

THE STRATEGIC BRAND MANAGEMENT: MASTER PAPERS

SBM

STRATEGIC BRAND MANAGEMENT

MASTER PAPERS

How Brands Can Avoid Being in the Shadows of their Celebrity Endorsers: Using Identity to Analyse Celebrity-Brand Congruence

By:

Kristina Huhn, Lucia Luzzi, Paulina Lundin

Second Edition

Student Papers

2016
September - October

Strategic Brand Management: Master Papers

The Strategic Brand Management: Master Papers is essential reading for brand strategists in both private and public sector organisations, and academics in universities and business schools.

The papers are written by master student groups and follow an international journal format. The student groups selected the topics of their papers and provided updated and relevant insights into the strategic management of brands.

The mission of Strategic Brand Management: Master Papers is to “present and develop useful tools and theories for the application in practice of managing brands, and to forward the academic field of strategic brand management.”

The intent of the series is to bridge the gap between academic teaching and research.

The series is a result of co-creation between students and teachers in the course Strategic Brand Management (BUSN21 – 7.5 University Credit Points; 8 weeks 50% study time), part of the master program International Marketing and Brand Management at Lund School of Economics and Management, Sweden. The published papers represent the result of the intellectual work of students under supervision of the heads of course. The content of the papers is to be read as student reports albeit the journal format. The papers are free to download and should be cited following international conventions.

Editors

Mats Urde

Associate Professor

Frans Melin

Assistant Professor

Heads of master course Strategic Brand Management (BUSN21), part of master program International Marketing and Brand Management.
Lund School of Economics and Management

SBM
STRATEGIC BRAND MANAGEMENT
MASTER PAPERS

Abstract

Purpose: Celebrity-brand congruence in celebrity endorsements can be used as a way to avoid the vampire effect. The purpose of this study is to analyse celebrity-brand congruence by using the concept of identity and provide managers with a suggestion on which managerial framework to use in this process.

Design/methodology/approach: A multi-method qualitative approach was taken in this study. Based on an extensive literature review on congruence, a research gap was identified and a theoretical framework suggested. The theory was then applied to three cases.

Findings: Through the literature review, the authors discovered that research on celebrity-brand congruence has already analysed different facets of identity as important factors to take into account. These studies have, however, considered them as separate concepts. This study suggests that the previously researched factors should be analysed in a combined way, by using identity as a concept. The brand identity prism by Kapferer (2012) provides a concrete way of how to analyse the elements of brand identity, which further can be compared to the identity of the celebrity. Furthermore, this study identified three possible outcomes of celebrity-brand congruence, defined as “match”, “mismatch” and “fantasised match”. The latter represents an important finding, as it describes how managers can select a celebrity based on how they would like their brand to be perceived, and as such, can expand or adjust their brand identity.

Research implications: This study has contributed to research in the field of celebrity endorsements by proposing a managerial tool to help increase the effectiveness of advertising campaigns by analysing celebrity-brand congruence. For future research the authors suggest extending the findings of this study with empirical tests. Firstly, the significance of identity as a congruence metric should be statistically tested. Secondly, researchers should perform quantitative tests to statistically measure whether the identity facets of the brand and the celebrity match/mismatch and develop a general scale that can show the degree of congruence.

Practical implications: The brand identity prism is a practical tool for managers that allow them to compare the identity of their brand to the identity of prospective celebrity endorsers. Furthermore, this study has provided a set of criteria on how to identify a match/mismatch.

Originality/value: This study is the first to base celebrity-brand congruence on identity. It also discussed the concept of fantasised identity in relation to congruence.

Keywords: Overshadowing, vampire effect, eclipsing, recall, celebrity-brand congruence, image, identity, brand identity prism, celebrity endorsement, match, mismatch, fantasised match

Introduction

The use of celebrities as endorsers in advertisements has gained an increased popularity over the past 20 years (Fleck et al. 2012) and the positive effects have been extensively examined in previous research (Choi & Rifon, 2012). Researchers have for instance argued that celebrity endorsements may help advertisements stand out in a cluttered media space (Erdogan & Baker, 2000). According to Choi and Rifon (2012) prior research has furthermore found that celebrity endorsers can create positive consumer attitudes and behavioural responses. However, it is also important to consider the immense financial investments that are tied to celebrity endorsements (Erfgen et al. 2015). According to Crutchfield (2010) the global amount of spending on corporate sponsorships and celebrity endorsements can be estimated to lead up to \$50 billion. Nike, for example, spent approximately \$1 billion on endorsements between 2014 and 2015, and the company's endorsement spending are predicted to increase by more than 10% each year (CNN Money, 2015). Consequently, it becomes relevant to also assess the negative effects of celebrity endorsements, rather than only the positive effects.

One major threat to consider is the fact that celebrities can overshadow the endorsed brand, resulting in the consumer remembering only the celebrity and not the brand (Erfgen et al. 2015). The concept of overshadowing has so far been discussed in two different contexts, in connection to two different performance measures and by using two different terminologies for the phenomenon in question.

One term used by researchers is "eclipsing". Keel & Natarajan (2012) describe eclipsing as an effect that occurs when the advertisement emphasises the celebrity more than the brand. They argue that this phenomenon should be examined in future research to analyse the effectiveness of celebrity endorsements. Ilicic and Webster (2014) draw on this study and empirically test the effect of eclipsing on the performance measure consumer brand attitude.

Their findings indicate that eclipsing can have a negative impact on consumer attitude.

Other researchers have discussed overshadowing using the term "vampire effect". In a recent study, Erfgen et al. (2015) define the effect as "the decrease in brand recall in advertisement for an advertising stimulus with a celebrity endorser compared with the brand recall prompted by the same advertising stimulus with an unknown but equally attractive endorser" (Erfgen et al. 2015, p. 155). Thus, brand recall is the performance measure that is examined in this study. The findings show that the vampire effect is in fact existent and thereby poses a threat to companies. As such, the authors further identify celebrity-brand congruence as one of the mediators for the vampire effect and show that a high congruence can avoid the occurrence of the effect. Although this finding is valuable, the study lacks concrete suggestions on how companies can analyse, identify and ultimately form celebrity-brand congruence. The aim of this study is to fill this research gap. The authors suggest identity as the underlying concept and Kapferer's (2012) identity prism as the managerial framework to assess celebrity-brand congruence. In applying the framework to three specific cases of celebrity endorsements, the authors will identify three different scenarios of congruence that can occur: mismatch, match and fantasised match.

The remainder of this research paper is structured as follows. First, the authors will present a literature review. Based on that they will develop a theoretical framework. In the qualitative case-based analysis, three different cases will be examined in applying the framework. Finally, the conclusions will contain a summary of the results as well as managerial and research implications.

Literature Review

Celebrity-Brand Congruence

Celebrity-brand congruence has been identified by many researchers as an essential factor in determining the effectiveness of a celebrity endorsement. Misra and Beatty (1990) were among the first to find evidence of celebrity spokespersons congruence, showing that "characteristics of the spokesperson should be consistent with the relevant attributes of the brand" (p. 161). Congruence between the endorser and the brand has also shown to result in higher credibility and trustworthiness and create better response to advertisements (Misra and Beatty, 1990; Kamins and Gupta, 1994). Congruence is also more likely to enhance a positive meaning transfer from a celebrity endorser to an endorsed brand (Mishra, 2015).

Congruence has however been discussed from different perspectives where a variety of factors have influenced the role of congruence. The majority of studies have looked into attractiveness, credibility and trustworthiness as base for congruence (Ohanian, 1991, Erdogan, 1999). Other studies have described congruence through the meaning transfer model where physical appearance is one of the studied factors (McCracken, 1989; Langmeyer and Walker, 1991). Researchers have also looked into characteristics and attributes (Misra and Beatty, 1990), associations (Kirmani and Shiv, 1998), personality (Roy and Moorthi, 2012; Mishra et al, 2015) as well as image (Mishra and Betty, 1990; Şimşek, 2014) to assess congruence. Further, to the best of the authors' knowledge, none of the previous studies have looked into the concept of identity to analyse celebrity-brand congruence. The authors have through investigations in the previous literature on congruence concluded that there might be deeper ways of assessing congruence solely based on factors such as attractiveness, personality and image. In the section that follows, the authors have described the main researched theories in the area of congruence, followed by arguments on what

the identity aspect of congruence could add to the research field.

The Source Credibility Model

The source credibility model studies trustworthiness, expertise, and attractiveness of the endorser (Ohanian, 1991) as the base of congruence. Trustworthiness has been explained to depend on the endorser's honesty and credibility, meanwhile the expertise aspect looks into to what extent the endorser is perceived as a credible source of information (Erdogan, 1999). The attractiveness component suggests that the effectiveness of a message depends on the physical characteristics of the source (Erdogan, 1999; McGuire, 1985). If the consumer perceives these dimensions to be positive and congruent with the meaning of the brand, the brand equity can as a result increase (Spry et al. 2011). Mishra et al. (2015) have criticised the source attractiveness model by referring to McCracken (1989) who argues that a weakness with this theory is that it does not explain the role of congruence between the endorser and the brand, but rather focuses on the fact that the buyer's intentions have increased as a result of the three dimensions. Thereby, one can argue that the source attractiveness model may not be sufficient for determining celebrity-brand congruence.

The Meaning Transfer Model

From the critique of using attractiveness, trustworthiness and expertise to assess congruence, McCracken, (1989) has proposed that celebrity endorsement is an example of the process of meaning transfer to the brand. This is further supported by Langmeyer and Walker (1991) who suggest that celebrities hold symbolic meaning including personality and physical appearance. In the process of endorsement, they pass on these symbolic meanings and transfer them to the brand and

products they endorse. Langmeyer and Walker show that different types of endorsers can transfer different types of meaning. Their study also shows that the transfer of personality traits from a celebrity to a brand can be facilitated, if the celebrity and brand are congruent. Mishra et al. (2015) adds the importance of congruence between the meaning of the celebrity and the meaning of the brand to create successful transfer.

Attributes and Associations

Another approach of explaining congruence is given by Misra and Beatty (1990). They argue that celebrity–brand congruence is created when “the highly relevant characteristics of the spokesperson are consistent with the highly relevant attributes of the brand” (p. 161). However, this theory makes no attempt to explain the definition and meaning of what attributes and relevant characteristics are in practice (Mishra et al, 2015) and thereby do not give sufficient consideration to the dimensions of congruence between the celebrity and the brand. Kirmani and Shiv (1998) have also discussed congruence in terms of specific endorser-related attributes but add the dimension of association to the subject. They suggest that there should be a match between the endorser’s associations and attributes associated with the brand.

Personality

The fact that we form relationships with people, not with products (Kapferer, 2012) are base for the personality congruence perspective. Aaker (1996) argues that the brand as a person perspective suggests a brand identity that “is richer and more interesting than based on product attributes” (p. 82). Recent research suggests the importance of personality as a successful factor for congruence where Aaker (1996) was one of the first who introduced the

concept of brand personality. He defined the brand’s personality as “the set of human characteristics associated with the brand” (p. 347). According to Mishra et al. (2015) a congruence between the personality of the brand and the celebrity creates a better match rather than solely based on attractiveness and expertise. Roy and Moorthi (2012) have further investigated the transfer of personality traits from celebrity to the brand, and found that a congruence between the celebrity and the brand’s personality makes the possible meaning and symbol transfer more smooth. Aaker (1996), however, argues that brands have multiple personalities depending on the context, which needs to be taken into consideration in congruence between the celebrity and the brand.

Image

Congruence has also been described in terms of match between the image of the brand and the image of the celebrity (Mishra and Betty, 1990; Şimşek, 2014). This relation is demonstrated in a model developed by Mishra and Betty (1990) called the filter model. According to this model, the congruence between the brand and the celebrity is determined by the degree of perceived fit between the brand image and the celebrity's image. Their study shows that perceived endorser congruence was higher when the endorser was congruent with the brand image compared to when the endorser was incongruent. They argue that the result of incongruence can be that the brand selects an endorser based on popularity rather than on congruence between the celebrity-brand image. Şimşek (2014) has found similar relation in his study where he suggests that the message conveyed by the image of the celebrity and the image of the product should converge in effective advertisements.

Another perspective of brand image is described in the Image Congruence Hypothesis theory by Parker (2009). This theory suggests that consumers should have favourable attitudes and better purchase intentions toward brands perceived to be congruent with their own self-image. The role of the endorser is according to this theory, to build a brand user-imagery, which represents the consumer's perception of a brand's typical user (Sirgy, 1986). User imagery has also been defined by Aaker (1996) where he refers to it as "the set of human characteristics associated with the typical user of the brand" (p.170). The process of defining the user-imagery is referred to as brand personality congruence and has practically been used by comparing brand personality and self-image measures (Parker, 2009).

The concept of brand image has close links to brand associations and brand personality (Parker, 2009; Reynolds and Gutman, 1984). Keller (1998) describes brand image as the image built in the memory of the consumer, and is defined by the perceptions and associations they have towards the brand. Brand image is also closely related to personality where a way to measure the brand image is to make consumers rate a brand on personality dimensions (Graeff, 1996).

The concepts image, associations and personality have above been described in terms of celebrity-brand congruence. Since associations and personality are related to the brand's image, congruence on the base of image is a larger concept compared to congruence solely between the celebrity and the brand's personality, associations and attributes. Mishra et al. (2015) have before addressed the concern that the source attractiveness model may be too limited to describe celebrity-brand congruence. The

authors thereby believe that brand image is a more effective way for managers to approach congruence in order to reduce the vampire effect.

Identity as a Congruence Metric

The above analysis has shown that the concept of image can be used to analyse celebrity-brand congruence. However, Kapferer (2012) argues that "in terms of brand management, identity precedes image", and that "image is both the result and interpretation of [sic] the identity" (p.151). He further suggests that the image is the receiver's image of the brand and identity is the sender's image. This distinction is further demonstrated by Aaker (1996) who argues that brand identity is what gets the customers to buy the product or service because of how they perceive the brand, and that the identity represents the basic characteristics that will persist over time and lead to sustainable advantages.

Aaker (1996) mentions that a problem with focusing too much on the brand image is that brands can end up in the image trap. This is the result of letting the customer decide what you are and where the capability of going beyond the brand image is absent. As a result, the brand image then becomes the brand identity, which he argues is a customer orientated approach to brand management.

As stated above by Kapferer (2012) and Aaker (1996), the brand identity is the source of the brand image. The authors therefore view the previous congruence concepts of matching the images as limited and not sufficient enough to describe congruence between celebrity and brands. The identity is further a more exhaustive and meaningful concept than attractiveness, expertise, personality and image as these combined can be seen as the outcome of identity. A focus to assess congruence

between the brand's identity and the celebrity's identity might therefore be a holistic way of analysing congruence. As the vampire effect is mediated by congruence, identity congruence can be a way to decrease the vampire effect.

It has been argued that brands help to shape a person's self through the symbolic meaning embedded in the products (Langmeyer and Walker, 1991). Mishra et al. (2015, p.4) discusses this very accurately and implicate that researches have shown that "consumers use brands as a way to reaffirm their self-image (Dunning, 2005), as an expression of their identity (Aaker, 1996), and as a way of self-signaling their identities (Bodner & Prelec, 2003)". If a brand can assess celebrity-brand congruence, the brand might be able to appeal to consumers as a way to self-signal their identities. However, most academic researches, as far as the authors know, have not studied congruence between celebrities and brands based on identity.

Theoretical Framework

Brand Identity Prism

The authors suggest that the brand identity prism by Kapferer (2012) can be used as a framework to analyse the identity based celebrity-brand congruence. The brand identity prism is a framework that consists of six central components: physique, personality, culture, relationship, reflection and self-image. They will be described in more detail below.

External:

- *Physique*: consists of the brand's tangible added value and backbone, combination of emerging or salient objectives
- *Relationship*: brands are often the roots of exchange and transaction between people,

defines the modality of behaviour that most identifies the brand

- *Reflection*: customers reflection as he/she would like to be seen because he/she is using the brand (outward mirror)

The three dimensions, *physique*, *relationship* and *reflection*, are the social facets and give the outside expression. In the prism the self-imagery dimension of congruence represents the *reflection* dimension.

Internal:

- *Personality*: what kind of person would the brand be if it was human, the way in which the brand communicates about its services or products
- *Culture*: ties everything together as a 'ideology glue' in a long term
- *Self-image*: customer's internal mirror (I am, I feel, I have), how they feel about themselves using a brand

Personality, *culture* and *self-image* are incorporated with the brand itself. To use a celebrity character representing the brand is a way to create a *personality*.

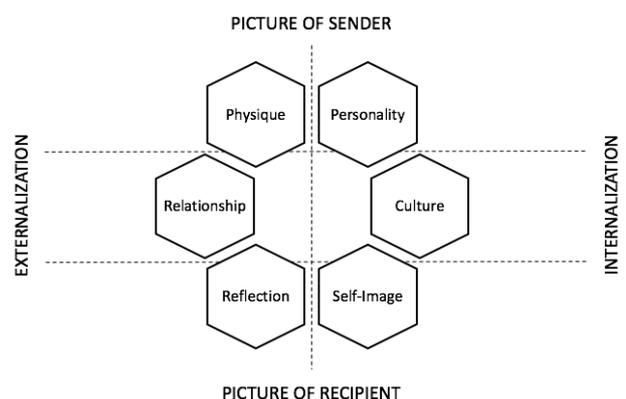


Figure 1: Brand Identity Prism (Kapferer, 2012)

The brand identity prism has been recommended by authors, because of its insightful brand-based view of identity (Chernatony, 1991; Konecnik and Go, 2007). Arguments for why the authors of this article are applying the prism to congruence are that four dimensions of the prism personality, physical appearance (physique), reflection and self-imagery already have been researched as base for congruence. The authors therefore view the prism as a relevant framework for evaluating identity congruence. The prism is, furthermore, more suitable when analysing product brands as opposed to corporate brands (Urde, 2013). Hence, the prism also suits the current study, as the case analysis will be based on congruence between a product and a celebrity.

As stated above, the brand identity prism helps to understand the essence of brands (Kapferer, 2012). In order to be able to apply the brand identity prism it is therefore required that celebrities are considered as brands. Thomson (2006) argues that celebrities can be considered as brands since they can be professionally managed. This is because they have additional associations and features of a brand, and consequently need to be managed as such. Kapferer (2012) also suggested that celebrities can become brands, and argues that many celebrities have a name capable of generating enthusiasm, fans and customers. Kapferer further states that transforming a person into a fragrance is the ultimate test of becoming a brand. In the case discussions of this study, two out of three celebrity endorsers have their own fragrances, which supports the assumption that they are brands.

How to Analyse Celebrity-Brand Congruence

The authors suggest that there are two steps in analysing congruence between a brand and a celebrity based on their identities.

As a starting point brands need to apply the identity prism on both their own brand and the celebrity endorser. The next step consist of comparing the different facets of the prism in order to asses whether the identity of the celebrity matches the identity of the brand.

Scenarios of Celebrity-Brand Congruence

When analysing celebrity-brand congruence, the authors suggest that there can be three possible scenarios. These are described in more detail below.

Scenario 1: Mismatch

In general, the authors define a mismatch as a lack in congruence between the celebrity and the brand. More specifically, this means that the facets of the two identity prisms differ from one another. The criteria set is that more than half of the facets (i.e. at least four) are not the same. As such, it is not necessary that the words describing the facets are direct antonyms, but should at least represent opposites in a general sense.

Scenario 2: Match

This scenario is what the authors describe as the ideal situation in celebrity endorsement, i.e. described as celebrity-brand congruence. In this case, the words within the facets should be synonyms and as such have the same meaning, but do not have to be the exact same word.

Scenario 3: Fantasised Match

Interestingly, a celebrity endorser that may seem like a mismatch could in fact represent a match. As discussed by Kapferer (2012) brands can also have a fantasised identity, which is the

identity as the brand “would like to see it, but not as it actually is” (p.152). A celebrity can have an identity that matches this fantasised identity. In this case it makes sense to chose a celebrity that may at first seem unsuitable for the brand, but in fact may help the brand shape its aspirational identity.

The criterias for this scenario are identical to the ones described above for the match scenario. The only difference in this case is that one looks at the match between the facets of the celebrity identity and the fantasised brand identity.

Qualitative Case-Based Analysis

In the following, the authors will analyse the above discussed scenarios with the help of three cases. Each case will represent one of the scenarios. The authors have first analysed the brand and celebrity identities by using the prism. This was done by applying the authors’ present knowledge about the brands and celebrities as well as using information found through research. The result, respectively the filled in prisms, are presented in the figures below. The authors have then compared the prisms, in order to discover if a match/mismatch can be found.

The three brands that are going to be analysed in the cases are Chrysler, Volvo and Nespresso.

Although *Chrysler* is a corporate brand, their vehicle model series *Pacifica* can be seen as a product brand. The same applies to the corporate brand *Volvo* and their series *V70* and *V90*. *Nespresso* classifies as a product brand. The celebrity endorsers of these brands, *Celine Dion*, *George Clooney*, and *Zlatan Ibrahimović*, can also be viewed as product brands as discussed in the theoretical framework.

“Sometimes you can focus on the expertise of a celebrity with a product, [...]” (Stein, 2003) This was stated by Melissa St. James, a professor of advertising and marketing at California State University St. James, in context to the celebrity endorsement of *Celine Dion* for the automobile brand *Chrysler*. Ms. *Dion* signed a three-year agreement in January 2003 which made her one of *Chrysler’s* brand endorsers (Steinberg, 2012).

Since the beginning Chrysler has the purpose to create efficient, reliable, and safe vehicles. Their automobile series *Pacifica*, which combines the heightened position of a SUV and the convenience of a ‘Town & Country’ minivan, was chosen to be the flagship of the endorsement (Chrysler, n.d.). The intention behind it was to attract younger, more affluent customers and give Chrysler, through the *Pacifica*, a better upscale brand image and to position it as “path of premium”. *Celine Dion* is most known for her song arrangement of the movie “Titanic” and can be considered as a successful and in America famous female singer. (Stein, 2003)

Comparing the two brand identity prisms of *Pacifica* and *Celine Dion*, a clear tendency is recognisable. *Dion’s* customers regarding the culture facet have been characterised as higher aged and people who can identify themselves through emotional and sentimental music. The cultural facet of *Pacifica* consists of caring, young families who are concerned about safety and functionality and combine the American feeling. Linking these two ideologies, for example higher aged and young families or emotions and safety/functionality, the components can be seen as not matching.

The celebrity’s customers describe themselves as emotional music lover, who are connected through *Dion’s* ability to inspire and are touched by her. The owners of a *Pacifica* see themselves as dynamic families who act responsible and are concerned about their members’ safety and the car’s quality.

Case 1: Chrysler Pacifica and Celine Dion - Mismatch



Figure 2: Brand Identity Prism Chrysler Pacifica

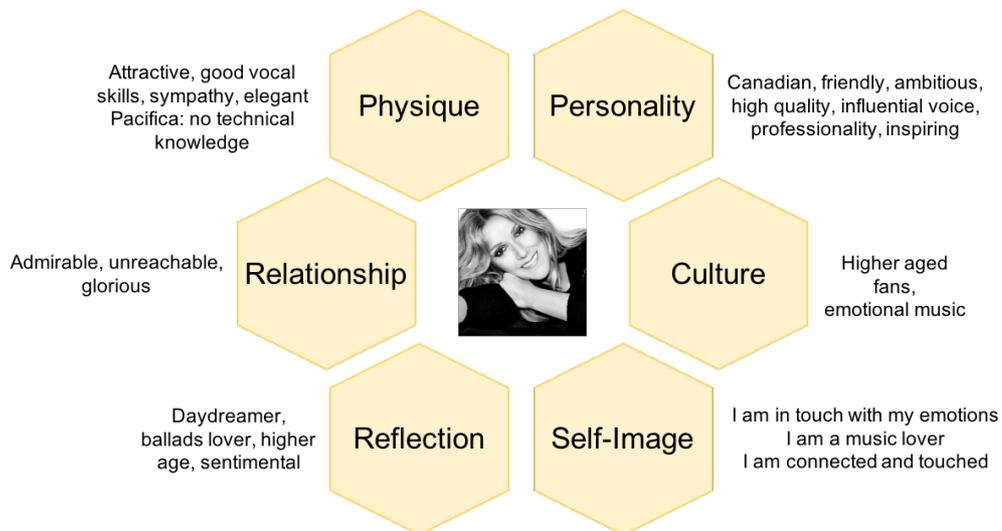


Figure 3: Brand Identity Prism Celine Dion

Another mismatch can be documented as an emotional music lover, who is inspired by the singer, cannot be compared with a responsible dynamic family with high quality standards. As a result, the self-images of the two customer types are not connected. Pacifica’s reflected buyers are imagined as happy families who are protective and responsible-minded. Linked to Dion’s reflected fans, who are seen as sentimental daydreamer, ballads lover of a higher age, no connection of the outside mirrors is recognisable.

The relationship of Dion and her fans can be described as admirable, glorious, but also as unreachable as she is seen as an idol. The relation from Pacifica and the owners can be observed as loving, protective, trusting, and reliable. The attributes unreachable and loving/protective represent opposites. The last facets, physique, have neither a match nor a mismatch. Due to Dion’s analysed identity and her appearance, there is no possibility to imagine her as a person, who has an immense knowledge about cars in general or

even a connection to the Pacifica or Chrysler, the organisation behind it.

In total, five of the six facets can be characterised as a mismatch and one is neither a match nor a mismatch. As a consequence, the degree of identity mismatch is extremely high. The four components personality, self-image, physiques, and reflection have already been researched in relation of being influencers of the brand congruence. Three of them have been analysed as a mismatch. Reflecting the outcome of the celebrity endorsement of Pacifica, the sales rates of the vehicle were sagging and an average age of 53 was attracted by it (Stein, 2003).

Relating the achieved outcome of the endorsement to the result of a mismatch between the compared brand identities, it can be stated that Kapferer's brand identity prism can be used to analyse celebrity-brand congruence and identify incongruence.

Case 2: Nespresso and George Clooney – Match

In 2015, Nespresso announced to extend their relationship with George Clooney to North America. Thereby, he became Nespresso's Global Ambassador (Nestlé Nespresso, n.d.). "Nespresso and I have a shared commitment to sustainability, most recently helping to rebuild coffee farms in South Sudan" (Nestlé Nespresso, n.d.a). This statement by George Clooney in 2015 points out one of the reasons why he has been cooperating with Nespresso for over ten years.

Besides Nespresso's high ambition to work and act sustainably, the brand is built up of one purpose: to "enable anyone to create the perfect cup of espresso coffee just like skilled baristas" (Nestlé Nespresso, n.d.b). They are selling high quality espresso coffee in capsules, innovative stylish machines especially for the capsules and offer a personalised service in their so called "Nespresso Boutiques" (Nestlé Nespresso, n.d.c).

George Clooney is a highly successful Hollywood actor, director and screenwriter. He

is best known for his role as "Danny Ocean" in the movie set "Ocean's Eleven" (Biography Editors, 2015). An interesting and outstanding fact regarding this celebrity endorsement is that the members of the Nespresso Club chose him to be the brand's first celebrity endorser as they view him as the perfect embodiment of Nespresso (Nestlé Nespresso, n.d.a).

George Clooney is manly, compassionate, flirtatiously charming, extremely socially responsible, and sophisticated but at the same time still down to earth. Nespresso's personality constitutes uniqueness, elegance, sophistication, social engagement, and has an exclusive community. Both brand personalities show the characteristics sophistication and social responsibility. On this account, it can be clearly stated as an identity match.

Nespresso has an exclusive, private and authentic relationship to its customers. It is on a high level and is supported through the so called 'Nespresso Club' which the customers can join and become a community. For his male followers Clooney represents an admiring idol and they wish to be like him. Women clearly wish to have him as their partner on a romantic level. For women and men the relationship is genuine. Connecting both brand relationships a match is resulting as Nespresso's bond to its customers is authentic and Clooney's link to his fans is genuine.

The actor's admirers perceive themselves to have a good social standing, to care about the society, and high quality. The self-mirror of Nespresso's customers characterise them as quality oriented and practical thinking.

They have a high social standing and are concerned about aesthetics. Comparing the self-images, a conformance can be stated due to the equal attributes of a high quality orientation and the social standing.



Figure 4: Brand Identity Prism Nespresso

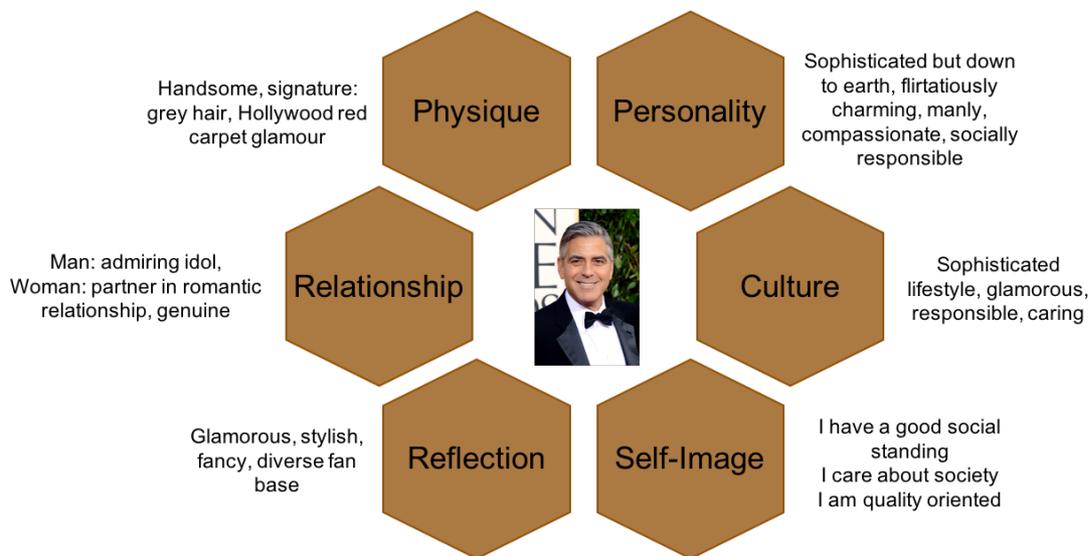


Figure 5: Brand Identity Prism George Clooney

The ‘Nespresso Boutiques’ as main distribution channel, the colourful and special design of the capsules, and attractive visuals represent the coffee company’s physique. George Clooney is the embodiment of the Hollywood red carpet glamour and is known for his unique signature: his grey hair which gives him handsomeness. Both physiques can be described as a statement of attractiveness design. For this reason, a match is generated.

From the outside the fans of Clooney are seen as glamorous, stylish, and fancy. If one imagines the ultimate admirer of the Hollywood star, no explicit statement can be made as he has a diverse fan base. The customers of Nespresso are viewed as modern and financially secure coffee lovers who have a high standard. Due to the aspect that stylish/fancy and modern have the same overall meaning, the reflections of Nespresso and George Clooney are matching. Nespresso’s culture constitutes of high quality oriented coffee connoisseurs with a refined

taste and a collective we-feeling. On the other hand, Clooney's culture has a sophisticated lifestyle, is caring and glamorous and behaves responsibly. Linking the two cultures according to their overlapping characteristic of being caring and responsible collective, a strong match can be identified.

This case of celebrity endorsement is a very clear example of a high celebrity-brand congruence. All six facets have been identified as matches which represents the highest possible degree of identity based celebrity-brand congruence. As mentioned in the theoretical framework, a match describes an ideal situation regarding a celebrity-brand endorsement. From the beginning on, Nespresso had the ambition to be able to embody elegance, charm, and authenticity (Nestlé Nespresso, n.d.a) through the partnership with George Clooney. Considering the brand's position in the market and their gained reputation, their concept worked out perfectly.

Reflecting the given facts, this case can be seen as an evidence that Kapferer's brand identity prism presents a tool to analyse celebrity-brand congruence and therewith a suitable method to find a perfect and beneficial celebrity endorser.

Case 3: Volvo Cars (V70 and V90) and Zlatan Ibrahimović – Fantasised Match

In addition to the two more obvious scenarios of a brand identity match or mismatch, a third case is analysing the fantasised identity of a product brand, in this example of Volvo's vehicle series V90, and its celebrity brand endorser Zlatan Ibrahimović. This scenario is called fantasised match and compares the fantasised brand identity, which is as one would like to see it, but not as it actually is, with the identity of the celebrity (Kapferer, 2012).

In this specific case, the series V70 can be seen as the embodiment of Volvo's real identity and the series V90 consists the fantasised identity of Volvo. The V70 is produced for more than six decades and carries on the tradition of combining function and form wonderfully

(Volvo Car Group, 2015). In May 2016, the V90, Volvo's new premium estate, was introduced to the automotive industry. It combines connectivity, powertrain technology, safety, and semi-automotive drive (Volvo Car Group, 2016). Zlatan Ibrahimović, also known only as 'Zlatan', is Sweden's most popular and successful football star who also played for the national team. He is talking about himself in third person and is known for his arrogance, high self-confidence, and for the fact to build up his career from zero (Viswanathan, 2012). In 2014, he became the face of a Volvo marketing campaign, more precisely for the model XC70 (Volvo Car Group, 2014). Two years later, Zlatan is the celebrity endorser for the new series V90, a model illustrating a significant step forward for Volvo (Volvo Car Group, 2016).

In this special framework, the identity of the celebrity endorser is compared to two brand identities: the real and the fantasised identity.

The outcome of the internal facets of all three brand identity prism is very clear. The personality of Zlatan can be stated as a Swedish, masculine icon who is ambitious, has no regrets, and stands for high quality. Due to his past, childhood, and how he became the person he is today, it is apparent that Zlatan considers himself as different and not the same as others. The V90 consists of the characteristics innovative, high level and quality, powertrain technology, and to be thought of as different compared to other Volvo series. The V70's personality can be viewed as reliable, loyal, family oriented, trustworthy and is concerned about their buyers' safety. Comparing Zlatan's characteristics to both vehicle models, the connection between him and the V90 can be classified as a match as the aspects that the two are communicating to be different and to contribute high quality are corresponding. On the other hand, the V70 is characterised as loyal and consistent and therefore is embodying the opposite of Zlatan. As a consequence, their comparison can be seen as a mismatch.

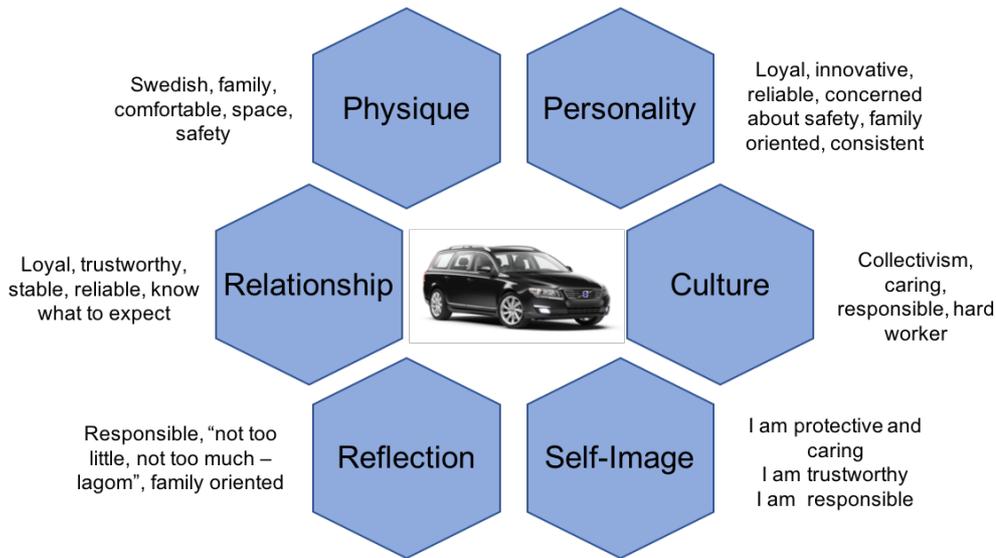


Figure 6: Brand Identity Prism Volvo V70

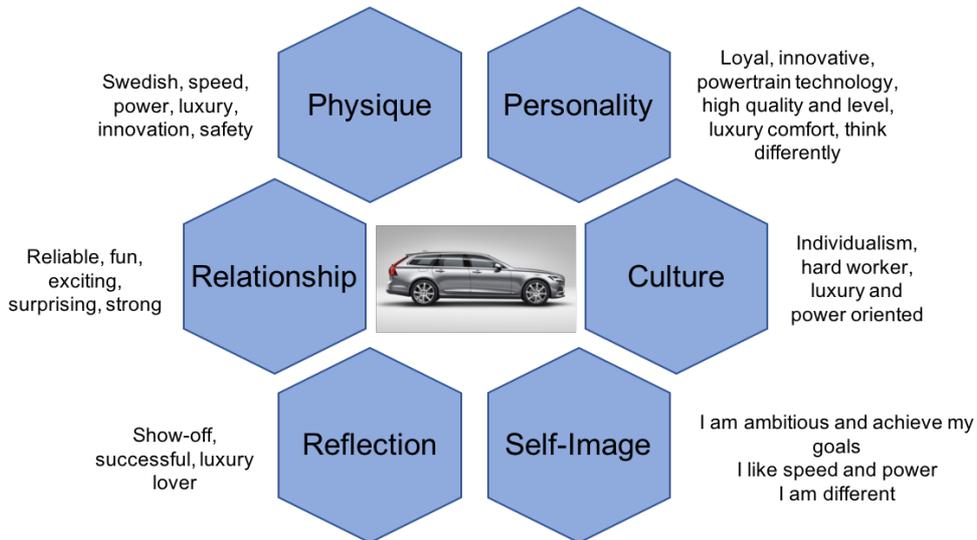


Figure 7: Brand Identity Prism Volvo V90

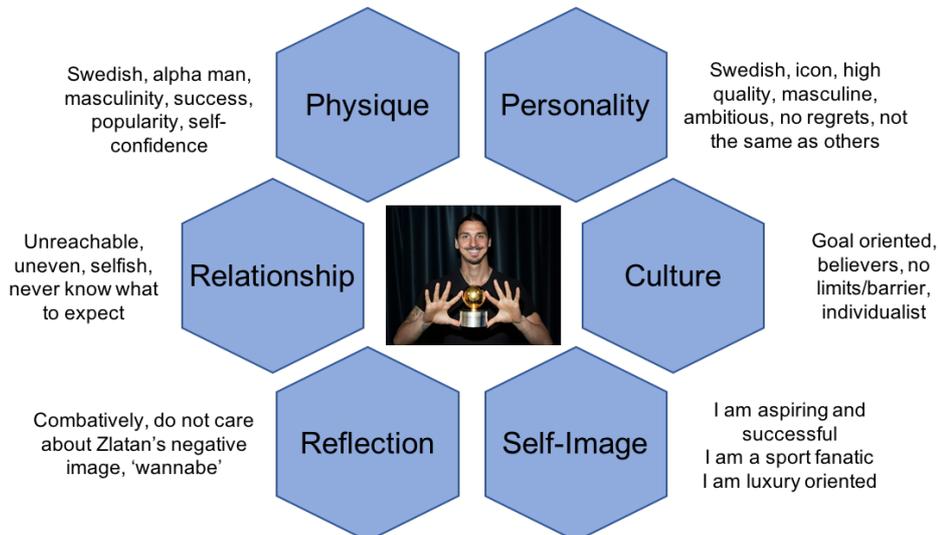


Figure 8: Brand Identity Prism Zlatan Ibrahimović

The culture of Zlatan's fans are believers and individualists who are goal oriented and do not know any limits or barriers they cannot overcome. The fantasised culture, the V90, consists of hard working individualists who are luxury and power oriented. On the contrary, the real culture can be seen as hard workers who are caring, responsible, and see themselves as a collective. The ideology of Zlatan's and V90's culture present both individualists, but the one of the V70 is the opposite, a collective. Therefore, a match between Zlatan's fans and the buyer of a V90 are matching, but not with the owners of a V70.

The reflection of Zlatan's fans shows 'wannabes' who appear combative and do not care about Zlatan's negative image or what other people think of him. The outside mirror describes the V90's owner as show-offs who are successful and love luxury. However, the V70 customer's reflection comprise of family members who act responsible and live the typical Swedish motto "not too little, not too much", which Swedes refer to as "lagom". Due to the fact that responsible family members are the contrary to combative wannabes, a mismatch between the reflection of the V70 and Zlatan exists. On the other hand, the reflections of the V90 and Zlatan match very well as both are described as wannabes or show-off.

The relationship between the celebrity and his fans can be viewed as uneven, selfish, and Zlatan seems to be unreachable. They never know what to expect from him. Between the V70 and its owners exists a loyal, trusting, reliable and stable relationship and they know what they can expect from the car. The V90's relation to its customers is strong, exciting, and the car is full of surprises. Considering the fact that Zlatan and the V90 have surprising characters, they represent an identity match. The V70 is trustworthy and reliable and therewith constitutes a mismatch with the celebrity.

Zlatan is known as a Swedish idol and embodies an alpha male who is successful, popular, very self-confident, and a prime example of masculinity. The physique of a V70 stands for comfortability, space, family, safety, and is typical Swedish. The V90 is also typical

Swedish but is a statement of speed, power, innovation, and luxury. Linking all these characteristics, a match between the V90's speed/power and Zlatan's self-confidence and masculinity arises. On the other hand, a mismatch between the physique of the celebrity, a masculine alpha male, and the typical Swedish family pictured by the V70 results.

Zlatan's fans describe themselves as aspiring, successful, and luxury oriented sport fanatics. The owners of a V70 see themselves as protective, caring, trustworthy, and responsible. However, the drivers of a V90 are in their opinion ambitious and achieve their goals. Additionally, they like power, speed and being different. Comparing the self-images to each other, a match between the fans' successfulness and the V90 drivers' ability to achieve their aims can be recognised. Between the self-images of Zlatan's admirers and the V70 owners neither a match nor a mismatch can be identified.

The real identity of Volvo, embodied through the vehicle series V70, mismatches with the identity of the celebrity endorser in five out of six facets: personality, culture, reflection, relationship and physiques. On the contrary, the fantasised identity, embodied through the V90, matches highly with these five components. The sixth facet, self-image, can be identified as a match between the fantasised identity and the endorser, but neither as a match nor a mismatch regarding the real identity. In total, this analysis identified a match between the fantasised identity and the celebrity endorser as well as a mismatch between the real identity and the endorser.

Analysing this result and the high success of the Zlatan-V90 endorsement, which can be proofed through high sales rates and positive resonances, the conclusion can be made that a match between the both impacted Volvo highly positive. Linking these facts to the celebrity-brand congruence, the assumption can be made that Kapferer's brand identity prism can be used to analyse and identify celebrity-brand congruence.

Concluding, Zlatan Ibrahimović is a perfect identity match for Volvo's series V90 and illustrates the company's fantasised identity perfectly.

Conclusion

Using celebrities in advertising campaigns has become a widely favoured strategy by brand managers. Even though prior research has found evidence for celebrity endorsements being effective, celebrities may also harm the brand by overshadowing it. In specific, previous studies have found that using a celebrity endorser can result in consumers remembering the celebrity rather than the brand – a phenomenon referred to as the vampire effect. As discussed by Erfgen et al. (2015) high celebrity-brand congruence can help avoid this effect. Besides acknowledging brand congruence as an important factor, it is also essential to provide management with concrete suggestions on how to assess celebrity-brand congruence. Overall, research in the field of congruence in celebrity endorsements to date has laid an important basis, but has never before suggested identity as the underlying concept to assess congruence.

As presented in the literature review, prior research has discussed congruence in relation to the factors of attractiveness, credibility, trustworthiness, physical appearance, characteristics and attributes, associations, personality and lastly image. It has also been found that the concept of image is closely linked to some of the factors listed above. For instance, prior research suggests that image can be measured through associations and perceived personality. The authors of this study, therefore, view image as a concept that combines the different factors. Even so, brand management scholars consider identity to precede image. While image refers to how consumers see a brand, identity comes from within the brand. The result and interpretation of a brand's identity is therefore the image. In this sense, the authors of this study argue that identity can be fully shaped and controlled,

whereas image is only indirectly in the hands of the brand. Given these considerations, the authors view identity as a more meaningful and suitable way to assess congruence, in comparison to the previous concepts that have been suggested by scholars so far. This is furthermore supported by the fact that four of the previously researched factors (physical appearance, self-image, reflection and personality) are also dimensions of brand identity.

This study makes a second major contribution to research by being the first study to give a concrete suggestion on which managerial tool to use in the process of analysing congruence. Furthermore, this study has identified three different outcomes that can occur when celebrity-brand congruence is analysed: mismatch, match and fantasised match. In doing so, a set of criteria have been put forward that serve as a guideline on how to compare the identity of a brand with the identity of a celebrity.

Management Implications

The authors have with this study provided managers with a suggestion regarding which tool can be used to facilitate the analysis of celebrity-brand congruence. The tool is represented by the identity prism (Kapferer, 2012) in which the facets of the celebrity and brand identity can be compared in order to discover if they match or not. The authors have further presented three different cases which act as guidelines for managers on how to work with the prisms to identify congruence. These cases represent a match, a mismatch and the fantasized match. The latter represent an important finding of the study and show how managers can choose a celebrity based on how they would like the brand to be perceived. This scenario helps to further clarify congruence and the fact that endorsers might seem to be a mismatch where they in fact could represent a match. This could act as a way on how brands can reach an aspirational image, even if the

brand is not there yet. The study also helps managers define what to look for when you select an endorser to represent the brand to make the best of the investments in the endorser.

Research Limitations and Implications

This study has contributed to the research field of celebrity endorsement by proposing a managerial tool to help increase the effectiveness of advertisement campaigns by analysing celebrity-brand congruence. The authors have also through this study contributed with new research that would be interesting to further study. A suggestion for further research can be to look into the phenomenon of overshadowing and study if celebrities can harm the brand in any other way apart from affecting brand recall. It would also be interesting to look into other mediators that can avoid the vampire effect, and come up with tools for how to do this in practice which will contribute with further theories to this research field.

A limitation of this study is however that the application of the identity prism of the celebrity and brands in the cases are based on research of the authors themselves, and might therefore be influenced by their subjectivity. Furthermore, this was solely an analytical study, without the support of empirically tested findings. Firstly, future research could statistically evaluate the

significance of identity as a metric for analysing celebrity-brand congruence. Secondly, empirical tests should be conducted to statistically measure whether the identity facets match or not. Furthermore, future research could come up with a statistically tested universal guideline for a scale of congruence. This would further help managers compare the prisms, especially as it might be problematic to apply the prisms for celebrities. In addition, Kapferer's prism is more suitable for product brands and it could further be advised to look into whether celebrities can actually be seen as corporate brands. In this sense, another tool or framework for comparing the identities would be more suitable.

References

- Aaker, D. (1996). *Building Strong Brands*. The Free Press, New York.
- Biography Editors. (2015). George Clooney Biography, 06 May, Available Online: <http://www.biography.com/people/george-clooney-9251385#recent-projects> [Accessed 17 October 2016]
- Bodner, R., & Prelec, D. (2003). Self-signaling and diagnostic utility in everyday decision making. *The psychology of economic decisions*, vol. 1, pp.105–126.
- Choi, S. & Rifon, N. (2012). It Is a Match: The Impact of Congruence between Celebrity Image and Consumer Ideal Self on Endorsement Effectiveness, *Psychology and Marketing*, vol. 29, no. 9, pp.639–650
- Chrysler. (n.d.). Homepage, Available Online: <http://www.chrysler.com/en/> [Accessed 17 October 2016]
- CNN Money. (2015). How Nike became king of endorsements. Available Online: <http://money.cnn.com/2015/06/05/news/companies/nike-endorsement-dollars/> [Accessed 17 October]
- Crutchfield, D. (2010). Celebrity endorsements still push product, *Advertising Age*, Available Online: <http://adage.com/article/cmo-strategy/marketing-celebrity-endorsements-push-product/146023/> [Accessed 15 October 2016]
- De Chernatony, L. (1999). Brand management through narrowing the gap between brand identity and brand reputation. *Journal of Marketing Management*, 15 (1-3), pp.157-179
- De Chernatony, L. (1991), "Facilitating Consumer Choice Decisions: The Importance of Branding Cues", *British Food Journal*, vol. 93 Issue 9, pp.50 - 56
- Graeff, R, T. (1996). "Using promotional messages to manage the effects of brand and self-image on brand evaluations", *Journal of Consumer Marketing*, vol. 13 Issue 3, pp.4-18
- Erdogan, Z. B. (1999). Celebrity endorsement: A literature review. *Journal of Marketing Management*, Vol. 15, pp.291–314
- Erdogan, Z. B., & Baker, M. J. (2000). Towards a practitioner-based model of selecting celebrity endorsers, *International Journal of Advertising*, vol. 19, pp.25–43.
- Erfgen, C., Zenker, S. & Sattler, H. (2015). The vampire effect: When do celebrity endorsers harm brand recall?, *International Journal of Research in Marketing*, vol. 32, pp.155-163
- Fleck, N., Korchia, M. & Le Roy, I. (2012). Celebrities in Advertising: Looking for Congruence or Likability?, *Psychology and Marketing*, vol. 29, no. 9, pp.651-662
- Ilicic, J. & Webster, C. (2014). Eclipsing: When Celebrities Overshadow the Brand, *Psychology and Marketing*, vol. 31, no. 11, pp.1040-1050
- Kapferer, J-N. (2012). *The New Strategic Brand Management*, 5th edn, London: Kogan Page
- Kamins, M. A., & Gupta, K. (1994). Congruence between spokesperson and product type: A match-up hypothesis perspective. *Psychology & Marketing*, 11, pp. 569–586
- Keel, A. & Natarajan, R (2012). Celebrity Endorsements and Beyond: New Avenues for Celebrity Branding, *Psychology and Marketing*, vol. 29, no. 9, pp. 690-703
- Keller, K. (1998) *Strategic brand management - building, measuring, and managing brand equity*. Prentice hall: upper saddle river
- Kirmani, A., & Shiv, B. (1998). Effects of source congruity on brand attitudes and beliefs: The moderating role of issue- relevant elaboration. *Journal of Consumer Psychology*, 7, pp. 25–47
- Konecnik, M. & Go, F. (2008). Tourism destination brand identity: the case of Slovenia. *Brand management* vol. 15, no. 3, pp. 177–189

- Langmeyer, L., & Walker, M. (1991). Assessing the effects of celebrity endorsers: preliminary findings, in: American Academy of Advertising Proceedings, (Ed) Rebecca R. Holman, p. 32-42
- McGuire, W. J. (1985). Attitudes and attitude change. In L. Gardner & E. Aronson (Eds.), *Handbook of social psychology*, 3rd edn, vol. 2. New York: Random House. pp. 233-346
- McCracken, G. (1989). Who is the celebrity endorser? Cultural foundations of the endorsement process. *Journal of Consumer Research*, vol. 16, pp.310–321
- Mishra, A. S., Roy, S., Bailey, A. (2015). Exploring Brand Personality–Celebrity Endorser Personality Congruence in Celebrity Endorsements in the Indian Context. *Psychology & Marketing*, Vol. 32, pp.1158–1174.
- Misra, S., & Beatty, S. E. (1990). Celebrity spokesperson and brand congruence: An assessment of recall and affect. *Journal of Business Research*, 21, pp.159–173
- Nestlé Nespresso. (n.d. a). George Clooney becomes Nespresso global brand ambassador by extending his relationship with the brand in North America, Available Online: <https://www.nestle-nespresso.com/newsandfeatures/george-clooney-becomes-nespresso-global-brand-ambassador-by-extending-his-relationship-with-the-brand-in-north-america> [Accessed 17 October 2016]
- Nestlé Nespresso. (n.d. b). Our History, Available Online: <https://www.nestle-nespresso.com/about-us/our-history> [Accessed 17 October 2016]
- Nestlé Nespresso. (n.d. c). The Nespresso Brand, Available Online: <https://www.nestle-nespresso.com/brand> [Accessed 17 October 2016]
- Ohanian, R. (1991). The impact of celebrity spokespersons' perceived image on consumers' intention to purchase. *Journal of Advertising Research*, vol. 31, pp. 46–54
- Parker, B. T. (2009). "A comparison of brand personality and brand user-imagery congruence", *Journal of Consumer Marketing*, vol. 26 Issue 3 pp.175–184
- Reynolds, T. J., & Gutman, J. (1984). "Advertising is Image Management." *Journal of Advertising Research*, 24 (February-March)
- Roy, S., & Moorthi, Y. L. R. (2012). Investigating endorser personality effects on brand personality: Causation and reverse causation in India. *Journal of Brand Strategy*, 1, pp. 164–179.
- Simşek, G. (2014). Celebrity Endorsement: How It Works When a Celebrity Fits the Brand and advertising, *International Journal of Social, Behavioral, Educational, Economic, Business and Industrial Engineering* Vol.8, No:4.
- Sirgy, M. J. (1986). *Self-Congruity: Toward a New Theory of Personality and Cybernetics*. New York: Praeger Publishers
- Spry, A., Pappu, R., & Cornwell, T. B. (2011). Celebrity endorsement, brand credibility and brand equity. *European Journal of Marketing*, vol. 45, pp.882–909
- Stein, J. (2003). Inside Chrysler's Celine Dion advertising disaster. Selling the Celebrity Instead of the Product, *AdvertisingAge*, 24 November, Available Online: <http://adage.com/article/news/inside-chrysler-s-celine-dion-advertising-disaster/38897/> [Accessed 17 October 2016]
- Steinberg, B. (2012). Rewind: What Celine Dion's 2003 Chrysler Ad Should Teach Us. Celebrities Don't Always Move Cars Off the Lot, *AdvertisingAge*, 01 August, Available Online: <http://adage.com/article/news/rewind-celine-dion-s-2003-chrysler-ad-teach/236413/> [Accessed 17 October 2016]
- Thomson, M. (2006). *Human Brands: Investigating Antecedents to Consumers' Strong*

- Attachments to Celebrities. *Journal of Marketing*: July 2006, vol. 70, No. 3, pp.104-119
- Urde, M. (2013). The corporate brand identity matrix, *Journal of Brand Management*, vol. 20, no. 9, pp.742-761
- Viswanathan, G. (2012). Here's why Ibrahimović is Ibrahimović, 15 October, Available Online: <http://www.firstpost.com/blogs/heres-why-ibrahimovic-is-ibrahimovic-491404.html> [Accessed 17 October 2016]
- Volvo Car Group (2014). Swedish icons Volvo Cars, Zlatan Ibrahimović and Max Martin celebrate Sweden together, 27 January, Available Online: <https://www.media.volvocars.com/global/en-gb/media/pressreleases/138454/swedish-icons-volvo-cars-zlatan-ibrahimovi-and-max-martin-celebrate-sweden-together> [Accessed 17 October 2016]
- Volvo Car Group (2015). Volvo V70 – model year 2016, 28 April, Available Online: <https://www.media.volvocars.com/global/en-gb/media/pressreleases/161464/volvo-v70-model-year-2016> [Accessed 17 October 2016]
- Volvo Car Group (2016). Volvo V90 – model year 2017, 01 March, Available Online: <https://www.media.volvocars.com/global/en-gb/models/new-v90/2017> [Accessed 17 October 2016]