The impact on consumer perception using celebrities and designer collaborations for

branding: in Thailand

[Writer Name]

[Institute Name]

Acknowledgements

I would like to thank my professor -------, at -------University, who has been essential in

supporting my through this research, encouraging me through the problems I faced throughout

the paper and aggravated me to work hard.

Dedication

I dedicate this research to my family, especially to my Parents. Their time, energy, and assistance were essential to the completion of my study. I wish to thanks all of my class fellows who supported me in completing this paper. I learned about the enthusiasm, energy, and inspiration that one can acquire from achievement of someone else. I hope to perform this research with me long after current study has expanded our understanding of incidental education. Particular thanks to my educational professor, [Dr____Name_____], for his/her support and dedication throughout the study.

Declaration

I [], make sure that this paper and its complete material has been personal, unsupported attempt and has not been submitted or published earlier. Moreover, it defines my perception and take on the issue and is does not give the perception of the University.

Signature: _____

Dated: _____

Contents

Abstract

Today, different brands make use of personalities in their advertising of marketing. From athletes to pop idols, from entertainers to actors; all various types of celebrities are connected in the endorsement of brands. This kind of advertising is identified celebrity endorsement. Billions of pounds are spend on these personalities. Therefore, it is compulsory to recognise what drives effectiveness of endorsement. This research will concentrate on personality endorsement in the business of fashion and advertising. Especially, in high street and luxury brands, author observed how support has been taken one phase further. Progressively, celebrities do not only encourage brands, but are also connected in the design for product portfolio of the brand. The success of celebrity support is the main point of this research.

The impact on consumer perception using celebrities and designer collaborations for branding: in Thailand

Chapter 1 Introduction

1.1 Introduction

Celebrity endorsement has been popular for many years already. Some of these endorsements were a success, while others flopped. Marketers must understand what decides endorsement effectiveness to prevent them from wasting money (Money, 2006). Characteristics like attractiveness, expertise and fit seem to have an influence on success. Factors like customer's perception, expertise, attractiveness, and fit are extensively defined to be determinants for success of endorsement. For this research, success is defined in attitude of brand and intent of purchase. The additional positive the brand attitude and the higher the purchase intentions are the better the achievements. That fit has an influence is known. People go one-step further by exploring whether it plays a moderating or even mediating role in the relation between attractiveness and expertise and brand attitude or purchase intentions. Furthermore, they respond to the new trend of co-creating celebrity endorsement. To the researcher's knowledge, there has not been any study on this issue so far. There will be a test of the differences with 'normal' endorsement of celebrity. "For theory, this clarifies whether endorsement roles also have an effect on consumers' preferences and response"[1].

1.2 Research Background

The endorsement by celebrities in advertising is not a new phenomenon but it has taken recent

years, a growing scale. It has become a common practice common for some companies. This

investment in communication is often considerable: The renewable one-year contracts vary

between 50 000 and 500 000 Euros in France and may exceed 3 million in the United States.

However, the brands that have invested in the endorsement by celebrities in general perpetuate

this strategy, which is an indication of its effectiveness. A large number of actors, singers, sports

or policies have lent their name and image in an advertising campaign in Thailand. "It is

estimated that in the Thailand, approximately 25% of TV ads showcase of famous people"[2].

In terms of academic research, a recent review of the literature proposed by Erdogan (1999) cited

30 articles on strategy endorsement by celebrities. these research has addressed several issues

such as the effectiveness of the endorsement by the celebrities, the impact of the credibility and

attractiveness of the celebrity on the process endorsement, the role of congruence in process

efficiency, the effects of endorsement multiple, and customer perception etc. "Although popular,

this communication strategy did not be studied"[3]. Despite some theoretical and empirical

advances a lack harmony between the outcomes of particular literatures is found. The discussion

on the productivity of the endorsement is far from over. This is an important research for

advertisers. The present approach does not consider the interesting features the endorsement

procedure and ignore the centrality of mediating variables and moderators. Studies endorsement

by celebrities have focused on two psychological and social aspects of the procedure (credibility

and attractiveness) rather than symbolic descriptions of celebrities, how these meanings are

transmitted the brand and the important congruence between the image of the celebrity and the

brand. "In fact some studies have addressed the impact on the use of famous brand endorsers"[4].

1.3 Main Hypothesis/Research Questions

Hypothesis 1: How is fashion advertising changing?

Hypothesis 2: Is high street collaboration with luxury the new upcoming technique that benefits both the industries?

Hypothesis 3: Why is celebrity endorsement in advertising to both the industries?

1.4 Aim and objective

Aim: To compare and contrast the different new techniques of advertisements that high street and luxury brands use in order to find a gap in the advertisement industry.

Objectives:

1. To discover the similar and different techniques used in the two industries.

2. To study the different techniques and find out if they can be applied to one another, and the possibilities to work.

3. To research techniques to improve the methods of advertising in the fashion world

4. To compare the high street brands for example, H&M, Zara and Top shop with luxury brands for instance Chanel, Prada and Dior.

1.5 Rationale

High streets brands now days have developed their techniques of advertising themselves into

something that luxury does. They used to just do the normal typical advertisements like,

billboards, newspapers, leaflets, magazines, televisions. However, with the time period, competition has increased in the fashion world; therefore, new techniques had been developed lately in the two industries. Using collaboration techniques is one of the way high streets brands elevate and promote themselves to the wider range of audience. By using top models and slowly joining the different fashion shows event to the fashion week now for some brands. Such as M&S who uses celebrity endorsement (Twiggy) which increases the sales performance with profit in the region of 745million GBP, a sharp rise from 90 million GBP a year earlier. (Twiggy and triffle help put them back in fashion, The Observer, 9 April 06) Furthermore high street brand like Top shop have started to enter the fashion week in the year 2002, gaining honourable attention from the media and the consumers.

"Luxuries brands such as Coco Chanel, Prada, Louis Vuitton and Dior have the benefits of being well recognized from their designers and being perceived as the most luxurious brands in the world"[5]. However, luxury brands still tend to use various advertisement techniques, such as the fashion weeks, magazines, television and the celebrity endorsements. For instance Coco Chanel have ads in vogue magazine, Dior exposes their TV ads using the style of passion with the most elite celebrities in the industry, their ads are rather more classy and elegant[6].

The advertising techniques for both the industries are similar and different at the same time, Nevertheless, luxury industries style of advertising are more classy and elegant, on the other hand the high streets brand tend to keep it simple and more to the point. Therefore, it is interesting for the researcher to explore more about the main techniques that the two industries use and what are the common techniques used. Furthermore the researcher would elaborate on

the methods used by each industry such as one of the advertising techniques on collaboration, in order to identify how both industries and how are they benefited.

1.6 Research Structure

This paper followed the standard structure and relates the Harvard citation style.

Chapter one described the issue to be seen different backdrop information and gives aim and objectives of paper.

Chapter Two described an assessment of the literature pertaining to the issue.

Chapter Three described the methodology used in this paper. It defines the plan of the research, performed research method and the approaches of data compilation used.

Chapter Four described the result from the methodology and discussion on the results.

Chapter Five described the conclusion and future suggestions for this research

Chapter 2 Literature Review

2.1 History of Advertising

Advertising is one aspect of business communication. It must, therefore, inform (the existence of the product, its price, its dimensions ...) but also encourage the purchase, its primary function. For achieve this goal, publicity seeking how to touch, and then convince attract potential buyers. "This research has evolved over the past 50 years result in the synthesis of which we are now the target and through which, to lead to the purchase, the consumer advertising this image himself in line with expectations" [7].

Advertising in its most crude, has existed for many centuries. The first signs of commercial advertising appear in Ancient Roman tablets announcing sales or events were displayed on the Forum. It is also certain that in the ancient world, merchants vendors shouted their products in the streets and trying to sedentary soliciting passersby to the doors of their shops. The Middle Ages, advertising commercial is none other than the oral route: town criers formed corporation. In the fifteenth century appears the poster. The first was printed in Paris: he was sorry to announce the grand Notre Dame. Later, the Sixteenth and seventeenth century is the sign that is causing the warning signs modern. At this time (sixteenth century) appear first in the new hand and flip. In the eighteenth century, Father Aubert launches newspaper Classifieds that found offers homes for sale, rent etc.

2.2 Advertising through Time

Advertising has ancient roots, at least in the form of propaganda. In Pompeii, people can still read the writing on the walls of Roman houses destroyed by Vesuvius in 79 AD that invite passers-by to vote for a certain candidate in the elections. But advertising itself can speak only after the invention of printing. The first advertisement dates back to 1630 and appeared in a newspaper of the time: it was a simple ad that drew the name of the product. With the industrial revolution, the rise of commodity production is imposed then the advertising model that people know: the product of a science that uses sophisticated techniques and takes advantage of the contribution of psychologists, artists, designers and famous directors. "It is a phenomenon that involves huge masses of people and is an industry that invests large amounts of capital, employs intelligence superfine and employs millions of people"[8].

The advertising was born and walked parallel to the economic, social, political and cultural needs of a country. At the end of the nineteenth century, Thailand was still a largely agricultural economy, with widespread poverty and huge socio-economic differences between the North and South of the country and a high percentage of illiteracy. The first advertising communications (at the time called reclaim) began to spread with the birth of newspapers from the mid-nineteenth and early twentieth century. On the last pages of newspapers, the "Tribune Illustrated" includes the first advertisements.

At the beginning, advertising was done primarily with just text and drawings, even if the majority of the population was illiterate and they were very few people could read newspapers, and advertising was very simple and straightforward. Often used imperative verbs: "Drink ...",

"Take ...", "To ask your pharmacist ...". In Thailand, the culture of the Second World War, which saw the reclaim as something negative, gave birth to a form of television advertising paradoxically very creative and unique in the world.

It is in the eighteenth century, when the struggle for independence in the press accepts support from the advertising, which was a form of financing for newspaper publishers. Over the years the business moves too much money and is of great importance to be in the hands of fans, appeared in the early nineteenth century agencies advertising, engaged in designing, studying and promoting campaigns for their clients. In the twentieth century, the advertising reaches its peak. It is enhanced with new media: Film, Radio, Television ... Appears advertising offensive and in an industrialized society of large powers is fertile ground for her, which is trying by all possible means to catch the attention of customers, which led us to consider a "professional ethics of advertising", to that does not become a battleground commercial.

Modern advertising began to evolve in the United States and Great Britain in the late eighteenth century during the industrial revolution. Appeared advertising agents, the first known were Volney B. Palmer, who in 1841 opened in Philadelphia with an office which he won considerable success. In Thailand in 1872, the pioneering advertising Roldós Rafael, founded in Barcelona the first agency in the country, which even today is still active.

In the early twentieth century, the agencies become more professional and more rigorously selected media where to place advertising. Thus, creativity is becoming an important factor when developing an ad. In the 30's, a famous creative technique was started: brainstorming, but it was not until the 1960s when it was used routinely[9].

"Audiovisual advertising as people know it today in Thailand stands perfectly programs and no confusion is possible in the mind of the viewer"[10]. In fact, the commercials are surrounded by "mini generic" distributed at the beginning and end of spots to differentiate programs audiovisual sequences advertisements. Advertising is defined as "any form of announcement broadcast television against payment or other consideration is to promote the supply of goods or services, including those provided under their generic name in connection with a commercial activity, business, craft or profession, or to promote sales of a public or private one. "In order not to disturb the viewer and not cause confusion between advertising and television programs, study states that advertisements or sequences of messages must be readily recognizable as such and clearly separated from the rest of the program before and after their release, screens recognizable by their optical and acoustic characteristics"[11].

With the development of digital technology, new advertising techniques have emerged. Three main techniques present difficulties at the moment. It is split screen, interactive advertising and virtual advertising and sponsorship. The challenge is how to reconcile these new processes with the rules on advertising. These techniques have been numerous studies that have affirmed that all these new methods were not per se incompatible with the law. "However, the situation differs from one country to another. In many countries, these techniques are strictly prohibited as they are allowed in others" [12]. The main difficulty is how far to apply the rules on advertising. It seems inevitable and necessary to relax the rules on the subject so as not to hinder the development of new advertising techniques and take into accounts the legitimate interests and

needs of broadcasters and advertisers. However, "it is important to keep a few basic principles to protect the interests of viewers and ensuring the quality of broadcasting services"[13].

Indeed, these new advertising techniques seem to go against two fundamental principles of advertising: the principle of separation principle that advertising should be kept separate from editorial content and the principle of integration.

2.3 Comparison of High Street and Luxury Brand Ads

2.3.1 Luxury Fashion Brands

In the trend of a growing consumer desire for product differentiation, importance of role of brands that are fashionable has been doubled in the past last year and despite moments of crisis, this trend continues. Just seven years ago, less than 3% of UK clothing buyers consider when shopping fashion brands and logos, particularly those related to the concept of luxury and exclusivity. However, according to a new annual Brand Keys, the importance given by consumers to the concept of product differentiation has been growing and growing ever since.

For example, Ralph Lauren is one of the leading brands, ranking 2nd place for men and 1 for women. Ralph Lauren is a brand that has done a brilliant job doing something very difficult: take a classic look and yet present the issues in a fresh and relevant.

Economic pressures are prompting consumers to look for brands that really mean something, that differ in a world overrun by commodities. This is especially true in fashion; so many consumers are committed to luxury brands. The results demonstrate that the marks can act as a substitute for the value. However, "to benefit from this equation, must be a real brand and not just a job well-known or backed by a celebrity"[14].

2.3.2 High Street Fashion

According to [15], the rise of fashionists passes in the street and then ends up in the net. Lovers of fashion, experts experienced experts, those who did not lose a parade and subscribe to all the women's magazines, are living their moment of glory. Their small revolution is called "street fashion" and is shaking the system. The definition comes from Japan: classic garments or signed, personalized and transformed by the wearer trapper changes or the introduction of new elements or traditional.

It starts from the purchase of a dress finished in the shop, and then it makes it unique, possibly intervening with scissors, needle and thread. And so the focus shifts from the catwalks man in the street. If the catwalks of the fashion street go there again, it will be just for passion and inspiration. But the very trend today comes from below, not from the "system". The meeting point is of course the web. The cry of fashion that does not come from the street is bound to become old-fashioned. The UK site dedicated to street fashion.

2.4 Upcoming Techniques in Advertising

2.4.1 Processes for Greater Dissemination of Advertising

"The split screen is a simultaneous or parallel transmission of editorial data and advertising data. For example, one or more advertisements appear in a window during the transmission of a program, so that two separate images are visible on the screen"[16]. This technique allows the viewer to continue to watch the editorial program during the transmission of advertisement. This is already widely used on the Internet but also digital and analog television.

"Interactive advertising, in turn, permits the observer to present data directly to the broadcaster via a return path or to interactively in an environment that they wish to be exposed"[17]. In other words, a window appears on the screen and it is up to the viewer to click on it to see the advertising. "This technique is used in digital television but also in an environment other than broadcasting, such as the Internet and mobile telephony"[18].

 Finally, virtual advertising is done implementing virtual approaches for inserting advertisements, particularly throughout broadcasts of sporting activities, through replacing current advertising boards on the ground or by inserting new images.

All these new technologies while enabling greater dissemination of advertising messages and therefore a source of additional compensation pout the broadcasters face a substantial obstacle: the regulation of advertising.

2.4.2 Processes Going Against Basic Principles of Advertising

"Whether the split screen, virtual or interactive advertising, these methods do not conform to the rules governing the advertising field" [19]. An advertisement cannot be released anytime, anyhow. Consumers should be protected from hype. Broadcasters must therefore follow specific rules, enacted primarily by Thailand. "It seems obvious that these new advertising techniques do not conform to these items, especially the split screen technique" [20].

The main problem with this method is that the viewer no longer has mastery on advertising. "In general, he does not want to see advertising between programs or in programs, it has the ability to "zap" and change the channel" [21]. Now with split screen, it has no other choice but to accept such advertising.

Another difficulty may arise regarding the authors of programs. There is no doubt that to use this advertising technique, people must first obtain the express consent of the holders of copyrights (and related rights) on programs whose distribution is reduced to a part of the screen and coexist with a commercial message. This is also the reason for the split screen technique is used in Thailand in the framework of programs on which the broadcaster holds all rights[22].

2.4.3 Persuasion Techniques in Advertising

Buzzwords: Words that are popular with consumers and are generally associated with positive feelings or wellbeing. For example, expressions like pure, natural, people can trust, smart money and good old values are used in advertisements.

Ordinary people: People like you buy it, why not you? For example, a man with a rugged look and energetic face says he eats eggs every day.

Facts and technical words: Information which contains detailed scientific or technical data and impressive.

Make use of Experts: Experts in the field say buy. For example, three out of five doctors recommend our brand syrup against cough. Often, advertisers do not say how many doctors were contacted, if these doctors are qualified to judge the product or if doctors were paid to endorse the product.

Positive Symbols: These ads combine a positive symbol of the product.

Famous People: Someone you respect or love says the product is good

Dangling a Generality: The information conveyed by these ads is general that looks like a fact, but it is not fact.

Fear: These ads pursue people to acquire a product through attempting to scare them or make them consider something wrong will occur to them if they do not acquire it.

2.5 The Future of Advertising

The increasing popularity of high-speed internet connections is a global reality now. The combination of increasingly modern internet technologies and the spread of the phenomenon of streaming, also led to the combination of the social networking phenomenon (which requires a continuous production and use of multimedia content), gave birth to a whole new industry. This sector is taken into serious consideration by the manufacturers of television equipment which, in fact, are already producing nowadays TVs can connect to the internet and then display streaming video.

The world of advertising, and especially the areas of web and social marketing are increasingly realizing the enormous possibilities offered by these new technologies, advertising and promotion done on streaming video that can be viewed as well as on the Internet (channel now extremely popular and portable thanks the new devices), even on domestic television. This advertising system is potentially much higher than the traditional television advertising and any other promotional uses.

On one hand, the web and social marketing, with their precise means of target definition, interactivity and the possibility of direct actions (how to express liking or not, participate in surveys, shop, etc.) meets with his promotion of traditional television ubiquity and simplicity. The result is that potentially this will be the most widespread and important promotional tool in the coming years.

2.6 Consumer Behaviour and Advertising

In order to choose an optimal marketing strategy, marketers should always keep in mind how consumers choose certain products. [23] have developed a model that explains the process of customer decision-making. The first stage is the need recognition/ problem awareness stage. Consumers recognize either the need or problem themselves, or they get stimulated by for example advertisement. In other words, advertisement that grasps the attention of consumers may result in stimulation for a need that the consumer was not aware of before. Stage 2 is the knowledge search phase. This stage will only begin when the problem recognition in stage one is strong enough. The search can be either internal or external. Internal search means reviewing all relevant information from memory. If this is not enough the external search begins. Friends and family can be a starting place, but also commercial sources as advertisement and salespeople can be valuable in providing information. The purpose of this stage is to form an awareness set, which is the variety of brands that can solve the issue.

2.7 How does Advertisement Work?

[24] made a framework that shows how advertising works in four phases. The first stage is the advertising input for the customer. Here, the influence of the marketers is still high. They decide what the advertisement will be about (message content), where the consumer will be exposed to the advertisement (media scheduling) and how often (repetition). After this stage, the effectiveness of the advertisement is dependent on the consumer. Some consumers will either not

be interested to watch or listen (motivation), or may not have the capability to understand the message (ability). Both motivation and ability depend on the consumer's involvement.

2.8 Advertisement and Celebrity Endorsement in Thailand

Thailand' advertising market is the significant one in the world; some forecasts recommend that Thai advertising market will surpass the other regional markets by 2015. The endorsement by celebrities in advertising is not a new phenomenon but it has taken recent years, a growing scale. It has become a common practice common for some companies. This investment in communication is often considerable. The use of endorsement advertising is a familiar practice for many Thai firms. Four categories of endorsers are generally used: celebrities, consumers' types, professional experts and chairpersons of companies. These four types of endorsers have long been used without their advertising effectiveness is proven.

Thai celebrities draw attention to advertisements in which they appear. Celebrities are seen as fun, enjoyable and worthy of confidence due to apparent disinterest. The prominent profile celebrities can contribute to a better appreciation of advertisements in which they are represented. Thus, they improve their ability to communicate and generate higher recall rate. With their distinctive image, Thai celebrities can be used to promote a brand already established, but also to contribute to a new image brand, repositioning a brand or introduce a new brand the market.

Strategy endorsement by celebrities does not mean any risk. This against investment becomes productive if the celebrity is involved in allegations of illegal or illicit behavior. Indeed, it has

been shown that negative information a celebrity endorse not only influences the perception of celebrity by the consumer, it also has an impact on the product or endorsed brand.

2.9 Brand

The brand is one of the strongest forms of communication and immediate and plays an important role in influencing consumer choice, by virtue of its ability to attract the characteristic features of a particular product and / or service and to ensure a certain quality of these. The deep reflection people can have on the brand concept through the sense of the same company, is deep because it has to do with the true nature of the organization, and in their experience with entrepreneurs, both young as veterans, one finds that many have been lost in the administration, roles and taxes, people see genius become valuable by investors, banks and typists academicians in business plans. If business plans are important, but when they keep the spirit of the entrepreneur, when the idea is a pure mark when one is reading it increasingly ms near his golden dream, but instead everything is routed in a maze of numbers and justifications that dredge up the office in all of people, they become Kafkaesque nightmare where everything is meaningless and leads to a gray finish to a mediocre equilibrium.

Corporate advertising is the only thing that really matter in the business world, branding is what gives real value to an organization, and is that to understand this concept we must discard the incomplete meanings, the brand is not a logo or a name, even is captured in a graphical identity manual, the above are hints to what the employer is inside. is all the creativity and the passion

with which things are done, "the Brand is a love story between two people who are eager for each other, the brand is what makes a company makes sense"[25].

A company with no brand is like a person without a soul, how many times have we sat in a waiting room and read a mission only to accounting matters, or who is so far as metal letters on the wall, the mission is their first Declaration of love, life is their promise, is the phrase with which they will put to see stars on the other, with a passionate mission and projected towards the brand started with right foot good business plan. Companies like Apple and Sony, and so know their audience fall in love constantly, not just when they flirt sent against their products but who constantly whisper how important they are to the company, recognizing the broad meaning of their brand, that makes them successful. If they ask someone what is the importance of branding in business He has no choice but to say ms unbranded no business.

2.10 Celebrity Endorsement

Getting a celebrity for marketing campaign can cost millions. For example, McDonalds paid Justin Timberlake €6 million for just singing 'I'm lovin' it' in their campaign and Celine Dion received a modest amount of 14 million when she signed a contract with Crysler. Worldwide, the percentage of commercials that are featuring a celebrity is estimated to be approximately 17 percent. Apparently, benefits can overcome expenses. In stage one, the message is conducted. As was declared earlier, this is the only stage where the marketer has an influence on advertisement. Overall, advertisement effectiveness depends mostly on the consumer and what happens in the mind of customer. The consumer's mind reconciles the impact of promotion on consumer

behaviour. Because the consumer is not involved in this stage, the impact of a personality

endorser on customer behaviour cannot be observed yet. Stage 2 is the filter, which consists of

motivation and ability. Motivation is affected as ads with celebrities increase the awareness of

the advertisement and is perceived to be more entertaining. Reputation, type, looks, and so on, is

factors that may grasp the attention and thereby affect consumer's awareness. Ability can be

described as the capability a consumer has to understand the ad. Familiarity with the celebrity

may cause a positive effect on ability as the consumer can easily link the celebrity's image with

brand image. But, when the consumer is not familiar with the celebrity's image, or has a

different perception of this image, brand image might be perceived dissimilar from what the

marketer intended it to be. In the third stage is about the cognition, affect and experience.

Celebrity endorsement may be positively related to cognition as personalities are supposed as

being additional credible than non-celebrities. Affect can be impacted because making use of

celebrities in advertisement can produce optimistic understandings about a product. Experience

is the element, which is not influenced by celebrity endorsement, as this is specific product

experience from the past.

2.10.1 The Effectiveness of Endorsement

Different aspects are there that might affect the achievement of personality support. In this

section negative celebrity information, multiple brand endorsement, multiple celebrity

endorsement and the match-up hypotheses are discussed. Before we go into more detail, it is

helpful to understand how a brand-celebrity relation is established in the consumer's mind.

2.10.2 Consumer Behaviour Influenced By Celebrity Endorsement

Advertisement can have an impact on the process of decision making in almost every stage. What the actual influence on behaviour is depends on several factors. These are all explained in the model of [26] which clarifies how advertisement leads to consumer behaviour. Celebrity endorsement can create enlarged awareness and the ads are perceived to be more entertaining, which may result in the increased motivation to take notice of the advertisement. Furthermore, celebrities can ease the ability to understand an ad when the consumer is familiar with the character. Unfortunately, the opposite also holds here. Celebrities can make it rather difficult to comprehend an ad when the consumer is not familiar with the celebrity, or has other perceptions of the personality's image. Cognition may be affected as personalities are supposed to be additional credible than non-celebrities. Lastly, it is possible that affect is influenced as celebrities in advertisement make constructive emotions about the product.

2.10.3 Advantages of Celebrity Endorsement

"Many people demonstrated that more than 20 percent of all TV add contain personalities and advertisers pay huge amount for their services and companies are ready to pay huge amount to personalities who are respected and liked through the customers"[27]. Because advertisers consider that a famous personality can impact customer's feelings and their behaviour of purchase and they consider personalities can impact the customer persuasion of the brand according to the image of it. It can perform as a sign to the quality of products and significantly

enhance the status of a product and can take the concentration of customers in the markets where inspiration to decide between the brands is complicated and low. Because of this the money advertisers pay for the personality supporters mainly justified. And even the investment societies observes the worth of personality supporters as an extraordinary investment and consider it is deserved to pay that much money on personalities.

2.10.4 Disadvantages of Celebrity Endorsement

The role of personalities play in lives of individuals goes beyond a voyeuristic type of entertainment, but in fact fulfils an extremely significant development and research function for them as people and for society at large. According to study the functions of personalities in lives is extremely successful because they discovered that their informal status. A survey demonstrates that 84% of them had one time or more, been described that they remind somebody well known. In addition, may be different individuals focus their selves with some type of personalities. So corporations should think about the solutions of applying endorsement of celebrity and should be cautious about the overexposing or overshadowing which can impacts the reception of consumer.

Chapter 3 Methodology

3.1 Introduction

The methodology refers to the style in which we approach troubles and look answers. Methodology of research refers to the research procedure; the procedural structure within study is done. Some methods give data, which are qualitative and some that are quantitative. This paper will perform in Qualitative Technique. This research is about the impact of co-creating endorsement of celebrity for fashion retailers. It is a study from the consumer's point of view. To overcome bias by prior experiences, this research will be about a co-creating celebrity endorsement that has not been executed before.

3.2 Sampling Design

Five steps are there in this method; they are to describe the

- Focus audience,
- Determine the sampling structure,
- Determine sampling methods,
- Determine sample size
- Perform the sampling procedure

3.3 Data Collection

The data that is collected in this study is mainly primary data, in the style of first-hand information collection questionnaires (survey) but is also encouraged through secondary information like research and journals spanning the last 5 years[28]. There are several choices to be made before selecting the celebrities and designers for this research. The first choice is whether to use existing personalities or fictional personalities. Both options have their pros and cons. For this study, existing personalities are chosen. Known characters make it easier for participants to image the described situations. If one would chose for fictional personalities this might make the circumstances too abstract and may therefore have an influence on results.

The celebrity which is used in this research should meet a few requirements; known as a pop-idol, model or actress, perceived as (un-)attractive, not perceived as an expert in fashion. For this research, Cameron Diaz is chosen as the highly attractive celebrity, an American actress and former model. She has played in around thirty movies and has won seven awards, from which four Golden Globes. Kelly Osbourne is chosen as the lowly attractive celebrity. She is the daughter of the famous metal legend Ozzy Osbourne. So far, she has released three albums. Next to her career in music, she presents several shows for television. In 2007, she was ranked 11th out of twenty ugliest celebrities and has gotten the title of 'worst dressed celebrity' several times. The difference in nationality between Cameron and Kelly does probably not have an effect as the brand Forever Fashion is an international fashion retailer with stores[29]. In addition, career differences should not have an influence as celebrities have many different occupations these days, sometimes even more than three at the same time.

3.4 Research Instrument

Data collection of this research is being collected through questionnaire. The questionnaires are

to be distributed inside the markets. Before answering the questionnaire, participants will get

some information about the celebrities/designers, the fashion retailer and the (co-creating)

endorsement. The researcher has a choice between making use of visuals and/or text. An

advertisement will be shown about the attractive/unattractive celebrity or attractive/unattractive

designer together with the fashion brand. The design will be rather simple to facilitate the

respondents in focussing only on the endorser/co-creator and the fashion brand. When large texts

are used, participants might get distracted. In case the researcher would choose to only describe

the situation, there might be a problem of different interpretations. Visualization can overcome

this difficulty. Therefore, the only text used in the advertisement will be de celebrity or

designer's name in combination with the brand[30].

3.5 Pre-testing

Because the information will be gathered by means of questionnaires, it is necessary to do a pre-

test before distribution. Pre-testing is the checking of a questionnaire on a small sample of

contestants to develop the questionnaire by identifying and eliminating potential problems. First,

a pre-test will be done to assess whether the independent variables (celebrities and designers)

meet their necessary characteristics. This is done because a researcher cannot assess whether he

or she has chosen the right ones without personal subjectivity. A small group of twenty

respondents will be included in this pre-test. The pre-test survey will describe and show a picture of all four characters. Respondents will be inquired to present their view on them. There will not be shown any advertisements where either the celebrities or designers are linked with the fashion retailer. This will prevent respondents to made a connection between the different variables, and ensure the most objective outcomes. Furthermore, the complete questionnaire should be tested. The procedure that will be used is debriefing. Debriefing occurs after the respondent has completed the questionnaire. The respondent will be informed that the survey was a pre-test and the aims of pre-testing will be defined to them. They are inquired to define the description of every question, define their answer and to describe whether they had any complications as replying the survey. Pre-test respondents should be similar to the respondents in the actual survey. They will be drawn from to same population to ensure they have similar background features, knowledge with the issue, and manners and approaches of interest.

3.6 Data Collection of the Main Study

The first step is defining the target population. A focus population is the gathering of aspects or aims that comprise the knowledge sought through the researcher and about which conclusions are to be drawn. For this paper, the focus population is Thai women who are interested in shopping at big fashion retailers. Because this population is rather large, and because of budget and time limits, a sample will be drawn from the population to collect data. A model is a subgroup of aspects of the population chosen for contribution in the research. A structure of sampling is a representation of the aspects of the focus people, which contains of a list, or group of guidance for recognising the focus audience. In this case, there is no clear-cut list of elements.

A direction for recognizing the focus audience would be all women that are interested in shopping at fashion retailers. The respondents are decided through method of non-possibility sampling. This means the selection depends on the individual judgement of the researcher. There is an unequal probability for each component of the population to be included in the research. This may result in excellent hopes of the population features, but does not permit for evaluation of aim of the accuracy of the sample outcomes. The anticipations achieved cannot be projected to the population. For this research, two styles of non-possibility sampling are applied; judgmental sampling and snowball sampling. Judgemental sampling is a style where the audience aspects are knowingly decided based on the decision of the researcher. The researcher will send out the questionnaire to potential participants, which she thinks are a representative of the audience of interest. In order to get a larger amount of respondents a second technique is applied; snowball sampling. First, there is made a selection of initial respondents by the researcher herself. Hereafter, following contestants are chosen based on the information or referrals presented through the early respondents. Initial respondents who were chosen based on the judgment of researcher will be inquired to forward the survey to others who they think fit the target population. Via email, respondents will be inquired to contribute in the study. The questionnaire will be put online to facilitate and fasten the data collection method. A disadvantage of online questionnaires is that it will not be possible to answer to any unclearity or problem during the questionnaire. To minimize this shortcoming, respondents will get the opportunity to contact the researcher by email for possible questions.

The size of sample is the number of aspects, which are contained in the research. The sample size should be large enough to be able to create theories about the complete audience. In total, there are eight different scenarios. To have a sufficient number of respondents per scenario, each

should have at least 25-30 respondents. In total, this would result in a sample size around 200-240. All steps discussed have to be specified before the sampling process is executed.

3.7 Sample Design

The target group of the fashion retailer and at the same time the population for this research, is woman with an interest in shopping at fashion retailers. Our sample will be in this range as well. A large part will consist of female students. They are often the ones that shop at fashion retailers like Zara and H&M because of the fashionable though affordable collection.

3.8 Questionnaire Development

In the previous paragraphs, it was already mentioned that information would be gathered through styles of a survey. Structured questions are used which identify the group of response format and response alternatives. To answer the hypotheses a seven point Likert-scale is used. The respondents will get a list of statements and indicate whether they agree or disagree with each of them. In total, there are eight different endorsement situations. For each situation, the influence on attitude of brand and purchasing plans will be tested. To prevent respondents from having prior knowledge about the retailer, the study will be divided into eight different questionnaires. This makes it improbable that previous experiences affect the outcome. Additionally, the questionnaire would have been too long when all situations where applied in one survey. This might have caused dropouts because of the long time it would take to fill out all questions. All

questionnaires will introduce the variables; the celebrity/designer and the fashion retailer. This will be done with photos and/or some background information.
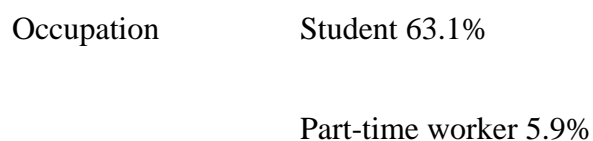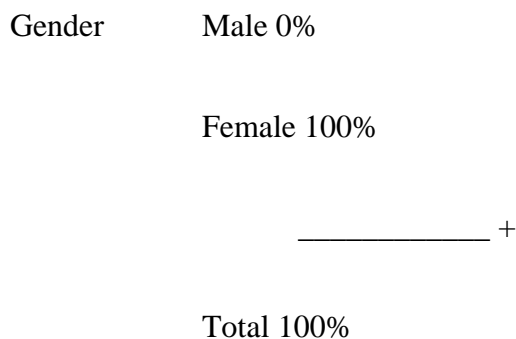
3.9 Design of the Questionnaire

In total, there are eight questionnaires. They differ in whether the variable is an attractive/unattractive celebrity or designer and whether he/she is an endorser or co-creator. The opening page of all questionnaires is an introduction to inform respondents about the content and purpose of this thesis. Next, instructions are given on how to answer the questions. The researcher tries to overcome hesitation by letting participant know that they can contact the researcher at any time in case they have difficulties answering the questions. Furthermore, it is assured that there are no correct or incorrect answers and data are being handled confidentially. In order to try to convince respondents to contribute in this study, it is stated that it will take just a few minutes to fill out the questionnaire. Next to this, participants can win a reward for their contribution to this research.

The survey mainly comprises of prepared questions where the contestants can rate her agreement with the descriptions on 7-point Likert scale. Only the demographic part consists of one dichotomous question about gender, three multiple choice questions about age, occupation and nationality, and one open question for collecting email addresses. Because all participants should be checked to be female before participation, the question about gender is just a final confirmation. Age is divided into several categories to overcome that respondents have difficulties in filling out their true age.

Chapter 4 Result and Discussion

4.1 Data Analyses

After the results of the pre-test were calculated, the main research was conducted. In total 223 people responded. The largest part consisted of respondents via email. The rest of the data was collected by hardcopy questionnaires. There were four questions that asked about the respondents' demographics; gender, age, occupation and nationality. The pie charts below show how these demographics differ among the sample. Age is excluded as there were 128 missing values.

Gender   Male 0%

                Female 100%

                _____ +

                Total 100%

Occupation   Student 63.1%

                    Part-time worker 5.9%
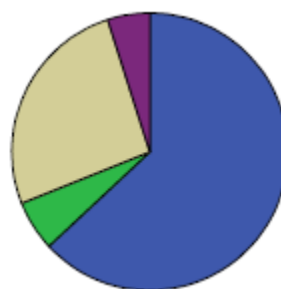
Full-time worker 26.1%

Other 5%

_____+

Total 100

Nationality

Thai 80.2%

Chinese 11.3%

Asians 1.8%

Other 6.8%

_____+

Total 100%

4.2 Discussion

The purpose of this research was to get an excellent understanding of celebrity co-creation and what determines endorsement effectiveness. The area of focus is the low budget fashion industry. In this industry, co-creation is seen more and more often. Celebrities sign contracts with brands to (co-) create a new collection with a purpose to be sold exclusively at the fashion retailer. There has been quite some research on celebrity endorsement already, but this study extents this knowledge by including this latest type of endorsement; co-creation. The results of this study are discussed in this chapter. The further parts will give a description on the results presented in the earlier part.

4.2.1 Attractiveness

Earlier researches have demonstrated that supporter attractiveness can have an optimistic impact on consumer behaviour, especially when the endorsed brand concerns a prettiness-increasing product. Fashion is assumed an attractiveness-enhancing product as well. We found that attitude of brand and intentions of purchase are significantly higher when an attractive personality is supporting or co creating for the brand. The reasoning behind these results has two sides. Firstly, [31] has studied how attractiveness leads to higher scores on many other personality characteristics. Secondly, they have discussed that the combination of the supporter and the product should be a logical combination. The more comparable the two ideas are (the supporter and the product), the easier the associative link is made within the consumer's mind. For this

study, respondents make a connection between the character and the brand. As fashion is a beauty related product, there is a supposed fit between the personality and the brand, which makes it easier to make an associative link. The respondent is somewhat familiar with the characteristics of the personality, but relatively unfamiliar with the product. The high scores on the endorser's personal chacteristics are extended to the evaluation of the brand.

4.2.2 Expertise

Previous studies found that endorser expertise is another significant match-up aspect. [32]even concluded it may be a better factor in explaining endorsement effectiveness than attractiveness. For this hypothesis, it was examined whether there is a variation in attitude of brand and intentions of purchase between personalities, which are perceived to have low or high expertise in fashion. In line with expectations, the results of the independent sample t-test demonstrated that expertise causes an important variation in brand attitude. When the celebrity is an expert, brand attitude increases. Apparently, endorser expertise is also a factor, which is extended to the evaluation of the product in the mind of the customer. Although purchase intentions were higher in case of an endorser with expertise, the results were not significant. This can be due to the truth that purchase intention is a variable, which is rather difficult to test. In comparison to brand attitude, questions about this behaviour ask the consumer to go one-step further into reality. Brand attitude is more like a state of mind, while purchase intentions are closer to a state of action.

4.2.3 Endorsement

Attractiveness and expertise are both important factors, which persuade endorsement effectiveness. However, which factor is stronger? Earlier studies on endorsement for attractiveness enhancing products have shown that endorser attractiveness is an important success-factor. Similar results were expected here, as the brand is related to beauty. In addition, expertise is predicted to have a weaker, but still significant impact as well. Although results are somewhat in line with our expectations, it is not evident that attractiveness has a stronger influence than expertise.

4.2.4 Additional Findings

The motivation for this study was to achieve an excellent identification of what determines supporter and co-creator effectiveness. By means of independent sample t-tests, author tested on differences between these roles. No significant numbers were found. This implies that there are no important variations between support and co-creation at first sight.

Chapter 6 Conclusion and Recommendation

5.1 Conclusion

This research has examined the use of designers and personalities as endorsers and co creators for a fashion brand. An endorser is someone who promotes a product or brand. Celebrity co-creation is a new way of endorsement where companies ask either a celebrity or a designer to be involved in the creation of their product portfolio. In addition, the celebrity or designer is often the one that promotes the new collection. Because companies spend millions on these campaigns, it is evident that the right personalities are chosen for these activities. Author has tested among 223 women what the success-factors for both endorsers and co-creators are. Celebrity endorsement or co-creation is ought to be successful when consumers have an optimistic attitude of brand and intentions of high purchase. The problem statement for this thesis was as follows:

In general, attractiveness has an optimistic impact on attitude of brand and intentions of purchase. This is in line with earlier study on the match-up effect for beauty related products. Attractive personalities score higher on many other characteristics than just looks. With other words, the overall score is increased by attractiveness. Next to this, as fashion is a beauty related product, endorser or co-creator attractiveness is essential. The more obvious the fit between the personality and the product, the easier it is for consumers to establish an associative link within the mind. This connection makes it possible to transfer and strengthen the features of the brand and celebrity.

Expertise also has a positive effect on brand attitude. When the celebrity is an expert in fashion, this results in positive associations with the brand. However, purchase intentions are not affected. Endorsement and co-creation should have a different approach when selecting a celebrity. There are some variations in the significance of expertise and attractiveness. In case of endorsement, both attractiveness and expertise have a positive impact. The interaction effect between the two even implies that the effect is almost equal. Having one of these attribute present is enough to be successful. If a celebrity has both qualities, this does not add to the effectiveness of the endorsement. Co-creation is somewhat different. Here, attractiveness is the factor that affects brand attitude and purchase intentions. No significant results were found on expertise as a single factor. It is not straight forward what the effect of expertise is on an attractive co-creator for brand attitude. Author assumed that this effect is minimal. Purchase intentions conversely, are negatively influenced when a co-creator is both attractive and an expert. The higher the level of expertise, the lower the purchase intentions are.

Lastly, the function of fit was examined. A higher perceived fit between an endorser or co-creator and a brand leads to more positive brand attitudes and purchase intentions. However, fit is more than just another variable that affects celebrity effectiveness. The relation between attractiveness and brand attitude or purchase intentions is both mediated and moderated by fit. Mediation implies that endorser or co-creator effectiveness is affected by attractiveness because of the fit between the personality and the product. Moderation denotes that fit has an influence on the strength of the effect of attractiveness. In short, a marketing manager must be cautious in the selection of an endorser or co creator. Aspects like attractiveness, expertise and fit appear to positively affect endorser and co-creator success. However, endorsers and co-creators should be selected on different criteria.

5.2 Implications

The purpose of this part is to give more insight in the implications of this new area of research for both theory and managers. In addition, some suggestions are made that might be interesting for additional study. This research has investigated the implement of personalities and designers as supporters and co-creators. The aim was to get a better understanding on endorser and co-creator effectiveness. Results support the importance of attractiveness, expertise and fit. Furthermore, three striking results were found. The outcomes show a difference between endorsement and co-creation. For endorsement, both attractiveness and expertise seems to be equally important. With co-creation however, attractiveness is the most important determinant of effectiveness. Expertise can even have a negative impact on some situations. Subsequently, the examination on the function of fit indicates that fit has two functions in the relation between attractiveness and brand attitude or purchase intentions.

Results are only suited for those companies that produce beauty related products, like for example fashion. As this study has investigated endorser effectiveness from the consumers' point of view, it provides suggestions on how consumers are affected and how this is translated into brand attitude and purchase intentions. Those companies that are interested in making use of celebrity endorsers or celebrity co-creators for their marketing strategy can use these outcomes for managerial decisions. In the collection of a personality supporter it is important that this person is either attractive or has expertise. Both attributes lead to higher scores on attitude of brand and intentions of purchase. There are no reasons to assume that one of these characteristics has a more positive effect. Even if the celebrity endorser is an attractive expert in fashion, this does not result in higher scores. A celebrity co-creator however, does not have to have expertise

in fashion. Attractiveness is the factor that makes a difference between low and high levels for attitude of brand and intentions of purchase. Expertise even has a negative effect on purchase intentions when combined with high attractiveness. Next to attractiveness and expertise, fit plays a role in endorsement and co-creation success. Customers have an additional positive brand attitude when there is a fit between the supporter or co-creator and the brand. As fashion is a beauty related product, beauty should be a criterion in the selection of endorsers and co-creators. In contrast, it seems that consumers do not find fit important when an expert is used.

5.3 Recommendations

Celebrity endorsement is a relatively new area of research. There are some issues, which need further research as they were out of the scope of this study. First, author found a significant mediation and moderation effect of fit in the relation between attractiveness and brand attitude or purchase intentions. It is not clear what the combination of these effects suggests, therefore further research is needed. Furthermore, all different dimensions of expertise should be investigated. If consumers indeed interpret expertise in different ways, additional study must consider this by changing the way of asking questions on expertise. Thirdly, for endorsement author found an interaction effect between attractiveness and expertise. Both factors seem to have an equal influence. It could be that credibility is mediating this effect. Further research could include credibility as variable. This study was limited to women. However, celebrities and designers have also signed contracts with fashion retailers to endorse or co-create on behalf of a brand exclusively meant for men. Maybe men think differently on the importance of factors like attractiveness, expertise and fit. To finish, only the fashion industry has been examined in this

research. This might have had consequences for the results. Research in other areas than fashion could result in different conclusions about the factors that make an endorsement successful.

5.4 Limitations

Because of the restricted scope and opportunities of the researcher to manipulate and control for a range of factors, a number of limitations on this study had to be accepted. In total 223 women responded, with a range of 25-35 respondents per questionnaire. The latter number is relatively small which makes it difficult to generalize some results to the whole population. Furthermore, the researcher made use of non-random sampling (convenience and judgmental sampling). Results are biased as not every person of the population had a similar opportunity of being comprised in the research. Because of this sampling method, the largest group of respondents was students. Although they represent a large part of the population, results cannot be conclusive for the whole population of women who are interested in fashion. Next to occupation and age, the sampling choice also had an influence on the diversity of respondents' nationalities. Most of the participants had a Thai nationality, which makes it impossible to say much about endorsement on an international level.

Thirdly, the number of celebrities and designers, which is chosen for this research, was rather narrow. Each category had only one representative. Furthermore, each representative was chosen based on his or her differences in attractiveness and expertise. However, these traits are all subjective and the results should therefore be interpreted with some caution. Additionally, the celebrities and designers do not only differ in terms of attractiveness and expertise, but also on

other levels. These personal attributes might have an effect, which cannot be excluded from this research. The choice of pictures and advertisements is based on the researcher's subjectivity. This might have affected respondents' opinion on for example attractiveness. Attractive personalities scored higher on attitude of brand and intentions of purchase. As this research only focused on the fashion industry, where beauty related products are sold. However, no conclusions can be drawn on attractiveness' influence on endorsement effectiveness for other industries. The same holds for expertise. This should be investigated in future studies.

References

1. Abrams, F. Story of the blues, Guardian, 29 May. 2001 Available at
    www.guardian.co.uk/g2/story/0,,497788,,0.html

2. Allen, J. Claiming connections, in Barnett, C.Robinson, J. and Rose, G. (2007) Living in
    a Globalised World. Milton Keynes: Open University. 2007

3. Angela, Buttolph. Kate Moss Style: Inside the World's Most Famous Wardrobe.
    Publisher Random House UK. 2010, 95-102

4. Angela, Marshall. Being Truly You... For Women: Discovering Your Own Unique
    Wardrobe Personality. Publisher Troubador Publishing Ltd. 2008, 85-88

5. BBC News. Is ultra-thin going out of fashion? 27September, 2006
    http://news.bbc.co.uk/1/hi/world/europe/5384106.stm

6. Blomley, N. I'd like to dress her all over: masculinity, power and retail space', in
    Retailing, Consumption and Capital: Towards the new retail geography. London:
    Longman. 1996, 85-91

7. Boeglin, N. Washing Your Jeans Could Cost the Earth. France: Bio Intelligence Service.
    Association 2006, 22-24

8. Breward, C. and Gilbert, D. Fashion's World Cities. Oxford: Berg. 2006

9. Bruner, G. Marketing scales handbook: A compilation of multi-item measures (Volume
    4), Chicago: American Marketing 2005, 55-58

10. Candy, F. The fabric of society: a proposal to investigate the emotional and sensory
    experience of wearing denim', Proceedings of Conference on Designing, 2003

11. Capon, Noel. Managing Marketing in the 21st Century. Publisher Wessex Publishing.
    2008 pp 138-142

12. Choi, S.M. and Rifon, N.J. 'Who is the celebrity in advertising? Understanding dimensions of celebrity images' The Journal of Popular Culture, Vol 40 (2), 2007 p 304-324

13. Clarke, A. Fashion and anxiety, Fashion Theory, 6, 2, 2002 pp. 191-213.

14. Cook, I. Geographies of food: following, Progress in Human Geography, 30, 5, 2006. pp. 655-666

15. Cravey, A.J. Students and the anti-sweatshop movement, Antipode, 36, 2. 2004. Available at www.blackwellsynergy.com/doi/pdf/10.1111/j.1467-8330.2004.00400.x

16. Crewe, L. Tales of the unexpected? Exploring car boot sales as marginal spaces of contemporary consumption, Transactions IBG, 27, 1998 pp. 39-53

17. Darwin, Porter. Frommer's Portable London. Volume 208 of Frommer's Portable. Publisher Frommer's, 2008. 45-51

18. David, Pickton. Marketing: An Introduction. Publisher SAGE Publications Ltd, 2010. 152-162

19. Diamond. Fashion Retailing: A Multi-Channel Approach. Publisher Pearson Education India. 2007. 182-186

20. Dooley, B. TEC National Business Book 1 2nd Ed. Publisher Pearson Publ Oxford Heinemann. 2007. 236-242

21. DuPuis, M. Embodying neoliberalism: economy, culture and the politics of fat', 2006

22. Eagly, A. 'what is beautiful is good, but...: a meta-analytic review of research on the physical attractiveness stereotype' Psychological Bulletin, Vol 110 (1), 1991, p 109-128

23. Easey, Mike. Fashion Marketing. Publisher John Wiley and Sons. 2008 pp 172-178

24. Keillor, Bruce. Marketing in the 21st Century: Integrated marketing communication. Publisher Greenwood Publishing Group. 2007. 37-40

25. Klein, N. No Logo. London: HarperCollins. 2000.

26. Laura, Collins. Kate Moss: The Complete Picture. Publisher Pan Publishing. 2009. 56-61

27. Liz, Barclay. The Unauthorized Guide To Doing Business the Philip Green Way: 10 Secrets of the Billionaire Retail Magnate. Publisher John Wiley and Sons. 2010. 69-74

28. Lynn, R. Sports Marketing and the Psychology of Marketing Communication. 2004

29. MacIntyre, R. Are workers rights human rights and would it matter if they were? Human Rights and Human Welfare, 6, 2006. pp. 1-12

30. Malhotra, N.K. Marketing research: An applied orientation (5th edition), 2007, 98-102

31. Margaret, Bruce. International retail marketing: a case study approach. Publisher Butterworth-Heinemann. 2004.

32. Micael, Dahlén. Marketing Communications: A Brand Narrative Approach. Publisher John Wiley and Sons. 2009. 69-71