina a dicha acción, y como hemos comentado, puede ser un éxito o bien un fracaso. Nuestra propuesta de protocolo de actuación servirá para que todo empresario en el momento que haga su elección, esté cien por cien convencido, y pueda asegurar el éxito de dicha elección.

Otro punto, y hemos de dejarlo claro, es que si a través de nuestra propuesta de protocolo hemos tenido un resultado positivo⁵⁶, siempre el resultado estará supeditado a lo largo del tiempo a un mal comportamiento de un *celebrity*. Es decir, no está a nuestro alcance el futuro y detectar si un *celebrity* se verá envuelto en un escándalo a lo largo de nuestro acuerdo.

Un punto muy importante que queremos añadir, es que nuestro protocolo contempla las estrategias para corregir los casos de error que podrían darse para evitar cualquier equivocación. Es decir, cuando el resultado obtenido es el que se encuentra con una puntuación entre 50 y 75 puntos, se revisa el caso pregunta a pregunta para analizar si es corregible el resultado o bien mejor desestimar la elección propuesta inicialmente y pasar a una segunda fase que es hacer una segunda elección de *celebrity*.

En base a nuestra experiencia profesional en la que hemos detectado esta falta de método para verificar si la elección de un *celebrity* es acertada o no, creemos que nuestra propuesta de protocolo de actuación en la elección de *celebrities* para una empresa será un documento muy valorado para aquellas empresas que destinan una importante suma de dinero para llevar a cabo acciones con *celebrities*. Tenemos certeza que es un documento muy esperado puesto que se invierten cantidades muy elevadas de dinero sin una certeza al éxito de la campaña publicitaria planteada.

En un futuro, nos planteamos dar un segundo paso a dicha propuesta de protocolo de actuación. Queremos seguir desarrollándolo y derivar a una segunda fase consistente en aportar a las empresas un modelo de cálculo específico para abordar el retorno de la inversión de un *celebrity*. Es decir, el primer paso ha sido elegir un buen *celebrity*, y el segundo paso será valorar económicamente lo que nos ha aportado contratar a este

⁵⁶ Resultado positivo será el que la elección del *celebrity* es acertada y cuya puntuación obtenida a sido superior a 75 puntos.

celebrity.

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