



**Introducing Celebrity Corporate Brand: Moving Beyond Endorsement and
Exploring its Effect on Corporate Brand Enhancement**

**A thesis submitted in fulfilment of the requirements for the degree of
Doctor of Philosophy**

By

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TABLE OF CONTENTS

TABLE OF CONTENTS.....	ii
ABSTRACT.....	vi
DEDICATION.....	viii
ACKNOWLEDGEMENTS.....	ix
DECLARATION.....	xi
PUBLISHED WORKS.....	xii
LIST OF FIGURES.....	xiii
LIST OF TABLES.....	xiv
1. INTRODUCTION.....	1
1.1 Study Background.....	1
1.2 Research Problem.....	3
1.3 Research Justification.....	6
1.3.1. Changing Role of Celebrities.....	6
1.3.2 New Phenomenon of Celebrity Branding and Marketing Era.....	8
1.4 Research Novelty.....	12
1.5 Research Aim.....	13
1.6 Research Questions.....	13
1.7 Research Objectives.....	13
1.8 The Thesis Structure.....	14
2. LITERATURE REVIEW.....	17
PART ONE.....	18
BACKGROUND OF THE PHENOMENON AND MAIN CONCEPT EVOLVEMENT.....	18
2.1 Background of the Phenomenon.....	18
2.1.1 Changing Roles of Celebrities.....	19
2.2 Main Concept Evolvment.....	20
2.2.1 Who are Celebrities?.....	21
2.2.2 Celebrity Endorsers.....	26
2.2.3 Human Brands.....	28
2.2.4 Celebrity Brands.....	31

PART TWO	33
THEORETICAL ISSUES	33
2.3 Changing Roles of Celebrities	33
2.3.1 Traits vs States	34
2.3.2 Source Credibility and Attractiveness Model (Source Model).....	35
2.3.3 Meaning Transfer Model	40
2.3.4 Dual Credibility Model	42
2.4 New Phenomenon of Celebrity Branding and Marketing Era	43
2.5 Moving Beyond Endorsement.....	46
2.5.1 Corporate Brand Association Base	48
2.6 Summary of the Study’s Critical Evaluation, Theoretical Issues and Gap	51
PART THREE	53
CELEBRITY BRAND ASSOCIATION WITH CORPORATE BRAND AND ITS IMPACT ON CORPORATE BRAND ENHANCEMENT	53
2.7 Celebrity Brand Association with Corporate Brand	53
2.7.1 Introducing Celebrity Corporate Brand (CCB).....	54
2.8 Corporate Brand Enhancement (CBE).....	56
2.8.1 Corporate Brand Image (CB Image)	57
2.8.2 Celebrity Corporate Brand Identification (CCB Identification).....	59
2.8.3 Corporate Brand Reputation (CB Reputation)	61
2.8.4 Corporate Brand (CB) Loyalty	63
3. RESEARCH METHODOLOGY	65
3.1 The Research Paradigm.....	65
3.2 Mixed Method Approach	68
3.2.1 Justification of the Selection of Research Methodology	68
3.3 Research Design for the Study	71
3.3.1 Research Approach	73
3.3.2 The Research Setting	75
3.4 Netnography (Study 1).....	76
3.4.1 Data Collection Procedure	79
3.5 In-depth interviews (Study 2).....	83
3.5.1 Data Collection Procedure	84
3.6 Population Based Survey Experiment.....	87
3.6.1 Data Collection Procedure	88

4. QUALITATIVE DATA ANALYSIS, FINDINGS AND DISCUSSION	97
4.1 Introduction	97
4.2 The Celebrity Chefs in Context.....	102
4.2.1 Facet 1: CCB Cognition	106
4.2.2 Facet 2: CCB Personal Quality.....	108
4.2.3 Facet 3: CCB Enterprising <i>Quality</i>	109
4.2.4 Facet 4: CCB Philosophy Values	110
4.2.5 Facet 5: CCB Authentic Values.....	111
4.2.6 Facet 6: CCB Functional Quality	112
4.3 Discussion on Qualitative Findings.....	114
4.3.1 Finding on Research Question 1	114
4.3.2 Finding on Research Question 2.....	115
5. QUANTITATIVE DATA ANALYSIS, FINDINGS AND DISCUSSION	118
5.1 Pilot Study.....	118
5.2 Study 3 (Population Based Survey Experiments)	120
5.3 Results of the Population Based Survey Experiments (Study 3)	128
5.3.1 Survey Experiments Sample Size	128
5.3.2 Profile of Respondents	129
5.3.4 Respondents Engagement and/or Consumption Behaviour with Celebrity Chefs	130
5.4 Preliminary Data Analysis	132
5.4.1 Data Screening	132
5.4.2 Test of Univariate Normality and Multivariate Normality	133
5.4.3 Test of Linearity and Homoscedasticity	134
5.4.4 Test for Multicollinearity.....	134
5.5 Exploratory Factor Analysis (EFA)	135
5.5.1 EFA for Celebrity Corporate Brand Construct.....	137
5.5.2 EFA for Celebrity Corporate Brand Identification Construct.....	142
5.5.3 EFA for Celebrity Corporate Brand Image Construct	143
5.5.4 EFA for Endorsed Corporate Brand Image Construct.....	143
5.5.5 EFA for Celebrity Corporate Brand Reputation Construct.....	143
5.5.6 EFA for Endorsed Corporate Brand Reputation	143
5.5.7 EFA for Celebrity Corporate Brand Loyalty Construct.....	144
5.5.8 EFA for Endorsed Corporate Brand Loyalty Construct	144

5.6	Internal Consistency Reliability Test	144
5.7	Confirmatory Factor Analysis for All Constructs	145
5.7.1	Measurement Model of CCB	145
5.7.2	Measurement Model of CCB Id and Corporate Brand Enhancement (CCB Image, ECB Image, CCB Reputation, ECB Reputation, CCB Loyalty, ECB Loyalty).	148
5.8	Revised Research Model and Hypotheses	150
5.9	SEM: Step Two Approach, the Structural Model	152
5.10	Mediation with Bootstrapping	154
5.11	Discussion of Empirical Findings	154
5.11.1	Findings on Research Question 3 (Hypotheses: H1 to H12)	154
5.11.2	Findings on Research Question 4 (Hypotheses: H13 to H18)	157
6.	CONCLUSION, LIMITATIONS AND FUTURE RESEARCH	160
6.1	Recap: this thesis introduces itself with the following research problems	160
6.2	Theoretical Implication	162
6.3	Methodological Contribution	168
6.4	Managerial Implications.....	170
6.5	Limitations and Further Research	172
	REFERENCES	174
	APPENDIX 1:.....	199
	INTERVIEW CONSENT FORM AND INTERVIEW QUESTIONS	199
	APPENDIX 2: SURVEY QUESTIONNAIRE	213
	APPENDIX 3:.....	226
	CROSSTABS RESULTS FOR INDEPENDENCE TEST BETWEEN TWO GROUP.....	226
	APPENDIX 4:.....	231
	COMMON METHOD VARIANCE	231
	APPENDIX 5:.....	233
	FACTOR LOADINGS FROM PCA & CRONBACH ALPHA.....	233

ABSTRACT

Celebrity endorsement has received academic attention since the 1970s and it has widely been used by companies in their marcom (marketing communications) activities as an effective strategic tool to promote their brands, companies, products and services. Instead of only being appointed as endorsers, this new phenomenon sees how celebrities have changed their roles as human brands and are now better known as celebrity brands. Celebrities, as they are known today, are progressively becoming brands in their own right (i.e. celebrity brand), have their own value, owning their own products and/or services and businesses/companies (i.e. corporate brand), and endorsing other corporate brands too. Companies use celebrity endorsements to position and communicate their individual/product brand image to consumers at large. However, due to the changing marketing environment (from traditional to digital marketing), companies are finding that their communication through celebrity endorsements have become costly and less efficient when trying to project a coherent corporate image and reputation across various audiences. Rather, the new trending phenomenon of celebrity chefs may achieve the desired effect. Unlike other human brands such as CEOs, athletes or artists, which roles limit to either personal or corporate roles, celebrity chefs are unique as they encompass both. Furthermore, they also endorse other brands and corporate brands simultaneously, enabling them to project their own personal and corporate brand as well as the brand they are endorsing.

Hence, this study's novelty lies in the exploration and development of the celebrity chef concept at both the product and corporate brand level of their 'own' and 'endorsed' activities (termed as celebrity corporate brand or CCB in this study); and operationalises the CCB concept. The study aims to investigate whether a change in the celebrity brand roles by addressing both traits (human personality) and states (brand personality) and by associating it at the corporate brand level, given the best contextual setting, is one of the possible ways to strategically use celebrity brand beyond endorsement in marcom activities. The study has three objectives, which are: 1) to explore the concept of celebrity brand at a corporate brand level, known as Celebrity Corporate Brand – CCB; 2) to investigate the impact of CCB on attitudinal (identification, image and reputation) and behavioural (loyalty) outcomes (termed as corporate brand enhancement); and 3) to develop a holistic conceptual model to understand the consumers attitudinal and behavioural response and association impact of celebrity brand at corporate brand level named as Celebrity Corporate Brand Association Impact on Corporate Brand Enhancement Model.

A mixed method approach was employed by using qualitative data (netnography – Study1; and in depths interviews - Study 2) as well as quantitative data (population-based survey experiments – Study 3). A qualitative approach is used to explore the concept and dimensions of CCB, which is later used to assist the items and measure development for Study 3. Data collection was done covering samples selection from the United Kingdom and Malaysia. Random sampling is used to select respondents that fulfilled the criteria required for the study. The study finds that CCB represents and carries his Personal Brand, Product/Service Brand and Corporate Brand. CCB Product Brand refers to the celebrity chefs own developed products and services which are their foods, cookbooks, kitchen utensils. CCB Corporate Brand refers to the celebrity chefs' businesses, corporations and companies such as their restaurants, colleges and programs.

CCB is further conceptualised through the CCB's Authentic and Functional Quality, CCB's Cognition and CCB's Personal Quality. The CCB's Philosophy also projects the celebrity's own corporate brand and endorsed activities. CCB Personal Brand refers to the celebrity chefs' traits such as their interpersonal skills and quality, symbolic value and authenticity; and their and their personality states such as enterprising and technical quality.

Theoretically, the research is novel in four different ways: 1) it offers a fresh insight to scholars and practitioners in celebrity endorsement, human or celebrity brand, into how to address the new phenomena of changing consumer and celebrity roles by going beyond the celebrity endorsement concept (i.e. via CCB); 2) it explores, develops, defines and provides measures for the newly developed CCB concept; and 3) it extends the nascent literature on celebrity brand, which explores mainly at product brand level, to corporate brand level (celebrity with personal brand also owning corporate brand), and 4) it test CCB empirically and further investigates its relationship in terms of both attitudinal and behavioural outcomes in an effort to enhance corporate brand (corporate brand enhancement process). Previously, studies on celebrity endorsement only look at the use of celebrity as an endorser and discussion in this area is made based on the Source Model which only discusses the personality traits of the celebrities. In addressing the changing roles of celebrities (having personal brands, product brands and corporate brands), this study defines CCB by including both the celebrity brand personality traits and states and researching its impact on corporate brand enhancement. Furthermore, this study looks at both the attitudinal and behavioural outcome of the CCB on multiple stakeholders (celebrities, consumers and endorsed corporate brands).

Methodologically, the study contributes in three ways: (1) a new context (celebrity chefs) is chosen to add new insights to celebrity branding literature; (2) approaching the research with three different studies, namely Study 1- netnography; Study 2 – in depths interviews; and Study 3 – population-based survey experiments; and (3) the inclusion of multiple stakeholders as the samples.

Practically, the study proposes marketers to select a new type of celebrity: one that has a personal brand of their own, own product and/or corporate brand to increase the promotional marketing campaign success. Thus, both parties need to work together to build upon their brand strategy to ensure that the consumer identifies closely with them, thereby enhancing their image and reputation and subsequently increasing brand loyalty to the advantage of both parties. Interestingly, once CCB has built upon reputation, this guides the business and marketers to carefully select them in the hope of enhancing its corporate brand. The study's findings also demonstrate that it is essential to address various audiences in this new era by designing an appropriate positioning and communication strategy. The results will assist businesses and organisations in the context of defining and developing strategy alongside celebrity chefs (as the CCB) with their businesses and the endorsed corporate brands.

Keywords Celebrity Endorser, Human Brand, Celebrity Brand, Corporate Brand, Celebrity Chefs, Corporate Brand Equity, Corporate Marketing, Corporate Reputation

DEDICATION

This doctoral research is dedicated especially:

To my husband, Anwar Mohd Isa, a great husband, friend and companion, for his continual love, support and encouragement that has made me stronger and determined to chase my dream. So much of what I have become is because of your prayers and blessings. I appreciate it, thank you and no words can explain how much I love you.

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Your prayer for me was what sustained me thus far the end.

Thank you.

DECLARATION

I declare that this thesis and the work presented in it are my own and have been generated by me as the result of my original research. I certify that this work contains no material which has been accepted for the award of any other degree or diploma in my name, in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text. In addition, I certify that no part of this work will, in the future, be used in a submission in my name, for any other degree or diploma in any university or other tertiary institution without the prior approval of Brunel University, London and where applicable, any partner institution responsible for the joint-award of this degree. I further declare that all information in this thesis has been obtained and presented by academic rules and ethical conduct.

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PUBLISHED WORKS

Book chapter:

A. Hambali, Syed Alwi S.F., Nguyen, B. and N I Ismail (2017), “Corporate Sports Sponsorship: exploring the Roles of Consumer Perception, Consumer Response and Sponsor’s Brand Reputation - Evidence from Malaysia”, in *Asia Branding*, Nguyen, B, T.C. Melewar & Shultz, D. E. (eds.). Palgrave Macmillan.

Journal Articles:

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Academy of Marketing, Cardiff (2013)

International Conference on Corporate Marketing Communication, Milan, Italy (2014)

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International Conference on Corporate Marketing Communication, Middlesex, London (2016)

LIST OF FIGURES

FIGURE 1: EFFECTIVENESS OF TV ADS FEATURING CELEBRITIES	17
FIGURE 2: MARKETING ERAS AND EVOLVEMENT OF CELEBRITY BRANDING PHENOMENA	20
FIGURE 3: SOURCE CREDIBILITY AND ATTRACTIVENESS MODEL (OHANIAN, 1990).....	39
FIGURE 4: MCCrackEN SOURCE MODEL	40
FIGURE 5: MEANING TRANSFER MODEL (MCCrackEN, 1989)	40
FIGURE 6: DUAL CREDIBILITY MODEL.....	42
FIGURE 7: CORPORATE BRAND ASSOCIATION BASE (UGGLA, 2006)	49
FIGURE 8: OBJECTIVES OF EACH STUDY ADOPTED IN THE RESEARCH METHODOLOGY	72
FIGURE 9: PHASES OF THE RESEARCH DESIGN	74
FIGURE 10: SIMPLIFIED FLOW OF A NETNOGRAPHIC RESEARCH PROJECT	78
FIGURE 11: DIMENSIONS OF CELEBRITY CORPORATE BRAND.....	106
FIGURE 12: PROPOSED CONCEPTUAL FRAMEWORK	117
FIGURE 13: CELEBRITY CORPORATE BRAND INITIAL MEASUREMENT MODEL FIT INDEXES...	147
FIGURE 14: CCB ID AND CORPORATE BRAND ENHANCEMENT INITIAL MEASUREMENT MODEL FIT INDEXES	148
FIGURE 15: CCB ID AND CORPORATE BRAND ENHANCEMENT FINAL MEASUREMENT MODEL FIT INDEXES	149
FIGURE 16: REVISIT THEORETICAL FRAMEWORK OF CELEBRITY CORPORATE BRAND	151
FIGURE 17: THE HYPOTHESIZED STRUCTURAL MODEL	153

LIST OF TABLES

TABLE 1: LITERATURE DEVELOPMENT ON CELEBRITY BRANDING	25
TABLE 2: DEFINITIONS OF CORPORATE REPUTATION.....	62
TABLE 3: STRENGTHS AND WEAKNESSES OF MIXED RESEARCH.....	70
TABLE 4: THE CELEBRITY CHEFS SAMPLE FOR NETNOGRAPHY	81
TABLE 5: SUMMARY OF NETNOGRAPHY DATA COLLECTION	82
TABLE 6: SUMMARY OF PARTICIPANTS’ CRITERIA AND CONDITIONS FOR IN-DEPTH INTERVIEWS	85
TABLE 7: SAMPLE SELECTION AND POPULATION BASED SURVEY EXPERIMENT SETTING	90
TABLE 8: SCALES OF MEASUREMENTS.....	96
TABLE 9 LIST OF CODES FROM NETNOGRAPHY FINDINGS.....	99
TABLE 10 : SAMPLE OF CODING BY APPLYING THE CODES FROM THE CODE BOOK	100
TABLE 11: SAMPLE OF DATA DRIVEN CODE.....	100
TABLE 12 : CONFIRMING MAIN THEMES	101
TABLE 13: SAMPLE OF QUOTES REPRESENTING CCB COGNITION	108
TABLE 14: SAMPLE OF QUOTES REPRESENTING CCB PERSONAL QUALITY	109
TABLE 15: SAMPLE OF QUOTES REPRESENTING CCB ENTERPRISING QUALITY.....	110
TABLE 16: SAMPLE OF QUOTES REPRESENTING CCB PHILOSOPHY VALUES.....	111
TABLE 17: SAMPLE OF QUOTES REPRESENTING CCB AUTHENTIC VALUES.....	112
TABLE 18: SAMPLE OF QUOTES REPRESENTING CCB FUNCTIONAL QUALITY	113
TABLE 19: PILOT DATA RELIABILITY TEST RESULT	119
TABLE 20: EFA REQUIREMENT.....	123
TABLE 21: SUMMARY OF FIT INDICES	125
TABLE 22: SURVEY EXPERIMENTS SAMPLE SIZE	128
TABLE 23: RESPONDENTS’ PROFILE.....	129
TABLE 24: RESPONDENTS ENGAGEMENT AND/OR CONSUMPTION BEHAVIOUR WITH CELEBRITY CHEFS.....	131
TABLE 25: MULTICOLLINEARITY FOR CCB CONSTRUCT	135
TABLE 26: A SUMMARY OF EFA FOR CCB CONSTRUCT	138
TABLE 27: SUMMARY OF TOTAL VARIANCE EXPLAINED	140
TABLE 28: NEW DIMENSIONS OF CCB CONSTRUCT.....	140
TABLE 29: RELIABILITY TEST RESULT FOR CCB CONSTRUCT.....	141
TABLE 30: FACTOR LOADINGS FROM PCA AND CRONBACH’S ALPHA FOR CELEBRITY CORPORATE BRAND IDENTIFICATION	142
TABLE 31: SUMMARY OF CRONBACH’S COEFFICIENT ALPHA FOR THE STUDY CONSTRUCTS..	145
TABLE 32: DIFFERENCE BETWEEN CELEBRITY ENDORSER & CCB DIMENSIONS	166

1. INTRODUCTION

The following chapter provides an introduction to the area of study. First, a background to the study will be presented together with the research gap in existing literature. Following this, the research problems, justification and novelty on the expected knowledge contribution to the existing area of research is provided. Next, the research aim and the objectives of the study will thereafter be presented together with the underlying research questions that are to be answered. Finally, the outline of the thesis will be presented.

1.1 Study Background

Celebrity endorsement has received academic attention since the 1970s and it has widely been used by companies in their marcom (marketing communications) activities as an effective strategic tool to promote their brands, companies, products and services (Crutchfield 2010; Erdogan, 1999; Halonen-Knight and Hurmerinta, 2010; Plunket Research, 2004). It is also noted that over the years more than one thousand celebrity brands can be found from different arrays of life such as entertainment, sports, political and hospitality and the numbers keep on increasing (Celebrity Net Worth, 2014; Forbes, 2014; Johnson, 2009). Celebrities, as they are known today, are progressively becoming brands in their own right (i.e. celebrity brand), having their own value, owning their own products and/or services and businesses/companies (i.e. corporate brand), and endorsing other corporate brand too (Halonen-Knight and Hurmerinta, 2010, Kowalczyk and Royne, 2013; Parmentier, 2010).

They are using their status to form personal empires. The industry is starting to witness this trending phenomenon; where celebrities' roles have changed, from just being endorsers; they are now making money from launching their own products, services, brands, developing and owning their businesses and companies, licensing their names and also supporting good causes (Euromonitor, 2014). Regardless of the companies normal practice of using celebrity endorsement, recently marketing experts and practitioners debated and argued on the effectiveness of celebrity endorsements on the companies' investment return. For instance, according to two recent research reported in 2011 and 2014 by Ace Metrix (an advertising and market research consultant firm), eighty-eight percent (88%) of advertisements featuring celebrity endorsements are significantly not increasing product sales (Ace Metrix, 2011, 2014; Daboll, 2011; Euromonitor, 2014; The Morning Show, 2011; Schimmelpfennig and Hollensen, 2016).

Unaware of this phenomenon, companies still spend big budget to invest on trending celebrities as a way to reach multiple audiences and influence consumer attitudinal outcome and purchase intention (Celebrity Intelligence, 2016; Edsell and Grimaldi, 2004; Halpern, 2005; Holt, 2016). Likewise, academics research are still emphasising the importance of celebrity endorsement as a way to enhance marketing communication (Bergkvist and Zhou, 2015). Most of the earlier studies used the long-established Source Credibility Model (Hovland and Weiss, 1951; Ohanian, 1990) and only look at the use of celebrities as endorsers, which selection and roles are only limited to the association of their person brand (human personality or innate traits characteristic). Whilst an endorser clearly possess unique human personalities (i.e. traits), their ability to influence consumers actually stand on their ability to create and manage a desirable brand personality (i.e. states). Although they can overlap to a certain extent, brand personality is different from human personality (Aaker, 1997; Lee and Cho, 2009). Thus, being a celebrity brand they need to be able to balance both their personality traits and states to stay in the competition. However, Source Credibility Model is unable to address this because it only covers the source credibility, attractiveness and trustworthiness which measurements are based on the personality traits; disregarding the changing roles of celebrities and ignoring brand personality states (temporary, brief and caused by external circumstances) that consumers associate with celebrity brand (Carlson and Donovan, 2013). Moreover, most of the studies are done at the product brand level and less attention has been given to its association with the corporate brand (Uggla, 2006). This raises the question of whether previous theories are still relevant to address the phenomenon and inspired the need to research celebrity at beyond endorsement (Ilicic and Webster, 2015; Kowalczyk, 2010).

As highlighted by several scholars (Halonen-Knight and Hurmerinta, 2010; Keel and Nataraajan, 2012; Kowalczyk, 2011, Uggla, 2010) using celebrity brands beyond endorsement and incorporating them at corporate brand level will help companies to enhance their corporate brand equity (termed as corporate brand enhancement – CBE in this study) among their multiple stakeholders. By combining the celebrity endorsement, marketing communication, psychological/consumer behaviour and branding literature; the study will introduce the new concept of celebrity endorsement which is termed as Celebrity Corporate Brand (CCB). This study will also offer a complete model of assessing the multiple

stakeholder behavioural outcomes on corporate brand enhancement as a result of associating a celebrity brand at corporate brand level. A comprehensive model is crucial because previous studies utilise different and separate models when addressing celebrity endorsement impact on attitudinal outcome and purchase intention (Hovland and Weiss, 1951; Kamins, 1990; McCracken, 1989; Ohanian, 1990). The following sections present the background of study along with the research problem, justification, novelty, aim, questions and objectives. A brief overview of the thesis structure will be presented at the end of this chapter.

1.2 Research Problem

Celebrities have long been used by organizations and companies to endorse their products and brands. In recent years, the industry witnessed a new phenomenon when celebrities began producing their own products, services and brands; developing their own business or companies emblematic with their brands whilst at the same time are also endorsing other corporate brands (Halonen-Knight and Hurmetinta, 2010, Kowalczyk and Royne, 2010; Parmentier; 2010). Instead of only being appointed as endorsers, this new phenomenon sees how celebrities have changed their roles as human brands and are now better known as celebrity brands (Bendisch et. al., 2013; Kowalczyk, 2010; Thomson, 2006) which roles have moved beyond endorsement and which association is also done at corporate brand level (Halonen-Knight and Hurmerinta, 2010; Keel and Nataraajan, 2012; Kowalczyk, 2011, Uggla, 2010). For instance, David Beckham net worth as a celebrity brand does not only comes from the endorsement deals he signed with companies and corporations such as Adidas, H & M and UNICEF, instead, with his multiple brand personalities he generates massively earning from the David Beckham's brand (Milligan, 2010; Vincent, Hill and Lee, 2009). Additionally, having a celebrity brand such as David Beckham to endorse and associate England as the corporate brand serves to provide credibility and substance to the offering. His role is to represent the country as the organisation and his credibility and substance are based on the strategy, resources, values and heritage of that organisation (Aaker, 2004; Vincent et al. 2009; Pringle, 2004; Thomson, 2006, Spry et al. 2011).

However, organizations and companies (the endorsed brand) who are using celebrities from different types of industries such as entertainment and sports celebrities in promoting and

endorsing their products brands may not fully capture the impact of this changing roles on their company brands (Celebrity Intelligence, 2016; Edsell and Grimaldi, 2004; Halpern, 2005). Whilst the role of celebrity endorsers in the past is to create a favourable attitudinal brand perception of consumers (and communicate/address at a single stakeholder), however, with the changing scenario, the celebrities also own corporate brands. Arguably, with these roles, they may influence not only on their endorsers' brands, but also their own product brand/service and/or corporate brand (Seno and Lukas, 2007), this type of celebrity may differ from an endorser to a more celebrity brand or corporate brand (Keel and Nataraajan, 2012; Kowalczyk, 2011). For example, there have always been famous athletes, artists, politicians, musicians and celebrity chefs for centuries. Particularly, in the context of celebrity chefs such as Jamie Oliver, Nigella Lawson, Martha Stewart and Gordon Ramsay are among the top celebrity chefs who are not only known because of their skill as great cooks or professional chefs, but also known for their fame in the television cooking and reality programs, cookbooks, own products and restaurants and many others (Tonner, 2008). With the ability to also own a corporate brand, these celebrities are potentially able to communicate to multiple stakeholders more effectively (rather than single) and enhance their own and endorser image, reputation and brand loyalty (Kowalczyk and Royne, 2013).

The lack of understanding of the changing roles may explain why celebrity endorser is still being used rather than celebrity brand/corporate brand and result to an unfavourable outcome such as yielding an unprofitable result or lack of effectiveness in conveying the brand image (Daboll, 2011; The Morning Show, 2011). Therefore, due to the newness of the area and phenomena, this is indeed a current issue that needs to be addressed (e.g. which type of celebrity is more effective to impact their endorsement deals (Keel and Nataraajan, 2012; Schimmelpfennig and Hollensen, 2016; Spry et al., 2011). Therefore, the current study is hoping to clarify what effect does the changing role of celebrities have on these endorsers, their own brand and as well as the stakeholders (customers).

In practice, brand owners or companies are still following the basic two theories of celebrity endorsement that is Source Credibility and Meaning Transfer, whereby celebrities are chosen merely because of their human personality traits and not because they can fit in the gap of

what the company brand is known for and what the companies want to be known for (i.e. image and reputation) (Bywater, 2011; Grannell, 2011). Since celebrities are changing roles, they are now brands by themselves, thus having brand personality states which can influence consumers association towards the brand (Carlson and Donovan, 2013). An excellent association between celebrities and products, brands and companies cannot be achieved merely by representing the products or brands the celebrities are endorsing (Bywater, 2011; Grannell, 2011). Rather, it can be achieved through ideally selecting the right celebrities that can build relevant associations (through their personality traits and states) with the products, brands, and companies and for being able to actively engage themselves with multiple audiences. However, previous studies on celebrity endorsement were unable to empirically address these issues and test the viability of the celebrity brand concept association as the majority are still researching celebrities as endorsers and not as brands (Kowalczyk, 2010).

One way for businesses to communicate their brands and build an engagement with their multiple audiences is through the use of celebrity endorsement (Bywater, 2011; Grannell, 2011). The aim is not only to transfer the credibility of the celebrities to the products and brands but also some of the celebrity's personality and brand values to the businesses (Keel and Natarajan, 2012). However, over the past decade, data shows that the celebrities' prevalence in advertising has substantially decreased (Ace Metric, 2011, 2014; Choi, Lee and Kim, 2005; Erdogan, 1999; Euromonitor International, 2014; Fitch, 2006; Hsu and McDonald, 2002). Among the major reasons are; the overuse of celebrities, they are no longer perceived as role models and are unable to influence purchase decision as in the past (Carroll, 2008; Euromonitor International, 2014; Rojek, 2001). Typical celebrity endorsements are unable to make a distinct change in communicating the brands since the strategy has forfeited uniqueness (Schimmelfennig and Hollensen, 2016). Moreover, until now scholars had always focused on celebrity endorsement at product brand level; no study has been done to provide empirical evidence of celebrity brand association at corporate brand level (Uggla, 2006). This thesis tries to solve this problem by investigating it through addressing the changing roles of celebrities and by associating celebrity brands at the corporate brand level (i.e. in the context of celebrity chefs and hospitality industry) may revive the effectiveness of celebrity endorsement as a marcom strategic tool.

This study is significant since the topic has not been researched previously. Due to the new phenomenon (i.e. changing roles of celebrities), this study will address the need to extend celebrity endorsement research to celebrity brand marketing (Keel and Natarajan, 2012). Furthermore, the study will measure the celebrity brand impact on behavioural loyalty (i.e. actual purchase behaviour) focusing on the association impact at corporate brand level (Erdogan, 1999; Kowalczyk, 2010, Uggla, 2006).

1.3 Research Justification

Understanding the effect of celebrity endorsers on consumer responses to a brand popularly began way back in the 1990s. It starts with the introduction of a well-known model - source credibility and source attractiveness (Hovland and Weiss, 1951-1952; McGuire, 1985) and followed by the alternative meaning transfer (McCracken, 1989). It continues with dual credibility model (Goldsmith, Lafferty and Newell, 2000), match-up hypothesis (Kamins, 1990), and associative learning (classical conditioning) (see Spry et al., 2011 and Till, Stanley and Priluck, 2008). Importantly, the focuses move on from endorser to human brands and now, celebrity brands (Bendisch et al., 2013; Kowalczyk, 2010; Thomson, 2006). While such theories are relevant to explain how celebrity endorser (i.e. through their source credibility, attractiveness and fit personality with the product) influenced consumer perception (favourable) attitudes towards the product/brand. However, they do not describe consumer responses such as buying the brand (e.g. Seno and Lukas, 2007) particularly when the celebrity endorser himself becomes the 'brand' (or celebrity brand) and 'corporate brand' (or celebrity corporate brand) (Halonen-Knight and Hurmerinta, 2010).

1.3.1. Changing Role of Celebrities

As endorsers, their selection and roles limit to the association of their personal brand (human personality or innate traits characteristic). Thus, disregarding their changing role of celebrities, i.e. as brands in their own right, having their own value, owning their own products and/or services and businesses/companies, endorsing other corporate brands (Halonen-Knight and Hurmetinta, 2010, Kowalczyk and Royne, 2010; Parmentier; 2010). Therefore, ignoring brand personality states (temporary, brief and caused by external circumstances) that consumers associate with celebrity brand (Carlson and Donovan, 2013).

While an endorser possesses unique human personalities (i.e. traits), their ability to influence consumers stand on their capacity to create and manage a desirable brand personality (i.e. states). Although they can overlap to a certain extent, brand personality differs from human personality (Aaker, 1997; Lee and Choo, 2009). Human personality (i.e. traits) are a result of heredity and upbringing, highly enduring for one's lifetime, and in general, traits are identified as stable, long-lasting and caused by internal forces (Chaplin, John and Goldberg, 1988; Costa, McCrae and Arenberg, 1980; Fridhandler, 1986). On the other hand, brand personality is an incorporation of distinctive attributes which then create an overall personality for the celebrity brand and are formed through multiple observable external environments such as endorsed brand associations, media depictions and corporate association (Carlson and Donovan, 2013). Both personality traits and states are essential because they affect the consumers' identification with the celebrity brand which then influences the attitudinal outcome and purchases intention (Amos et al., 2008; Erdogan, 1999; Ohanian, 1990). However, personality states have the unique opportunity to appeal to consumer-brand relationships which can gauge behavioural loyalty (Carlson and Donovan, 2013; Lee, Back and Kim, 2009; Sola, 2012).

The Source Credibility Model (Hovland and Weiss, 1951; Ohanian, 1991) which has long been established to form the basis for the theoretical approach in endorsement and widely used in the celebrity studies could not address the changing roles of the celebrities. Moreover, the theory could only explain the positive degree of the source characteristics (i.e. human personality) and their persuasiveness impact on the consumers' attitudes, intentions and behaviour when a message is communicated (Ohanian, 1991; Petty and Cacioppo, 1986; Corina, 2006). It is also important to highlight that by being a brand and owning brands, both a celebrity's credibility and ability to influence is not only formed by their human personality (innate traits) but also by the dynamic brand personality (states) and external forces. Thus, there is a need to extend and associate the theory with branding notions, specifically on brand personality and corporate branding.

Moving from the earlier Source Credibility Model, most of the research on celebrity endorsements uses the extended version of a well-known model - source credibility and

source attractiveness (Ohanian, 1990). Later, the alternative meaning transfer (McCracken, 1989), dual credibility (McKenzie and Lutz, 1989) and associative learning (classical conditioning) (see Spry et al., 2011 and Till et al., 2008) takes charge. Whilst such theories are essential to explain how a celebrity endorser influenced consumer perception (favourable), attitudes towards the product/brand (i.e. through their source credibility, attractiveness and fit personality with the product). However, they do not describe consumer responses such as buying the brand (e.g. Seno and Lukas, 2007) particularly when the celebrity endorser himself becomes the 'brand' (or celebrity brand) and developing their own 'corporate brand' (or celebrity corporate brand) (Halonen-Knight and Hurmerinta, 2010). Moreover, meaning transfer is always treated as a one-way process which overlooked the significant impact on the celebrity (Halonen-Knight and Hurmerinta, 2010; Seno and Lukas, 2007).

Most of the earlier studies only provide empirical findings on the celebrity endorsement benefits and the impact on consumers' equity and endorsed brand equity. There are insufficient studies done on the celebrity equity (Arsena, Silvera, and Pandelaere, 2014; Halonen-Knight and Hurmerinta, 2010; Seno and Lukas, 2007; White, Goddard and Wilbur, 2009). It is only recently that the area overlays the literature by studying its application from new perspectives (Ace Metrix, 2010). These studies cover the areas of (1) celebrity prevalence; (2) campaign management; (3) financial effects; (4) celebrity persuasion; (5) meaning transfer; (6) consumer brands' attitudes and preferences; and (7) brand-to-celebrity transfer (Berkqvist and Zhou, 2016; Choi and Rifon, 2007; Close et al., 2006; Dean, 2004; Spry et al., 2011; Thomson, 2006; Till and Busler, 2000; Yoon and Choi, 2005). Thus, it is important to investigate in detail the impact of celebrity association on celebrity equity as celebrities are also affected by the act of endorsements and to provide a comprehensive model that can address the problem.

1.3.2 New Phenomenon of Celebrity Branding and Marketing Era

Celebrities are increasing in numbers; undeniably they are very influential that all channels of marketing communications (online and offline; mass and printed) proliferated with their images (Furedi, 2010; Gamson, 2011). These changes affect all type of celebrities. As can be

seen; celebrities have permeated other life spheres. They are not only celebrities from entertainment and sports, but they are also celebrity politicians (e.g., David Cameron, Barack Obama), CEOs (e.g., Richard Branson) and the recent phenomenon, chefs (e.g., Jamie Oliver, Gordon Ramsay) (Chen et al., 2016; Gamson, 2011; Peng et al., 2017). Celebrity power grows as exposure grows and it becomes common for celebrities to introduce their own range of products, services and businesses or companies using their own celebrity brand (Moulard, 2015). Their brands are powerful and influential that in comparison, many of the celebrities such as David Beckham and Jamie Oliver earn more from their own branded businesses than from their professional careers (Casserly, 2011).

Because the challenges businesses face in the 21st century (e.g. economic crisis, high cost, moral duty to society and environment etc.), addressing multiple audiences than a single consumer group can be more efficient and cost saving (Kowalczyk and Royne, 2013). Companies are looking for practical options to deliver messages that reach multiple audiences and accordingly, this not only helps enhance corporate brand image and reputation of the companies but also the chef's own and their endorsed business (Henderson, 2011). Furthermore, by only using celebrity endorsement as a positioning and marketing strategy tool is no longer applicable as to sufficiently address and deal with the complex issues of consumers and multiple stakeholders (Blythe et al., 2005; Roper and Davies, 2007). However, endorsing the employees and the corporate brand is (Keller and Richey, 2006; Rosengren and Bondesson, 2014). Typical celebrity endorsements done by high profiles celebrities are not significant anymore at this present age (Daboll, 2011; Fitch, 2006; Grannell, 2011). Hence, companies need to consider the abundance of new possible endorsers that has emerged as an alternative to create the consumer-brands relationship (Schimmerlpfennig and Hollensen, 2016).

As per today, they are various potential endorser which comprises 'experts' from do-it-yourself (DIY) or TV programs alike such as the hosts, judges and participants from reality programs and also online bloggers (Fitch, 2006; Pike, 2012; Pringle and Binet, 2005). They have become celebrities in their own way. Likewise, celebrity chefs who have created a wave of the media are one of the most potential endorsers who are outside the mainstream as they

represent the experts, ordinary people, reality stars and entrepreneurs (Fitch, 2006). They are individuals that account for the combination of extra values that they can bring to adverts by elaborating their story without any high costs and risks compared to working with the other main and high profiles celebrities. Consumers are attracted not only because of the celebrities own 'personal brand' (e.g. warmth and ability to communicate) or/and product/service brand (food, recipe books, kitchen utensils). Consumers are also attracted to the celebrities 'own product and/or service brands' (restaurants, colleges and programs hosted by them such as MasterChef) and their own 'endorsed corporate brand' (e.g. Jamie Oliver helped to uphold Sainsbury, Tefal and NHS).

The decision to choose the celebrity chef is on the following findings: first, literature from Rousseau (2012), Tonner (2008) and Facenda (2004); and second, netnography findings of the online celebrity news and pages. The study finds that celebrity chefs' phenomenon has become a trend and obsession that supplement most companies' corporate marketing strategy (Borelli, 2010; Food Issue, 2009; Gillin, 2011). Celebrity chefs are among the Top 50 richest celebrity in the world besides artists and athletes. For example, Jamie Oliver is at rank number 5 has a net worth of \$400 million and Gordon Ramsay at position number 31 with a net worth of \$140 million (Celebrity Net Worth, 2015; Fine Dining Lovers, 201, Forbes, 2012; MSN, 2015). By way of example, Tourism Malaysia has engaged Dato' Haji Chef Ismail Ahmad, a famous professional and celebrity chef known locally and internationally, an award winner for the 2013-2015 Hospitality Asia Platinum Series, to help promote the country's tourism and boost its arrivals and receipts. Similarly, Malaysia's award-winning chef, Chef Wan who has received many awards and achievements ranging from the World Gourmand Food and Media awards to the Honorary Fellowship Award from Thames Valley University Of London School of Hospitality; is always known for his corporate brands such as his restaurants, cookbooks, events and television programs and at the same time is also endorsing other corporate brand at local and international level.

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When companies choose celebrities to endorse their brands, products and services, it is vital for them to first have an understanding of the variance amongst human personalities and brand personalities. Typically, companies select celebrities by matching up the company image and the celebrity personality which focuses on the innate traits only (Carlson and Donovan, 2013). In contrary to celebrity endorser who only use their public recognition to endorse consumer good in an advertisement (McCracken, 1989), celebrity brands have become more than just stand-alone brands or product endorsers. They are also producing their own branded products and services and have their own companies and businesses (Kowalczyk and Royne, 2010). While the focus has always been at the product brand level, attention is less on the alliances of celebrity brand at the corporate brand level (Uggla, 2006). Thus, this study particularly is centring on the celebrity brand at the corporate brand level, focusing on the celebrity chefs as its context and the possible impact they have on corporate brand enhancement. By embracing a corporate marketing perspective, this study scrutinises the impact of celebrity as a brand and corporate brand and the association's implications on corporate brand enhancement.

1.4 Research Novelty

This research is novel in eight (8) different ways:

- (1) Previous studies on celebrity endorsement based their discussions on the Source Model which only discusses the personality traits of the celebrities, however, due to the changing roles of celebrities which are becoming brands, this study includes the celebrity brand personality states because both are important to influence consumer-brand relationship;
- (2) Unlike previous studies that define the concept as celebrity endorser, this study explores, develops, define and provides measures for the new term which is known as celebrity corporate brand (CCB);
- (3) Whilst previous studies mostly concentrate on the attitudinal outcome of the celebrity endorsement impact, this study looks at both the attitudinal and behavioural outcome of CCB on multiple stakeholders (celebrities, consumers and endorsed corporate brands);
- (4) Rather than measuring the brand equity of the CCB, this study terms the outcome as corporate brand enhancement (CBE) which is referring to the process of enhancing both the CCB and Endorsed Corporate Brand (ECB) image, reputation and loyalty;
- (5) Whilst previous studies mostly concentrate on the celebrity endorsement impact on consumers, this study addresses the impact on multiple stakeholders (celebrities, consumers and endorsed corporate brands);
- (6) Data is collected from multiple stakeholders, where interviews are conducted at three different layers of stakeholders (celebrities, endorsed corporate brands and consumers); and surveys are collected from consumers;
- (7) The study develops and validates a new model that addresses the celebrity brand association at corporate brand level and its impact on corporate brand enhancement, named as “Celebrity Corporate Brand Association Impact on Corporate Brand Enhancement Model” which can be used by measuring the impact on multiple stakeholders;
- (8) Methodologically, this study embarks on using netnography and interview approach as in the initial stage to explore the phenomenon and survey are done at the restaurant setting to validate the measures and findings.

1.5 Research Aim

The thesis aims to investigate whether a change in the celebrity brand roles by addressing both traits (human personality) and states (brand personality) and by associating it at the corporate brand level, given the best contextual setting, is one of the possible ways to strategically use celebrity brand beyond endorsement in marcom activities.

By researching the effect it has on corporate brand enhancement, the author wishes to make an important theoretical and managerial contribution.

1.6 Research Questions

This thesis investigates whether or not celebrity brand if use beyond endorsement and incorporated at the corporate brand level can be effective for marcom activities. In order to fulfil this, the following research questions are developed:

- (1) What is celebrity corporate brand? **RQ1**
- (2) Do both traits (human personality) and states (brand personality) conveyed in its meaning? **RQ2**
- (3) What is the impact of associating celebrity brands with their own brands/business/company and endorsed corporate brand on attitudinal and behavioural outcome? **RQ3**
- (4) Which association impact is stronger? Image and/or reputation of CCB own corporate brand or endorsed corporate brand? **RQ4**

1.7 Research Objectives

The research objectives are as follows:

- (1) to explore the concept of celebrity brand at a corporate brand level, known as Celebrity Corporate Brand – CCB (to answer RQ1, RQ2 and RQ3);
- (2) to investigate the impact of CCB on attitudinal (identification, image and reputation) and behavioural (loyalty) outcomes (termed as corporate brand enhancement) (to answer RQ3); and

- (3) to develop a holistic conceptual model to understand the consumers attitudinal and behavioural response and association impact of celebrity brand at corporate brand level named as *Celebrity Corporate Brand Association Impact on Corporate Brand Enhancement Model* (to answer RQ1, RQ2, RQ3 and RQ4)

The study will first embark on exploratory research with the netnography approach to understand the impact of celebrity brand association at the corporate brand level on attitudinal and behavioural responses, and finally, a conceptual model will be developed and validated with empirical evidence.

1.8 The Thesis Structure

The thesis consists of six chapters that are as follows: First, **Chapter One** presents a summary of the thesis and provides the justification for selecting the research project. The chapter also elucidates the novelty of the research and pinpoints the central questions and objectives of the research.

Secondly, **Chapter Two**, in general, provides a thorough literature review of celebrity corporate brand with regards to human and celebrity brands in general and in particular within chefs that the study carried out. A critical influence comparing celebrities as brands with celebrities as endorsers is done based on past studies on human and celebrity brands, and what forms both the CCB and corporate brand, own and endorsed corporate brand image, CCB identification and their effect on corporate brand reputation and behavioural response are then discussed. This chapter specifically pursues to address the importance of researching the subject in relation to corporate brand image and reputation and subsequently their relationship with behavioural actions. The chapter also provides an understanding why celebrity corporate brand is important to enhance the corporate brand equity, i.e. corporate brand enhancement. The first part of this chapter presents the background of the research along with the evolution of the related concept that significantly evoked the needs to conduct this research and specific issues in CCB association with CB are identified and discussed. Part two takes an in-depth look at the study, the integration of different dimensions of brands that is the impact of associating CCB with CB and the effect of CCB ID on the corporate

brand equity is thoroughly discussed here. Part three presents an understanding of the theoretical basis for the study that leads to a thorough conceptual and operational definition of related constructs identified for the proposed working model of the research. Part four will then briefly summarises the main theoretical and practical issues in the earlier parts of the chapter. The general focus of this chapter is to develop the theoretical basis for the study.

Deriving from the justification of why the present study is important, **Chapter Three** explains the methodology, research design and statistical techniques used in the study. The chapter begins by presenting the epistemological and ontological issues underlying the research methodology. Justification of research design selected is also presented graphically to give a better understanding of the logic and practicality of conducting different studies to fulfil the research objectives.

Chapter Four specifically focuses on reporting the qualitative data analysis from both Study 1 and Study 2 (netnography and in-depth interviews) comprehensively. Thematic analysis and nodes were performed and assigned using the NVivo analysis software to define the constructs and produced items for measurement that were later applied in the questionnaire developed for experiment data collection phase (Kozinets, 2014; Boellstorff, 2012; Churchill, 1995, Churchill, 1979). Findings from the qualitative data are discussed to provide a clear understanding of the new introduce CCB construct and its impact on corporate brand enhancement.

Chapter Five concentrates on reporting the quantitative data analysis conducted in Study 3 (experiments). Results were given at each level of analysis. The developed model is validated and discussed by confirming or rejecting the research hypotheses by performing the structural equation modelling (SEM) analysis. Discussion on the findings of the quantitative data is presented to justify the new developed CCB model.

Chapter Six consists of three sections. The first section focuses on the discussion of the refined model. Particular reference is made to the justification of the proposed theoretical model. It adds to the existing knowledge about how the association of celebrity corporate brand will form and influence the corporate brand image and corporate brand reputation of both own (developed corporate brand) and endorsed corporate brand, which later affects multiple stakeholders' behavioural actions. The second section describes the theoretical and managerial implications of the study. The last part depicts on the research's limitations and emphasises how future research can address and extend the findings of this study.

2. LITERATURE REVIEW

The first part of this chapter begins by presenting the background phenomenon of the research and the main concept evolvement under study (back from the celebrity endorser to human brand to celebrity brand and later celebrity corporate brand – CCB). The theoretical issues that support the need for the study to be conducted will be described in Part Two. Part two will also take an in-depth look of the theoretical models that are chosen and significantly evoked the needs to conduct the research study. Part three discusses the thorough conceptual and operational definition of related constructs identified for the proposed working model of the research. The association impact of incorporating celebrity brand with corporate brand towards corporate brand enhancement (i.e. on CBE) is thoroughly discussed here. The general focus of this chapter is to review the streams of literature that support and develop the theoretical basis for the study.

Celebrity endorsements have long been identified and used by businesses to have a significant influence as a strategic tool to communicate brands, companies, products and services which later gauge consumers' positive attitudes and purchase intention (Crutchfield 2010; Erdogan, 1999; Halonen-Knight and Hurmerinta, 2010; Plunket Research, 2004). However, a recent debate arises based on the insignificant impact celebrities have on advertising (Ace Metrix, 2011, 2014; Daboll, 2011; Euromonitor International, 2014). This graph shows that celebrity ads underscored in every measure used to construct the scores when it is compared to non-celebrity ads.

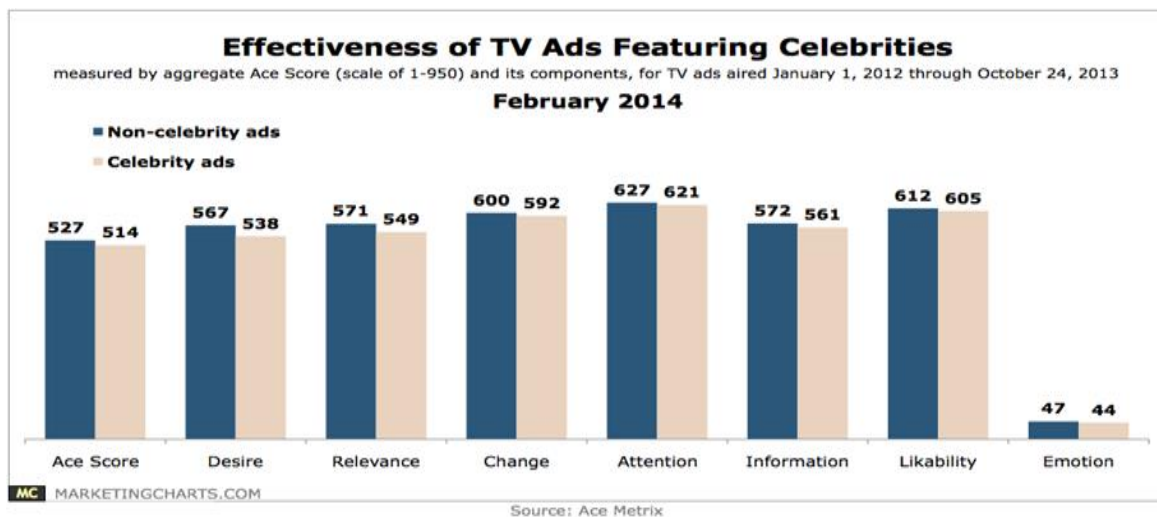


Figure 1: Effectiveness of TV Ads Featuring Celebrities

Source: Ace Metrix (2014)

The issue has raised questions among marketing experts and practitioners on the viability of two basic theories (Source Credibility and Meaning Transfer) that they have been following for the endorsement practices (Garnell, 2011). The two theories might work far less today in

the 21st century marketing era compared to five, ten or fifty years ago (Garnell, 2011). The phenomenon sees how celebrities have changed their roles as human brands and now better known, as celebrity brands (Bendisch et. al., 2013; Kowalczyk, 2010; Thomson, 2006) which roles have moved beyond endorsement and which association is also done at a corporate brand level (Halonen-Knight and Hurmerinta, 2010; Keel and Nataraajan, 2012; Kowalczyk, 2011, Uggla, 2010).

Unaware of this phenomenon, brand owners are still following the basic two theories in selecting the celebrity endorsers which is only concentrating on the personality traits (i.e. human personality) and overlook the importance of personality states (i.e. brand personality) (Garnell, 2011, Carlson and Donovan, 2013). This will be explained further in the next part where it will take us through the background of the phenomenon by discussing the theoretical issues that trigger and justify the need to conduct the study.

PART ONE

BACKGROUND OF THE PHENOMENON AND MAIN CONCEPT EVOLVEMENT

2.1 Background of the Phenomenon

Celebrity endorsement has been present since the 1970s, though the first was identified way back in the era of 1700s and it has become a phenomenon when it is widely being utilized by European and American companies since the late 19th century and up to as per now in this 21st century (Hsu and McDonald, 2002; Erdogan, 1999; O'Mahony and Meenaghan, 1998; Pringle and Binet, 2000; Solomon, 2009; Stafford et al., 2003). It has become one of the strategic marcom tools for businesses to position and differentiated their brands, companies, products and services to the consumers and among the competitors (Crutchfield 2010; Erdogan, 1999; Halonen-Knight and Hurmerinta, 2010; Plunket Research, 2004). Even though there are cases where celebrity endorsement can have negative consequences (Ainsworth, 2007), previous research has proved it can benefit endorsed brands or companies to increase communication, product and brands positioning effectiveness (Atkin and Block, 1983; Forehand and Perkins, 2005; Friedman and Friedman, 1979; Kamen, Azhari and Kragh, 1975; McCracken, 1989; Silvera and Austad, 2004).

Earlier trend of previous studies on celebrity endorsement phenomenon mostly researched the impact it has on consumers. Most research is done to determine the strong impact of celebrity endorsements on consumers' attitudinal outcome and purchase intentions (Erdogan, 1999; O'Mahony and Meenaghan, 1998). Later trend sees research that is continuing to focus on the celebrity endorsement effectiveness particularly on consumers' attitude toward the ads and the brands; consumers purchase intention (Erdogan, 2001; Goldsmith, Lafferty and Newell, 2000). Additionally, some extensive research focuses on the impact of celebrity endorsement on companies financial returns (Erdogan, 2001; Farrell, Karels, Montfort and McClatchey, 2000). The phenomenon observes how companies largely use celebrities as endorsers because they add value to the companies, brands and products (Amos et al., 2008) that they endorsed through the process of meaning transfer (Erdogan and Baker, 2000; McCracken, 1989).

2.1.1 Changing Roles of Celebrities

Lately, in this millennium era where online environments have taken over almost every aspect of lives, celebrities have been seen to increase their brand promotion world widely (Wood and Burkhalter, 2014). Not only that celebrities are promoting the endorsed brands, companies and products, a new phenomenon attests the changing roles of celebrities where they are also developing and marketing their own brands, corporations and products, thus connecting themselves through the consumer-brand relationship (Euromonitor, 2014; Halonen-Knight and Hurmerinta, 2010).

The early 21st century witnessed the changing roles of celebrities, where they are progressively becoming brands in their own right, using their status to form personal empires marking the growing phenomenon of celebrity branding (Bendisch et al., 2013; Kowalczyk, 2010; Thomson, 2006). As to date, more than one thousand (1000) celebrity brands can be found in various industries and the numbers keep on increasing over the years (Celebrity Net Worth, 2014; CBS News, Feb 2007; Forbes, 2014). In this new emerging phenomenon, celebrities' roles have changed, from just being endorsers to products, services, brands and companies. They are now making money from launching their products, services and brands; developing and owning their businesses and corporations, licensing their names and also

supporting good causes (Euromonitor, 2014; Halonen-Knight and Hurmerinta, 2010; Keel and Nataraajan, 2012; Kowalczyk, 2011, Uggl, 2010).

The next section will describe the evolution concept and the changing roles of celebrities back from celebrity endorser to human brand and extended to celebrity brand; and the newly developed celebrity corporate brand (CCB).

2.2 Main Concept Evolution

It is noted that the different phenomena of celebrity branding grow together with the evolution of different marketing era. As times change, celebrities are enacting a bigger role in the recent culture and consumption patterns; they have become trendsetters and influencing consumers' choices, lifestyles and attitudes (Euromonitor, 2014). Celebrities are used by marketers as endorsers in their marcom activities through the creative inputs associated with them to enhance both tangible and intangible benefits such as sales and share prices (Elberse and Verleun, 2012; Garthwaite, 2014; Taylor, 2010); attention, credibility and engagement (Goldsmith, Lafferty and Newell, 2000; Hung, 2014; Thomson, 2006; Lafferty et. al., 2002) with the brand in a way that no typical advertising campaigns do. Figure 2 illustrates the evolution of the marketing era and the evolution of celebrity endorsement phenomena.

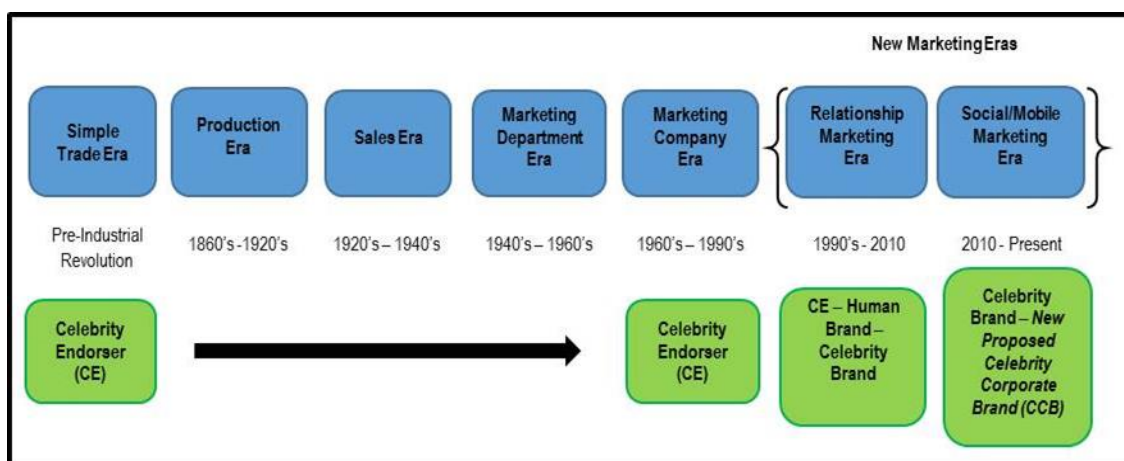


Figure 2: Marketing Eras and Evolution of Celebrity Branding Phenomena

Sources: White (2010), McCracken (1989), Thomson (2006), Kowalczyk (2011, 2013)

Over the decades, marketers have been exploiting the celebrity power and particularly starting in late 1990's which is in the Relationship Marketing Era the focus is to develop an emotional bond with their consumers to increase sales (Thomson, 2006). From being endorsers, in this era, celebrities have now become human brands (Thomson, 2006). As human brands, despite only endorsing companies, brands and products, organisations are investing on celebrities (even for dead celebrities) brand management mainly to develop psychological attachments between consumers and their selected human brands such as Tiger Woods, Oprah Winfrey, Michael Jordan, Michael Jackson and John Wayne (Serwer, 2001).

In the later years of marketing era that is in the late 1990s, there is a change from celebrities' roles from just being endorsers; they have developed their own brands and products (Kowalczyk, 2011). Moving towards the millennium decade, the number of celebrities within society has multiplied as the conceptualisation of celebrity has advanced. Consumers are getting attached with celebrities through the exposure of more modern media outlet with the growth of internet (Flora, 2004; Kowalczyk and Royne, 2013). Therefore, with this continued exposure and growth, the media such as Forbes introduced a new phenomenon of celebrity brand that reflects brands associated and defined by established and popular celebrity name, for example, Tiger Woods is better known as a brand rather than just a person (DiCarlo, 2004; Maloni, 2009). Scholars argue that it is important to investigate celebrities as brands; not only as endorsers to get a better understanding and insight of the impact they have on marketing, advertising and branding (Halonen-Knight and Hurmerinta; Kowalczyk, 2011). However, previous research could not adequately address the changing roles of celebrities issue and the need to investigate celebrities' roles beyond endorsement (Kowalczyk, 2011). In particular, the current study is providing the steps toward clarifying the meaning of moving beyond endorsement.

2.2.1 Who are Celebrities?

Considered as a new kind of eminence, the modern celebrity phenomenon emerged as a worrying cultural shift symptom and possession for the consumers and investors; and has become the focus of the academic literature (Turner, 2014). The term celebrity is referring to those who have a "clearly defined personality and reputation" (Pringle and Benit, 2005).

They are known for their unique skill in their specialised area that has brought them into the public's limelight. However, there is also a logical argument hidden behind discussions of celebrities. Turner, Bonner and Marshall (2000, p. 9) look at celebrities as people the public are interested in; if the public interested in this person, they are a celebrity; therefore, anyone the public is interested in is a celebrity. On the other hand, Alberoni (1972) claimed celebrities or "stars" are especially remarkable because of their actions and lifestyles that arouses interest, not because of the economic, political or religious values that they have and considered them as "powerless elite".

Although the term 'celebrity' and 'stars' are used interchangeably, both arguments refer to celebrities as objects of interest that they have no control, but this control is what the celebrity industry aims to achieve (Dyer, 1979; Marshall, 1997). Thus, the celebrity industry includes the process of commodification of the celebrity through promotion, publicity and advertising, the impact of the celebrities on the culture, and strategies employed by marketers and media about the celebrities association (Turner, 2014, p.4). Celebrity is "a person who is well known for their well-knownness", for example, Paris Hilton is being known not for her specialised skill but she is known just for being known and "she is neither good nor bad, great nor petty" (Boorstin, 1992, p. 57). Boorstin (1992) added 'fabricated on purpose to satisfy our exaggerated expectations of human greatness', the celebrity makes their personality distinctive from their competitors by developing their capacity for fame, not through accomplishing great things. In short, celebrities are articulated as commodities; they are themselves products and brands (Marshall, 1997).

Celebrity phenomenon is being approached by several taxonomies in an attempt to deal with the celebrity by analysing the properties associated with them. For more than 40 years, scholars witnessed that the role of traditional heroes has been substituted in voluminous cultures by celebrities (Boorstin, 1992; Braudy 1986; Campbell 1988; Gamson, 1994), where this is especially evident in cultures where the mass media have prospered. Social theorist like Marshall (1997) and Monaco (1978) have written a lot on celebrities and taxonomies of celebrities that have been discussed in length (Turner, 2014). One of the interesting discussions is on the concept of the "star" (Monaco, 1978); fame is gained when the celebrity's public persona overshadows their professional profile such as for Elizabeth Hurley or Paris Hilton. Their brands are seen steady, but their fame is not based on any related

activity, for Berh and Beeler-Norrholm (2006) also defined a celebrity in the purest sense of the word: well known for being well known.

In approaching the phenomenon, Turner (2014) observed it from two different perspectives; 1) celebrity is seen as a media process that it is coordinated by industry; and 2) celebrity as a commodity that is actively consumed by audiences and fans. Many attempts have been made to research celebrity which resulted in the emergence of taxonomies of celebrities – “system that categorise the celebrity in terms of the meanings they generate, or the power they possess, or the political and social determinants responsible for their public profile and so on” Turner (2014, p. 21). He further claims that the existence of celebrity is not accidental; rather it is intentionally being formed by the industry that is in charge for celebrity brands – an industry alike to commercial consumer brand – with similar care and skill. Celebrity is also known as an industrial structure with elements of legal and business services, marketing and PR, and of course an endorsement industry (Rein et al., 1997). Thus, celebrities universally lend their image and reputation as endorsers of other brand and as such, this is a particular instance of the general process of meaning transfer McCracken (1989).

The above discussion brings us to the understanding that celebrities as individuals, commodity and brands have different roles associated with them. Not only that as recognized individuals they are idolized by consumers, creating an emotional bond that can influence consumers decision (Thomson, 2006), they are also identified as commodity, bearing their brand, owning and developing their products and services brands and businesses (Crutchfield 2010; Erdogan, 1999; Halonen-Knight and Hurmerinta, 2010; Plunket Research, 2004). Brand owners and marketers primarily exploit the celebrity power on a reason that they have great impact on enhancing the businesses’ tangible (Elberse and Verleun, 2012; Taylor, 2010; Garthwaite, 2014) and intangible benefits (Goldsmith, Lafferty and Newell, 2000; Hung, 2014; Lafferty et. al., 2002; Thomson, 2006) ranging from financial returns to building consumer-brand relationship (Fournier, 1998).

Table 1 offers a chronology for the development of the literature on this topic since 1953 (Amos et al., 2008, Berkgvist and Zhou, 2016; Erdogan, 1999; McCracken, 1989; Knoll and Matthes, 2016). In particular, this topic begins with the study of ‘celebrity endorsers’, develops into ‘human brand’ and extended to ‘celebrity brand’ (Bendisch et al., 2007;

Erdogan, 1999; McCracken; 1989; Hovland and Weiss, 1951-1952; Thomson, 2006; Kowalczyk, 2011). Understanding the effect of celebrity endorsers on consumer responses to a brand popularly began way back in the 1990s, from the introduction of a well-known model - source credibility and source attractiveness (Hovland and Weiss, 1951-1952; McGuire, 1985) to later, the alternative meaning transfer (McCracken, 1989), dual credibility model (Goldsmith, Lafferty and Newell, 2000), match-up hypothesis (Kamins, 1990), and associative learning (classical conditioning) (see Till, Stanley and Priluck, 2008 and Spry, Pappu and Cornwell, 2011).

While such theories are used to explain how celebrity endorser (i.e. through their source credibility, attractiveness and fit personality with the product) influenced consumer perception (favourable) attitudes towards the product/brand, they do not however describe consumer responses such as buying the brand (e.g. Seno and Lukas, 2007) particularly when the celebrity endorser himself becomes the 'brand' (or celebrity brand) and 'corporate brand' (or celebrity corporate brand) (Halonen-Knight and Hurmerinta, 2010). The next section will discuss further the changing roles of celebrities from just being endorsers to becoming brands and corporate brands and impact of their association at the corporate brand level.

Construct Investigated/ Research Gap	Author	Underpinning Theories/Model	Main Discussion
Celebrity Endorser (CE) *** (Source Credibility + Source Attractiveness = Source Model)	Hovland and Weiss (1951-1952); Friedman and Friedman (1979); Atkin and Block (1983); Ohanian (1990); Erdogan (1999)	Source Credibility	Effectiveness of a message depends on the source's expertness (perceived ability) and trustworthiness (perceived willingness) to make credible, convincing and persuasive claims. Focus celebrity endorsers' characteristic (human personality –traits). Mostly done at product brand level.
	Friedman and Friedman (1979); Atkin and Block (1983); McGuire (1985); Kahle and Homer (1985); O'Mahony and Meenaghan (1997); Ohanian (1990; 1991), Erdogan (1999)	Source Attractiveness	Effectiveness of a message depends on familiarity, likability and/or similarity of the source. Familiarity refers to knowledge on the celebrity through consumers' exposure to advertisement (for example), likability is affection towards the celebrities mainly due to their physical attractiveness (behaviour and appearance) and similarity is the resemblance between the celebrity and the audience (consumers). Focus is still on endorsers' characteristic (human personality – traits). Again, mostly done at product brand level.
	Solomon, Ashmore and Longo (1992); Kamins (1990); Kamins and Gupta (1994); Till and Busler (2000)	Match-up Hypothesis	Message that is conveyed by celebrity (image) must be in congruence with the brand and product message that need to be communicated for advertising effectiveness
	McCracken (1989); Ohanian (1991); Erdogan (1999)	Meaning Transfer	Effectiveness CE – consumers association on the meanings of the endorsement done by CE which later transfer to the endorsed brand and product.
	Goldsmith, Lafferty and Newell (2000a); Goldsmith et al. (2000b); Lafferty, Goldsmith and Newell (2002)	Dual Credibility Model	Theory of the combined influence of corporate and endorser credibility. Both corporate and endorser credibility have impact on attitude and purchase intentions. Corporate credibility is significant to influence consumer evaluation of advertisements done by celebrities.
Till et al. (2008); Spry et al. (2011)	Associative Learning (Classical Conditioning)	Explain how celebrities were used as conditioned stimuli in the associative learning process. When there is a good fit (match-up) between celebrities and endorsed products or brands the outcome (positive brand attitudes) is more effective. Empirical evidence on the endorser credibility impact on brand credibility and consumer based brand equity. Done at product brand level.	
Human Brand (HB)	Hirschman (1987); Thomson (2006); Berger (2001); Brown (2003); Vincent, Hill, and Lee (2009)	Consumer-brand relationship Attachment theory	Person as brand. Celebrities as human brands. Attachment of consumers towards human brand i.e. celebrities, that later serve consumers A-R-C (Autonomy, Relatedness, Competence) needs (fundamental human needs – social experience).
Celebrity Brand (CB)	Kowalczyk (2010, 2011, 2013);	Source Credibility, Match-up, Human Brands and Brand Extension (perceived fit and involvement)	Introducing celebrity brand concept and evaluating the effectiveness and celebrity brands' importance, implication and also their brand extensions (perceived fit and perceived involvement) not just for celebrities but for corporations. Role of celebrity as a brand compared to as an endorser (although not completely established in the study, thus need further research). Consumers are associating themselves with celebrities at personal level and celebrities' brand and products assist to develop that engagement. Celebrity perceived involvement is also important since it affects both consumers' attitudes and behaviour.
Celebrity Corporate Brand (CCB)	This Study: New Model Development Celebrity Corporate Brand Model (No known study thus far)	Source Model, Meaning Transfer, Social Identity Theory, Corporate Brand Association Base	Previous studies addresses celebrities as endorsers and mostly done at product brand level. Need to address the new phenomenon (celebrities as brands – beyond endorsement) at corporate brand level and focusing on both celebrity brands' traits and states and measuring its impact on corporate brand enhancement

Table 1: Literature Development on Celebrity Branding

2.2.2 Celebrity Endorsers

According to McCracken (1989), a celebrity endorser is referring to any individual who enjoys public recognition and who uses this recognition on behalf of a consumer good by appearing with it in an advertisement. As early as 1979, Friedman and Friedman identified the effectiveness of celebrity endorsers association with the product type. Though there are three types of endorsers that are widely used in advertising, the celebrity endorser - who is an individual that is known to the public (they can be an actor, sports figure, entertainer etc.) - for his or her achievements, worked best compared to endorsements from a professional expert or typical consumer endorser. It is methodically comprehensive to encompass not only the usual movie and television stars but also individuals from the world of sport, politics, business, art and the military. The term “celebrity” is also intended to incorporate a variety of endorsements, which are in; i) the implicit mode, ii) the explicit mode, iii) the imperative mode, and iv) the co-present mode. The discussion on celebrity endorsement also comprises their variety of endorsement roles; as an expert, as an ambassador, or only as an endorser without any knowledge about the product or even as a spokesperson. All of these definitions are designed deliberately to exclude the ‘typical consumer’ endorser (McCracken, 1989).

It is not only recently that brand owners and marketers use celebrities to endorse their products and brands. Celebrities use in marcom became a phenomenon since the late 19th century (Erdogan, 1999; Kaikati, 1987). Research signifies progression in the use of celebrities as endorsers both in the UK and the US that accounted for an increase of 7% to 10% in every ten years range (Hsu and McDonald, 2002; Pringle and Binet, 2005; Stafford, Spears and Hsu, 2003;) and celebrities are featuring between 20% to 30% of advertisements and commercials (Amos et al., 2008; Carroll, 2008; Choi and Rifon, 2007; Ding, Alexander and Stork; Hsu and McDonald, 2002; Mehulkumar, 2005; Till, Stanley and Randi, 2008; Torn, 2012; Upadhyay and Singh, 2010; White, 2004; White, Goddard and Nick, 2009;). One out of five UK advertisements and one out of four US advertisements highlight a celebrity in today’s marketing campaigns, in average. Roughly, according to the global scale each fifth advertisement features a celebrity (UK: 21%, Pringle and Binet, 2005; USA: 19–25%, Elberse and Verleun, 2012; Stephens and Rice, 1998; India: 24%, Crutchfield, 2010; Japan: 70%, Kilburn 1998; Taiwan: 45%, Crutchfield 2010). The statistics show that endorsements is widely used and is a popular strategy among marketers to promote consumer

products and services (Halonen-Knight and Hurmerinta, 2010) and has long been identified as a modern communication phenomenon (O'Mahony and Meenaghan, 1998).

Beholding to their endorsement roles either as an expert, as an ambassador, or only as an endorser without any knowledge about the product or even as a spokesperson, celebrities are enhancing the recognisability and creating a strong consumer perception towards the endorsed product through their credibility (Chaudhary and Asthana, 2015; McCracken, 1989;). The fundamental conception of the endorsement is quite simple. People are fond of or idolise and to certain extent worship celebrities (Choi and Rifon, 2007; Kjun, 2009; Keel and Nataraajan, 2012; McCutcheon, 2002). As well as recognised personalities, celebrities possess strong, striking and impressive power to influence their audiences through their credibility, attractiveness, trustworthiness and congruency with the endorsed brands (Atkin and Block, 1983; Goldsmith, Lafferty and Newell, 2000 McCracken, 1989; Ohanian, 1991) which later develops strong audience perception towards the brand's value and image (Ateke, Onwujariri and Nnennanya, 2015; Chan, Ng and Luk, 2013; Cornwell, 1995; Mukherjee, 2009).

The increased number of celebrities ranging not only from entertainment and sports background but encompassing those from the politicians (e.g. Barack Obama, Donald Trump), CEOs (e.g. Donald Trump, Steve Jobs), Royals (e.g. Prince William, Prince Harry, Kate Middleton), talk show hosts (e.g. Piers Morgan, Oprah Winfrey, Ellen DeGeneres) and chefs (e.g. Jamie Oliver, Gordon Ramsey) has undeniably become a significant influence on audiences (Gamson, 2011). As endorsers, they are representing the endorsed brands, products and companies as per instructed by the brand owners by sharing their opinions with the audience to influence those who are watching or listening to them (O'Regan, 2014). However, being endorsers, their roles and selections are only limited to the association of their personal brand which confines to the association of their human personality or innate traits characteristics (Carlson and Donovan, 2013) following the foundation depicted in the Source Credibility and Attractiveness Model (Ohanian, 1990).

Most of the previous studies only research the impact of celebrity characteristics such as their expertise, trustworthiness and attractiveness (three main dimensions of source credibility) on the advertising effectiveness and investment return (Agrawal and Kamakura, 1995; Ding,

Molchanov and Stork, 2011; Euromonitor, 2014, Elberse and Verleun, 2012; Popescu, 2014; Spry and Pappu, 2011; Till and Busler, 1998) and the congruence of the celebrities traits with the endorsed brands and products to make sure they create positive endorsement results (Pradhan, Duraipandian and Sethi, 2014; Shoeb and Khalid, 2014). However, those studies are limited to understanding the innate traits of celebrities rather than the brand personality states (Carlson and Donovan, 2013). The changing roles of celebrities that shape them to become a brand require the balancing of both traits and states for a more efficient corporate marketing communication strategy (Carlson and Donovan, 2013, Keller and Richey, 2006). Thus, addressing the new phenomenon is crucial because the celebrity culture witnesses a shift during the late 1990s and early 2000s, where rather than endorsing products and brands through traditional advertising, celebrities are starting to communicate with the audiences especially their followers by signing lucrative virtual advertising deals promoting endorsed products and brands on Twitter, Facebook and most recently, Instagram to their millennium generations fans (Jin and Phua, 2014; Armstrong, 2016). By benefiting their status and influence with the public, they are no more just endorsing a brand; they have started to develop their own brand and owned businesses too (Kowalczyk and Royne, 2013, Seno and Lukas, 2007). Moreover, rather than just being endorsers, celebrities are now becoming human brands, creating a secure attachment to consumers with them and increasing organisations spending on the effort to develop psychological connections between them as human brands and the consumers (Thomson, 2006).

2.2.3 Human Brands

A person becomes a brand at the point where he or she appeals to those outside the target audience (Schaffer, 2003). An individual becomes an icon when he or she can easily be recognised, easily transcended his or her image and liked a lot by the non-followers who are the consumers and public as a whole. Conventionally, brands have been connected to products, services, or organisations, nonetheless, nowadays researchers recognise that brands can also be human or people (Hirschman, 1987; Keller, 2003; Thomson, 2006). A human brand is defined as “any well-known persona who is the subject of marketing communications” and has an intangible asset such as a social reputation, image or credibility (Thomson, 2006). Similarly, celebrities are now being conceptualised as a human brand, one of the many operationalisations of the broader brand concept (Thomson, 2006, p. 104).

To date, more marketers and companies are keen towards human brand management and devoted in developing emotional bonds with consumers (Chae and Lee, 2013; Kowalczyk, 2013). Thus, the human brand concept that was introduced by Thomson (2006) is regarded as one of the bases for establishing the celebrity brand concept. Consumer attachments to human brands are best described when their levels of satisfaction, trust and commitment towards the human brand are elevated (Thomson, 2006). Consequently, human brands possibly will influence the transfer of consumer's previous positive experience, for instance, liking, trust and attachment, to the product and brand (Chae and Lee, 2013).

Human brands such as celebrities (e.g. Victoria Beckham), athletes (e.g. David Beckham), CEOs (e.g. Richard Branson), chefs (e.g. Jamie Oliver) and people (e.g. Kate Middleton) can be considered as brands. Nowadays, celebrities are considered, not only as famous entertainers, artists, actors or sports stars in people's mind but also as human brands (Chae and Lee, 2013). Not only that companies spend great amounts yearly in their effort to build psychological connections between consumers and human brands through celebrity endorsements like David Beckham, Oprah Winfrey, and Jamie Oliver; they even specialise in brand management for dead celebrities like Princess Diana, Michael Jackson, Elvis Presley and John Wayne (Evans et al., 2010; Petty and D'Rozario, 2009; Halpern, 2005; Till and Bussler, 1998). It is advisable; however, when human brands are being considered for marketing strategies, it is best to choose the one which consumers are more likely to have an attachment with because they can create a target-specific emotional bond with people (Thomson, 2006).

Consequently, it will create an emotionally significant relationship that is perceived as differentiated and irreplaceable relationship partner between the immersed person and the human brand. For these kinds of experiences, it is known as the "secondary object" attachments and recognised as "intimacy at a distance" (Hazan and Shaver, 1994; Horton and Wohl, 1956). Previous research look at attachments as differentiated from other constructs, for instance, the strength of attachment is orthogonal to involvement, satisfaction, loyalty and attitude favourability (Ambler et al., 2002; Thomson, McInnis and Park, 2005). Indeed, attachment theory can make an impact on marketing due to the distinguishing qualities of attachment. For instance, marketers will try to develop relationships which are trusted, committed and satisfied; and lifted levels are created for various attachments towards

different aims (Fournier, Dobscha and Mick, 1998; Spake et al., 2004; Rempel, Ross and Holmes, 2001;). Moreover, concerning consumer-brand relationships, it was suggested that feelings linked to attachments are fundamental to strong brand relationships that later results in both a practical and an economical way of achieving stronger marketing relationships (Fournier, 1998; Thomson, 2006).

A limited number of studies look at celebrities or humans as brands: there are three case studies done by Berger (2002), Brown (2003) and Vincent, Hill, and Lee (2009), and one empirical research that tested human brands (Thomson 2006). However, these studies do not provide the conceptualisation of celebrity brands; they only provide the foundation that celebrities can be considered as brands and suggested for future research on the celebrity brand concept. Thus, hampers the empirical understanding of how human as a brand works and how it guides brand owners to exploit the potential of associating them with their corporate marketing campaign and activities (Keel and Natarajan, 2012), which is the focus of this study

The case studies (Berger, 2002; Brown, 2003; Vincent, Hill, and Lee, 2009), look at how Buffalo Bill, Madonna and David Beckham as human brands become celebrity brands through the evolution of just being a brand (personal brand), and from being unknown transform themselves through their persona, multiple personalities and identities, becoming known worldwide using advertising, public relations and marketing communications strategies and techniques. Not only that they can use their personal brand equity, Madonna, for instance, can gain and maintain her celebrity brand status for her genius attempt at self-marketing and promotion through her brand ambition technique. On the other hand, David Beckham has been seen as successfully not only being able to market his personal brand but also his own developed brand and businesses. With his iconic image and multiple marketable personalities and identities, Beckham along with his wife, Victoria, can leverage their fame penetrating different industries, gaining million dollar deals.

On the other hand, Thomson (2006) empirically tested human brands. Using politicians and players of NBA as examples, being human brands they need to manage their brand image and perceived quality to get and maintain an attachment with consumers. However, the study does not conceptualise celebrities as brands; it only looked at the consumer-brand

relationship by testing the attachment of consumers to human brands which is a very important element in consumer-brand relationships. While the study helped to understand better why companies spend money on developing relationships with celebrities, it did not address the differences in consumers' perception of the effectiveness of celebrity brands and celebrity endorsers (Kowalczyk, 2011). Hence, we could not understand exactly how human brands association (attachment strength) influence the attitudinal and behavioural outcome, which is also emphasised by other scholars (e.g. Keel and Natarajan, 2012; Kowalczyk, 2011; Seno and Lukas, 2008).

Furthermore, studies done on human brands are still limited to discussing the role of human brands as endorsers at product brand level and the attachment of consumer towards celebrities based on their personal brand or innate traits characteristics (Berger 2002; Brown 2003; Thomson 2006; Vincent, Hill, and Lee 2009). These studies do not conceptualise celebrity brands; rather they provided the foundation that celebrities can indeed be considered as brands and noted that further study is needed on the celebrity brand concept (Kowalczyk, 2011). Because of the conceptual nature of the previous studies, the impact of associating the celebrities as a brand and their potential influence on attitudinal and behavioural outcome is unclear (Kowalczyk and Royne, 2013).

2.2.4 Celebrity Brands

Celebrities are being paid to say pleasant things about products or brands when businesses use celebrity endorsement, whereas in celebrity branding it is all about how businesses use a prominent celebrity's position to start the connection with consumers (Forbes, 2014). In celebrity branding, celebrity brand will make the product/brands appear more visible and get people to connect with it and genuinely consider the merits of the products or brands. In this internet age, celebrity placements on the internet are phenomenal, where celebrity followers get connected with the celebrities through the fragmentation of markets and the widespread social media and are guaranteed to generate serious interest in the products and brands. Most simply, celebrity endorsement is the 20th century; celebrity brand is the 21st (Forbes, 2014; Kowalczyk, 2013, 2010).

“Celebrity brand” is a term made up by the mainstream media and was defined as a celebrity who formulates an enterprise to promote himself/herself and developed branded products

(Towle, 2003 in Kowalczyk, 2010). As in the Wikipedia, the term refers to a type of branding or advertising at which the celebrity is the brand ambassador and become product, service or charity spokesperson in promotional activities by manipulating his or her status in society. Celebrities have nowadays developed their own brands and products. But, to maintain the core audience and at the same time appeal to a massive number of people is one of the toughest challenges in the maintenance of the celebrity brand status. Oprah Winfrey is one of the best examples of celebrity branding in sustaining the longest shelf line by having a long view growth and slowly builds her multimedia empire for her personality strength and stable self-empowerment message (Towle, 2003). Oprah can stabilise both her human personality traits and brand personality states in maintaining her celebrity brand status although there is a distinction between her own traits and the created states associated with her personal brand, product brand and corporate brand (Wilson, 2003).

Another encounter in celebrity brand creation is maintaining his or her core values in the process of his or her brand enthralling evolution, at which some evolution might not be accepted by the public as it changes the celebrity brand core values. It is all about maintaining the authenticity of their core values (Kowalczyk and Pounders, 2016, Moulard, Garrity and Rice, 2015). Celebrities are expected to behave according to their actual selves. It has become common now that celebrities start to introduce products and businesses under their own celebrity brands, such as Jamie Oliver's cookbooks and cookware, Jamie Oliver's restaurants, and David Beckham's perfume and foundation (Keel and Natarajan, 2012; Moulard et al., 2015). They are not anymore only endorsing the products and appearing in commercials representing brands, products or corporations.

Compared to just being endorsers, as celebrity brands, it is highly unlikely for these celebrities who own brands and businesses to not behave as their true selves, because the consequences affect more on their own developed brands and companies (Bartz, Molchanov and Stork, 2013). Thus, it is important to examine celebrities not only as endorsers but also as brands to understand their influence and effectiveness on how brand image (product and company) is shaped and consumer buying behaviour is made. Also, it will help brand owners to decide which celebrities to associate their brands with more efficiently (Garnell, 2011).

As noted, the unique concept of celebrities as brands has not been a focus of research. As the concept of celebrities evolves, it is important to understand this growing approach. The extensive literature on branding, and in particular, the study on human brands including attachments (Thomson 2006), brand equity (Keller 1993), brand extensions including perceived fit (Aaker and Keller 1990) and brand-elicited affect (Yeung and Wyer 2005) serves as a foundation for the development of the celebrity brand concept. Kowalczyk (2013) looks at celebrity brand extension and its effect on attitudinal and behavioural intention. However, these researches only concentrate on celebrity brand extension at product brand level and at the same time celebrity as an individual brand (having only a personal brand). Having a personal brand limits the roles of celebrities to merely as endorsers, not as celebrity brands (Halonen-Knight and Hurmerinta, 2010; Seno and Lukas, 2007; Schultz, 2005). By researching celebrity brand, a more comprehensive understanding can be gained through three components which are: 1) personal brand; 2) products and/or services brands; and 3) corporate brand, while a celebrity endorser in most cases is limited to a personal brand. Thus, this study will address the issue of celebrities changing roles from being just endorsers in the past to becoming brands themselves now in their own right (personal brand) and owning product/service brands and corporate brands with their own values.

PART TWO

THEORETICAL ISSUES

2.3 Changing Roles of Celebrities

Celebrities have long been associated with businesses in promoting sales of products. Additionally, they are also capable in affecting public beliefs and behaviours ranging from social, economic, political, education and health-related concerns and issues (Brown and Fraser, 2008). Profit and non-profit organisation both have recognised the shifting roles of celebrities, where they have turned out to be role models and are respected and followed by an enormous number of people who connect with them across socio-cultural, political and economic boundaries (Sood, 2002).

In recent years, the industry witnessed a new phenomenon when celebrities began producing their own products, services and brands; developing their own business or companies emblematic with their brands whilst at the same time are also endorsing other corporate

brands (Halonen-Knight and Hurmerinta, 2010, Kowalczyk and Royne, 2010; Parmentier; 2010). Instead of only being appointed as endorsers, this new phenomenon sees how celebrities have changed their roles as human brands and are now better known as celebrity brands (Bendisch et. al., 2013; Kowalczyk, 2010; Thomson, 2006) which roles have moved beyond endorsement and which association is also done at a corporate brand level (Halonen-Knight and Humerinta, 2010; Keel and Natarajan, 2012; Kowalczyk, 2011, Uggla, 2010). However, organizations and companies who are using celebrities from different types of industries such as entertainment, sports, and politics (Edsell and Grimaldi, 2004; Halpern, 2005; Serwer, 2001) in promoting and endorsing their products and brands are not aware of this new phenomenon and could not notice the impact of the changing roles of celebrities to their endorsement deals. Despite their changing roles, celebrities are still used by businesses and brand owners to endorse their brands, products, and businesses, overlooking the need to address their ownership of their own celebrity-branded products and businesses and the impact they have on attitudinal and behavioural outcomes (Keel and Natarajan, 2012; Kowalczyk, 2011).

2.3.1 Traits vs States

As endorsers, their selection and roles are only limited to the association of their personal brand (human personality or innate traits characteristic); thus, disregarding their changing role of celebrities i.e. as brands in their own right, having their own value, owning their own products and/or services and businesses/companies, endorsing other corporate brand (Halonen-Knight and Hurmerinta, 2010, Kowalczyk and Royne, 2010; Parmentier; 2010) and ignoring brand personality states (temporary, brief, and caused by external circumstances) that consumers associate with celebrity brand (Carlson and Donovan, 2013). While an endorser possesses unique human personalities (i.e. traits), their ability to influence consumers stand on their ability to create and manage a desirable brand personality (i.e. states). Although they can overlap to a certain extent, brand personality differs from human personality (Aaker, 1997; Lee and Choo, 2009).

Human personality (i.e. traits) are a result of heredity and upbringing, highly enduring for one's lifetime, and in general, traits are identified as stable, long-lasting and caused by internal forces (Chaplin, John and Goldberg, 1988; Fridhandler, 1986; Costa, McCrae and

Arenberg, 1980;). On the other hand, brand personality is an incorporation of distinctive attributes which then create an overall personality for the celebrity brand and are formed through multiple observable external environments such as endorsed brand associations, media depictions and corporate association (Carlson and Donovan, 2013). Both personality traits and states are necessary; whilst both affect the consumer's identification with the celebrity brand which then influences attitudinal outcome and purchase intention (Amos et al., 2008; Ohanian, 1990; Erdogan, 1999), the latter has the unique opportunity to appeal to consumer-brand relationships which can gauge behavioural loyalty (Lee, Back and Kim, 2009; Carlson and Donovan, 2013; Sola, 2012). Previously, personality traits are the primary focus rather than states when discussing celebrity endorser and their effect on the attitudinal outcome. Further discussion on this will be presented in Part Three.

In practice, brand owners or companies are still following the two fundamental theories of celebrity endorsement that is Source Credibility and Meaning Transfer, whereby celebrities are chosen merely because of their human personality traits and not because they can fit in the gap of what the company brand is known for and what the companies want to be known for (i.e. image and reputation) (Garnel, 2011).

2.3.2 Source Credibility and Attractiveness Model (Source Model)

Traditionally, celebrity endorsement's perspectives have been centred on either communication theories or theories of cultural meaning transfer (Halonen-Knight and Hurmerinta, 2010). In communication theories, celebrity endorsement is seen as a one-way communication and persuasion process is considered as an essential element as it explains the factors that belong to the endorser. Typical studies on celebrity endorsement have focused on two social psychological aspects of the process, which are source credibility (Tripp et al., 1994; Atkin and Martin; 1983; Hovland and Weiss, 1951-52; Hovland et al., 1953) and source attractiveness (Erdogan et al., 2001; McCracken, 1989; McGuire, 1985).

What makes a credible source? Those of us who follow the collision of celebrity, sports and business are doomed to an endless stream of statistics. Tiger Woods earned \$87 million from

endorsements last year, \$48 million more than Phil Mickelson, golf's next-highest earner (Forbes, 2008). Manchester United's merchandise revenue was \$23.6 million, more than any other team in England's Premiership (Forbes, 2008). Walt Disney's ESPN charges an average monthly subscription fee of \$3.26, by far the highest rate for any American basic cable channel (Forbes, 2008). The 2007 Super Bowl generated \$2.6 million per 30-second television commercial, the highest rate in sports history (Forbes, 2008). But what exactly do these numbers tell us about the brand value attached to these athletes, teams, businesses and sporting events? After all, it is their brand value – the image that has been etched in our minds over time when we hear these names – that best measures their power in the world of sports, their ranking among peers (Forbes, 2008). Properly calibrated, the numbers tell us that Tiger Woods is the most valuable brand among athletes, worth \$64 million. The name Manchester United, valued at \$351 million, is first among teams. The ESPN brand is worth \$7.5 billion and is No. 1 among sports businesses (Forbes, 2008).

Source credibility model rests on research in social psychology, which discussed the Hovland version model, contending how the effectiveness of the message depends on the “expertness” and “trustworthiness” of the source (Hovland et al., 1953, in McCracken, 1989; Langmeyer and Walker, 1991). The model defines “expertness” as the perceived ability of the source to make valid assertions. On the other hand, it described “trustworthiness” as the perceived willingness of the source to make correct statements. Both dimensions affect message believability and persuasiveness.

The *Hovland model* further describes “*expertness*” as the perceived ability by which the source makes valid assertions. Ohanian (1991) discusses how spokespersons are often chosen because of their knowledge, experience and also their expertise in a particular product category or service area. Research undertaken on this dimension of source effectiveness indicates that expertise has a great impact on a respondent’s reactions to celebrity endorsement. Jones and Schumann (2000) look at how celebrity athlete endorsers, like great athletes, who we consider as experts in their field, tend to play many different roles. They are not only viewed as merely a sports celebrity and entertainer but are often expected to engender high values and morals to their fans, specifically, and the public. O’Mahony and

Meenaghan (2000) demonstrate that expertise has the greatest impact on consumers' intention to purchase.

“Trustworthiness” in the Hovland model has been described as the receiver's belief that the source is willing to make valid assertions. In general, trustworthiness is a supportive attribute underlying source credibility. Without trustworthiness, other attributes possessed by the communicator are unlikely to be effective in changing one's attitude. Atkin and Block (1983), in their research, found that celebrity characters are perceived as being significantly more trustworthy than non-celebrities. O'Mahony and Meenaghan (1998) signified the impact of trustworthiness in attracting attention to both the endorsement and the brand, fulfilling a requirement in successful advertising. Once attention has been gained, other source characteristics of the celebrity endorsers come into play and have a more persuasive impact on the audience.

Why do marketers, advertisers and sponsors, in most cases, select celebrities with known performance and reputation as well as appealing physical appearances? Is physical attractiveness important in associating products or services with endorsers? Tiger Woods and David Beckham, for instance, not only holds the top ranking as the most preferred celebrity endorsers because of their expertise but also because of their physical attractiveness (Forbes, 2008). Society throughout the years has determined a person's attractiveness based on particular features. It is, therefore, expected that physical attractiveness as a source attribute influences the receptivity of the message.

The **source attractiveness model** has also been identified resting on social psychological research. The McGuire Model (1985) in McCracken (1989) contends that a message will depend on “familiarity”, “likeability” and/or “similarity” of the source. Familiarity is referred to as knowledge of the source through exposure. Likeability is defined as affection for the source's physical appearance and behaviour, and similarity as a supposed resemblance between the source and the message receiver (McCracken, 1989). According to the McGuire model, sources that are known to, liked by, and/or similar to the consumers are attractive and persuasive.

Regarding “*familiarity*”, chosen celebrity endorsers, in most cases, are the most recognisable people in the world. Miciak and Shanklin (1994), for example, look at how recognisable Muhammad Ali is to all the population in the world even after he retired from the ring. The same happened to Michael Jordan, who created a phenomenon with Nike. Consumers still associate Michael Jordan with Nike as the endorser that they are familiar with when they look at Nike, though he is no longer playing (Mathur, Mathur and Rangan, 1997).

“*Likeability*” as a phenomenon is also apparently related to attractiveness, as attractive people are looked upon more favourably than those who are not (O’Mahony and Meenaghan, 1998). Much research has indicated that for a source to be effective as a persuader, the celebrity endorser must be rated highly on the likeability dimension. Celebrity likeability is also identified to be a major factor in matching up brands and the celebrity endorser (Erdogan, Baker and Tagg, 2001).

“*Similarity*” is another characteristic that is seen as effective is the extent to which the celebrity endorser is perceived to be similar to the target audience. The more in common the audience understands he has with the celebrity endorser as the source, the greater the persuasiveness of the message delivered by the celebrity endorser. Celebrity endorsers must be presented as being similar to the audience concerning attitude, opinions, activities, background, social status or lifestyles that will achieve both liking and identification (Aaker et al., 1992). In the situation of Tara Nott, the 2000 Olympic champion in women’s weightlifting, her managers match her unique attributes with a selected brand that is similar to build a positive brand association; therefore, people will be attracted to buy the endorsed brands (Jowdy and McDonald, 2002).

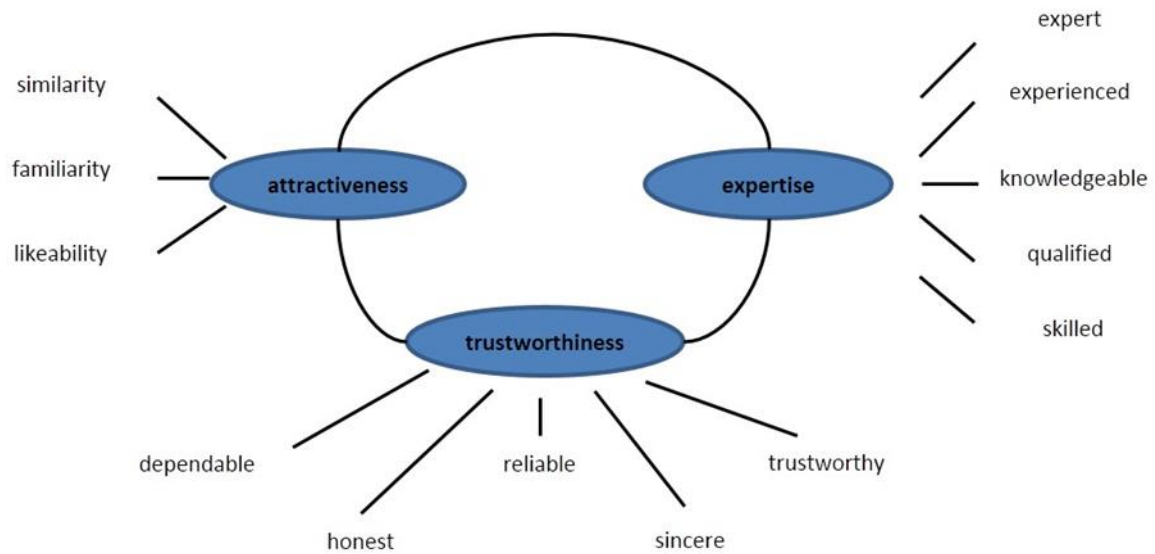


Figure 3: Source Credibility and Attractiveness Model (Ohanian, 1990)

Source: Serban (2010)

As in Figure 3, the Source Credibility Model (Hovland and Weiss, 1951; Ohanian, 1990) which has long been established to form the basis for the theoretical approach in endorsement and widely used in the celebrity studies could not address the changing roles of the celebrities. The model only reflected on the three most main dimensions of celebrity credibility and attractiveness and how these innate characteristics of celebrities formed the source credibility. Later, McCracken (1989) proposed that the source models (as in Figure 4) rely on the assumption that the effectiveness of the message depends on certain characteristics of the message source, that is, physical attractiveness and credibility, which tend to increase the persuasiveness of a message. Celebrity endorsers have been identified as passing on their symbolic meanings and acquired associations to the products they endorse.

Most of the discussions on celebrity endorsers have been based on the source model which examined the source credibility and the source attractiveness. Both were devised originally for the study of communications and were later applied to the endorsement process (McCracken, 1989; Smith, 2004). Both models rest on social psychological research. Expertness and trustworthiness of the source are the primary essences in the source credibility model. On the other hand, familiarity, likeability and similarity of the source are the core of the source attractiveness model.

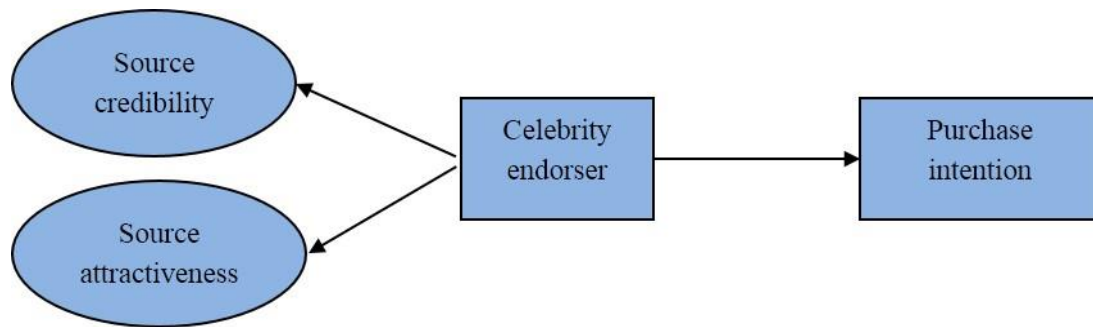


Figure 4: McCracken Source Model

Adapted from McCracken (1989)

2.3.3 Meaning Transfer Model

On the other hand, McCracken's theory of meaning transfer (McCracken, 1989) proposes that the success of an endorser depends on the meanings and associations he carries with him to the endorsement process from other extents of his life such as footballer roles in the case of an athlete like David Beckham or as cooking show judge positions in the event of a chef like Gordon Ramsey (Halonen-Knight and Hurmerinta, 2010). According to this model as in Figure 5, celebrity endorsers effectiveness are caused by the cultural meanings with which that they are bestowed as in Stage 1. The model shows how meanings are then passed from celebrity (in Stage 1) to product (in Stage 2) through endorsement process and then from product to the consumer (in Stage 3).

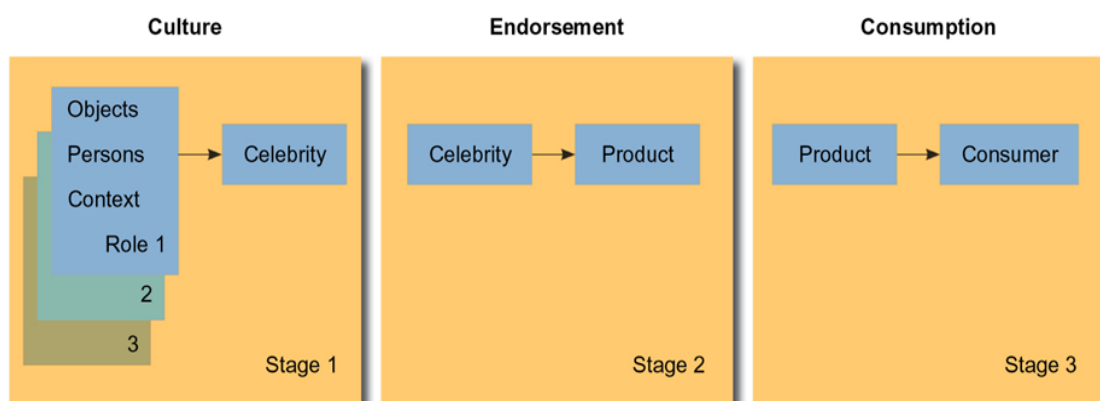


Figure 5: Meaning Transfer Model (McCracken, 1989)

Source: McCracken (1989)

Most of the earlier studies that use the Meaning Transfer Model as their foundation only provided empirical findings on the celebrity endorsement benefits and impact on consumers'

equity and endorsed brand equity and very limited studies done on the celebrity equity (Seno and Lukas, 2007; Halonen-Knight and Hurmerinta, 2010; White, Goddard and Wilbur, 2009; Arsena, Silvera, and Pandelaere, 2014). It is only recently that the area has been overlaid in the literature by studying its application from new perspectives (Ace Metrix, 2010), which are mostly in the areas of (1) celebrity prevalence; (2) campaign management; (3) financial effects; (4) celebrity persuasion; (5) meaning transfer; (6) consumer brands attitudes and preferences; and two studies on the (7) brand-to-celebrity transfer (Berkqvist and Zhou, 2016; Spry et al., 2011; Close et al., 2006; Thomson, 2006; Yoon and Choi, 2005; Dean, 2004; Till and Busler, 2000; Choi and Rifon, 2007).

However, the theory only looks at the one-way endorsement effect of the celebrity on the brand, whereas such endorsement give impact on both the endorsed brand and the celebrity own brand and this has not been addressed appropriately in previous research (Halonen-Knight and Hurmerinta, 2010). Thus, it is important to investigate in detail the impact of celebrity association on celebrity equity as celebrities are also affected by the act of endorsements and to provide a comprehensive model that can address the problem.

Both the Source Credibility and Attractiveness (Source Model) and Meaning Transfer Model could not address the changing roles of celebrities phenomenon, the theories could only explain the positive degree of the source characteristics (i.e. human personality) and their persuasiveness impact on the consumers' attitudes, intentions and behaviour when message is communicated (Serban, 2010; Ohanian, 1991; Petty and Cacioppo, 1986). Thus, there is a need to extend and associate the theory with branding theories, specifically on brand personality and corporate branding theories because by being a brand and owning brands, both a celebrity's credibility and ability to influence is not only formed by their human personality (innate traits) but also by the dynamic brand personality (states) and external forces (Carlson and Donovan, 2013).

Since celebrities are changing roles, they are now brands by themselves, thus having brand personality states which can influence consumers association towards the brand (Carlson and Donovan, 2013). An excellent association between celebrities and products, brands and companies cannot be achieved merely by representing the products or brands the celebrities are endorsing (Bywater, 2011; Garnell, 2011). Rather, it can be accomplished through ideally

selecting the right celebrities that can build relevant associations (through their personality traits and states) with the products, brands, and companies and for being able to engage themselves with multiple audiences actively. However, there is a lack of previous empirical studies on celebrity endorsement addressing these issues and testing the viability of the celebrity brand concept association as the majority are still researching celebrities as endorsers and not as brands (Kowalczyk, 2010).

2.3.4 Dual Credibility Model

Researchers and marketers have been researching in detail on the determinants of consumers' attitudes toward the ads and brand in an attempt to develop more influential and persuasive advertising and marketing campaigns done through celebrity endorsement (Lafferty, Goldsmith and Newell, 2002). The dual credibility model (see Figure 6) shows a direct causal relationship from Attitude Toward the Ad (Aad) to Attitude Toward the Brand (AB) to Purchase Intent (PI). Both endorser credibility and corporate credibility have been proven to have a direct positive relationship with Aad, AB and PI.

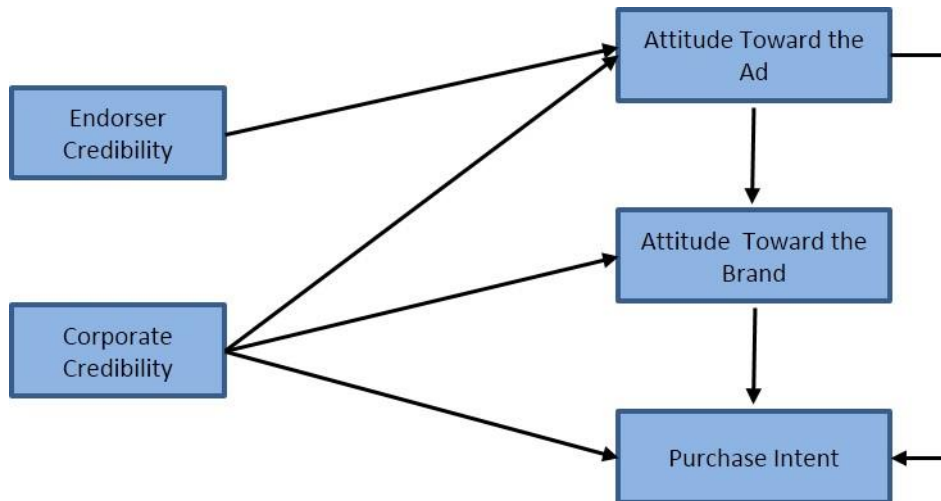


Figure 6: Dual Credibility Model

Source: Lafferty, Goldsmith and Newell (2002)

Source credibility is operationalised with three dimensions; expertise, trustworthiness and attractiveness (Ohanian, 1990) and has been identified as important antecedents to attitudes toward the ads and behavioural intentions (Goldsmith, Lafferty and Newell, 2000). Additionally, corporate credibility which is also referred as advertisers' credibility (Mackenzie and Lutz, 1989), advertiser reputation (Goldberg and Hartwick, 1990) has later

been identified to have a major role in determining attitudes and purchase intentions (Goldsmith et al., 2000) and also forms element of corporate image or reputation (Keller, 1998; Fombrun, 1996). Stakeholders such as consumers, investors and other related constituents rely on the company trustworthiness and expertise in the quest of identifying a good corporation image (Fombrun, 1996). A highly credible firm, have more potential to secure financial loans, form partnerships, and market products (Gregory 1991; Haley 1996). Corporate credibility is also important in shaping corporate identity (Stuart and Kerr, 1999). Consumers who perceive a company as credible are more likely to evaluate the firm's advertisements favourably and to buy the company products (Keller 1998).

However, the model and previous studies did not address the possible influence of corporate credibility on endorser credibility and vice versa by being a celebrity brand, owning and developing their own brand and corporate brand. Thus it is important to examine the effects of such associations on the celebrity equity (Seno and Lukas, 2005). Additionally, practitioners express their concern on the ineffectiveness of associating celebrity endorsers with their brands (Garnell, 2011; Daboll, 2011), simultaneously scholars emphasise the need to move on beyond celebrity endorsement (Keel and Nataraajan, 2012, Kowalczyk, 2011). This study will fill in the gap by researching the overall effect of the associations on celebrity own brand and endorsed brand equity (termed as the corporate brand enhancement in this study) and proposing a comprehensive model that can address the problem. It will be explained further in the next part where it will take us through the background of the phenomenon by discussing the theoretical issues that trigger and justify the need to conduct the study.

2.4 New Phenomenon of Celebrity Branding and Marketing Era

Celebrities are increasing in numbers and undeniably they are very influential that all channels of marketing communications (online and offline; mass and printed) proliferated with their images (Furedi, 2010; Gamson, 2011). These changes affect all type of celebrities, as can be seen; nowadays, celebrities have permeated other life spheres (not only entertainment and sports) including celebrity politicians (e.g., David Cameroon, Barack Obama), CEOs (e.g., Richard Branson) and the recent phenomenon, chefs (e.g., Jamie Oliver,

Gordon Ramsay) (Peng, 2016; Gamson, 2011). Celebrity power grows as exposure grows and it becomes common for celebrities to introduce their own range of products, services and businesses or companies using their own celebrity brand (Moulard, 2015). Their brands are very powerful and influential that in comparison, many of the celebrities such as David Beckham and Jamie Oliver earn more from their own branded businesses than from their professional careers (Casserly, 2011).

Because the challenges businesses face in the 21st century (e.g. economic crisis, high business cost, moral duty to society and environment etc.), addressing multiple audiences than a single consumer group can be more effective and cost saving (Kowalczyk and Royne, 2013). Companies are looking for effective options to deliver messages that reach multiple audiences and accordingly, this not only helps enhance corporate brand image and reputation of the companies but also the chef's own and their endorsed business (Henderson, 2011). According to Carlson and Donovan (2013), balancing both personality traits and states are necessary to adequately address multiple audiences, which is the focus of this study.

Furthermore, by only using celebrity endorsement as a positioning and marketing strategy tool is no longer applicable as to sufficiently address and deal with the complex issues of consumers and multiple stakeholders (Roper and Davies, 2007; Blythe et al., 2005). However, endorsing the employees and the corporate brand is (Rosengren and Bondesson, 2014; Keller and Richey, 2006). Unlike the typical celebrity endorsements done by high profiles celebrities which are not significant anymore at this present age (Fitch, 2006; Garner, 2011, Daboll, 2011), companies need to consider the abundance of new possible endorsers that has emerged as an alternative to create consumer-brands relationship (Schimmerlpfennig and Hollensen, 2016).

As per today, there are various potential endorser which comprises 'experts' from do-it-yourself (DIY) or TV programs alike such as the hosts, judges and participants from reality programs and also online bloggers (Pringle and Binet, 2005; Fitch, 2006; and Pike, 2012). They have become celebrities in their own way. Likewise, celebrity chefs who have created a

wave of the media are seen as one of the most potential endorsers who are outside the mainstream as they represent the experts, ordinary people, reality stars and entrepreneurs (Fitch, 2006). They are individuals that account for the combination of extra values that they can bring to adverts by elaborating their story without any high costs and risks compared to working with the other main and high profiles celebrities. Consumers are attracted not only because of the celebrities own 'personal brand' (e.g. warmth and ability to communicate) and/or product/service brand (food, recipe books, kitchen utensils) but also their 'own product and/or service brands' (restaurants, colleges and programs hosted by them such as MasterChef) and their own 'endorsed corporate brand' (e.g. Jamie Oliver helped to uphold Sainsbury, Tefal and NHS).

Additionally, celebrity chefs phenomenon has been embraced passionately not only by the food industry but also by several other industries like education, healthcare, hospitality and tourism and some even associate more than one celebrity chef to enhance their brand and increase sales (Morgan and Edwards, 2011; Henderson, 2011; Hansen, 2008). Unlike artists and athletes, celebrity chefs are different. They promise consumers with diverse information to make a better life because they are associated with something that is more related to life as they deal with food, which is a necessity, compared to other popular and famous celebrities who deal with apparently less necessary commodities such as movies, football and fashion (Rousseau, 2012). Hence, this makes them a more attractive option for some companies to have a brand association with them or simply for endorsing their businesses (Rosseau, 2012).

Celebrity chefs are trending and their emergence creates phenomenal responses from the audiences (beginning with the increase of the high-profile American celebrity chefs going global) and later they developed importance in the UK and other continents of the world such as the East Asia (Henderson, 2011). As a result, corporate brand association with a chef - his product and business - is unique and could be one potential solution not only to enhance his brands (personal brand, product brand and corporate brand) but also to the one he endorsed. Additionally, this emerging stream of research (Bendisch et al., 2013; Keel and Natarajan, 2012; Kowalczyk, 2010; Thomson, 2006) on celebrities and human brands discusses how these celebrities could potentially influence perceived corporate brand equity (such as image, reputation) and/or enhance the growth of sales of business organizations.

When companies choose celebrities to endorse their brands, products and services, it is vital for them to have an understanding of the variance amongst human personalities and brand personalities. Normally, companies select celebrities by matching up the company image and the celebrity personality which focuses on the innate traits only (Carlson and Donovan, 2013). Therefore, a congruence between celebrity brand (traits and states) and the company image and vice versa (Carlson and Donovan, 2013; Till and Bussler, 2000) must be achieved to secure a positive corporate brand association outcome (Seno and Lukas, 2007; Thomson, 2006; Roy and Cornwell, 2003).

2.5 Moving Beyond Endorsement

Strong celebrity brands have been associated widely by the corporations to represent the corporate brands, but most of the time the associations are done through endorsement and advertising activities contracting them either as spokespersons, ambassadors or endorsers. In contrary to celebrity endorsers who only utilise their public recognition to endorse consumer good in an advertisement (McCracken, 1989), celebrity brands have become more than just stand-alone brands or product endorsers, they are also producing their own branded products and services and having their own companies and businesses (Kowalczyk and Royne, 2010). Prior to the discussions above, most literature investigating celebrity branding and marketing look at the celebrity endorsement effectiveness on advertising attitude, brand attitude, purchase intention and/or stock value (Keel and Nataraajan, 2012). However, celebrities nowadays do not just endorse brands; they have already started to develop and own their own brand (product and/or service brand) and businesses too (Armstrong, 2016; Kowalczyk and Royne, 2010). Being a celebrity brand they are not only endorsing other brands, but they also involve themselves in marketing activities outside endorsement, marketing and promoting their own brands and businesses, and to date, none of these changing roles of celebrities has been researched in prior studies (Keel and Nataraajan, 2012).

Rather than endorsing other companies' products, celebrities have started to develop and brand their own line of products and businesses. Some choose to venture in product categories that are similar and close to their own cultural meaning and source of fame, while some venture in absolutely different and unrelated categories (Keel and Nataraajan, 2012).

For example, Jamie Oliver and his cookbook *Jamie's 30-Minute Meals* and his cooking show program *The Naked Chef* became an evidence of how he built a personal fortune of £150 million and enjoyed an incredibly successful career with his **celebrity-branded products** (Barnes, 2017; Keel and Natarajan, 2012). Not only that he is known as a brand, his personal brand "*Jamie Oliver*" has become massively associated with programmes, campaigns and events ranging from aspirational lifestyle and education to even political and health campaigning; categories that are unrelated to his cultural and skill meaning.

The phenomenon also witnessed how most of the celebrities when then they created their own brand and products or services, ranging from ordinary to luxurious, their enthusiasm is mostly in fragrances, fashion or clothing, beauty products and food or cooking (cafes and restaurants) despite the dispersed nature of the celebrities background (for example athletes, actors, chefs, politicians, CEOs and bloggers). Some notable examples are David Beckham's "Instinct", Beyoncé's "Heat", Jennifer Lopez's "Glow", Jessica Simpson's "Fancy", Antonio Banderas' "Antonio", and Britney Spears' "Curious" line of fragrances.

Nevertheless, whether celebrities are using their own name (**celebrity mono-branding**) or not (**co-branded celebrity products**) on their own developed brands or products and services, they must bear in mind that the product categories they are venturing in must have a fit with their expertise. The **fit between the celebrity and product category** may influence the performance of the celebrity's product (Keel and Natarajan, 2012) and what counts is not their actual expertise, but more on their perceived expertise (Ohanian, 1991). Co-branding strategy is seen to be riskier if the brands fit poorly; a better attribute profile is developed between products and complementary brands compared to products co-branded with non-complimentary brands (Park, Jun and Shocker, 1996). To get a positive impact on brand alliances and brand association strategies, celebrities and their partner brands should emphasise on several areas which are: brand fit, product fit (Baumgarth, 2004; Huber, 2005; Simonin and Ruth, 1998) and complementariness in an attribute of the co-branded product (Park, Jun and Shocker, 1996); which one of these areas has the strongest impact on evaluations and purchase intent needs to be determined.

Co-branding strategies generate **spillover effects** that can be positive or negative. Simonin and Ruth (1998) show that consumer attitudes toward co-branded products positively influence their subsequent attitude toward each partner brand; brands that are not well known receive a stronger spillover effect from the co-branding than familiar brands. Similarly, Voss and Tansuhaj (1999) showed that co-branded products increase subsequent evaluations of an unknown brand when it is paired with a well-known brand. Based on **classical conditioning**, when a high-equity brand, which instils positive feelings, partners with a neutral or low-equity brand, the neutral brand elicits positive feelings as well (Washburn, Till and Priluck, 2000, 2004). Additionally, brands lacking personality can be improved by partnering with a brand that is superior on that dimension, such as a celebrity (Lau and Phau, 2007; Musante, 2000). Recent findings indicate that brand personality is important because it can increase trust, brand affect, and thus build brand loyalty (Sung and Kim, 2010).

Celebrities, due to their human nature and position in the public eye, are more likely to generate negative publicity than inanimate brands. An additional impediment to co-branding pertains to complications in management due to the need to align the goals of two distinct stakeholders (Helmig, Huber and Leeflang, 2008). Because some celebrity behaviours can be unreliable, management of celebrity co-branding activities may be harder than traditional co-branding. Whilst the focus has always been at the product brand level, less attention had been given on the alliances of celebrity brand at the corporate brand level (Ugglä, 2006). Thus, this study particularly centres on the celebrity brand at the corporate brand level, focusing on the celebrity chefs as its context and the possible impact they have on corporate brand enhancement. By embracing a corporate marketing perspective, this study scrutinises the impact of a celebrity as a brand and corporate brand (termed later as Celebrity Corporate Brand – CCB) which will be discussed further in Chapter 4 and the association's implications on corporate brand enhancement (CBE).

2.5.1 Corporate Brand Association Base

A strategic positioning of association can be established between a corporate brand and entities in its surrounding network not only with brands and product categories but also with persons, places and institutions (Ugglä, 2006). A corporate brand may create associations in a consumer's mind that reflect the values, programs, and activities of the firm. An existing

brand name which is combined with a new name to enter a different product category (Keller, 2003) is widely used in industries ranging from automotive, entertainment to sports (Jo, 2007; Carlson et al., 2009). For example, many of the strongest brands such as Sony, Hewlett-Packard, Kodak, 3M, and IBM are corporate brands that convey organisational associations in addition to product associations (Pappu et al., 2006; Aaker, 2004; Ind, 1998).

For instance, Manchester United has become a quasi-brand, creating retail sales of products associated with their name and image (Carlson et al., 2009; Jevons et al., 2005). Organizations like Nike, Accenture and H&M spend a vast amount of money to establish good connections with Michael Jordan, Tiger Woods, David Beckham and Beyoncé (Chung et al., 2013; Kelting and Rice, 2013; Seno and Lukas, 2007; Till and Shimp, 1998). Thus, by associating a strong celebrity brand with a corporate brand, such as Michael Jordan with Nike, David Beckham with Real Madrid, it can contribute to differentiation and relevance for the corporate brand (Foer, 2004; Aaker, 2004). A corporate brand may expand its brand association base through identity transfer of its own strong partnerships (for example from Jamie Oliver to Jamie's Italian). Or a corporate brand might move their image from partner associations in the surrounding environment (the image of the MasterChef contestants and judges transferred to MasterChef and celebrity chefs corporate brand) – see Figure 7.

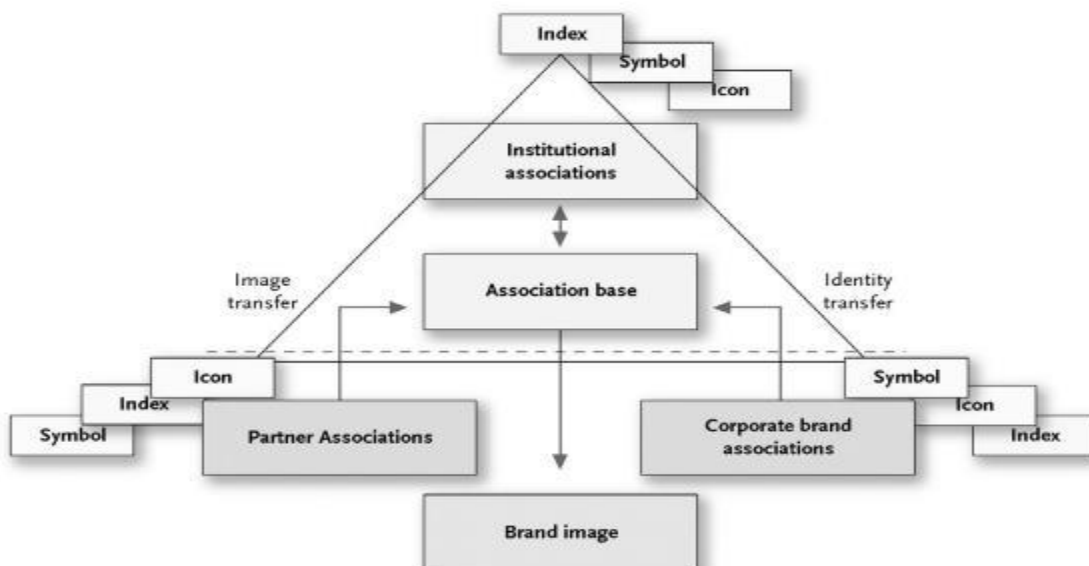


Figure 7: Corporate Brand Association Base (Ugla, 2006)

Source: Ugla (2006)

Rationally, endorsements are done for leveraging secondary brand associations. To increase brand equity, marketers borrow associations attached to other entities and link them to their brands, creating secondary brand associations (Kotler et al., 2006). It is argued that with such linkages consumers assume or infer that associations are characterising other entities also are true for the linked brand (Keller et al., 2008). Subsequently, any or all consumer judgements and feelings towards an entity are transferred to the endorsed brand. As in Figure 7, Uggla (2006) suggested a corporate brand association based model that simplifies the complexity and multidimensionality identified in the semiotic model of corporate brand identity (Leitch and Richardson, 2000) which can facilitate strategic alliances design and corporate brand alignment in its partnership that can improve the soaring catastrophe in mergers and acquisition (Balmer and Dinnie, 1999).

The model which is based on the fundamental assumption that partner brands in the surrounding environment should and could be viewed as an inclusive part of the corporate brand's own extended brand territory; serves as a complete, systematic and flexible guideline for the practitioners and academics to explore the possibilities and risks of brand capitalization approaches across internal and external brand to brand leverage (Uggla, 2006). For instance, Jamie Oliver (icon) in his capacity as an established culinary celebrity brand is a partner association (index) with TEFAL, over time transformed from endorser to the TEFAL corporate brand (symbol).

Rather than using the traditional approach of celebrity endorsement that is using celebrities to appear in advertisements and campaigns representing the brands, a more tactical method and activities can be created to provide distinctive brand experience to the multiple stakeholders (Spry et al., 2011; Atwal and Williams, 2009). Corporate brands can exploit celebrities and their credibility by collaborating with strong celebrity brands such as Jamie Oliver and James Martin and their partner brands such as TEFAL and Land Rover (Uggla, 2004) to create experiential events that later affect the customers' loyalty (Goode, 2015; Brakus, Schmitt and Zarantonello, 2009). However, some measures need to be taken into consideration because in either way a stronger brand can overshadow the visibility of a weaker brand creating an eclipsing problem and causing a little recall and persuasiveness of association impact (Keel and Nataraajan, 2012).

Though not empirically tested, the model combined with the strategic direction for corporate brand core values can be effectively utilised as a roadmap to improve consumers brand resonance and assimilate corporate marketing programs (Keller, 2003). However, for celebrities who are also brands and own their developed corporate brands, when they are being linked with brands or corporate brands whether the effect is vice versa has not yet been addressed in the literature (Keel and Nataraajan, 2012). Furthermore, it is not clear how corporate brands can be effectively developed or how they can be used with human brand association particularly with celebrity brand (Kowalczyk and Royne, 2013; Keel and Nataraajan, 2012). And yet, it is also not clear whether the association outcome of the human brand, i.e. the celebrity corporate brand is more or less effective compared to the corporate brands.

Thus, it is important to see the reciprocal relationship for association and alliances involving the celebrity brands and corporate brands and their impact on the long-term sustainability of the corporate brand (Seno and Lukas, 2007). This study will explore, conceptualise and operationalise the new concept of celebrity brand which emerged from the phenomenon, termed later as celebrity corporate brand (CCB) which will be discussed further in Chapter 4. It will also provide the empirical evidence for its association impact on corporate brand enhancement. It will also provide the empirical evidence for its association impact on corporate brand enhancement.

2.6 Summary of the Study's Critical Evaluation, Theoretical Issues and Gap

Based on the above discussion and Table 1, this study was motivated because of the following:

1. ***Traits versus States:*** While previous studies on celebrity endorsement based their discussions on the Source Model which only discusses the personality traits of the celebrities, due to the changing roles of celebrities which are becoming brands, this study includes the celebrity brand personality states because both are important to influence consumer-brand relationship;
2. ***Product Brand versus Corporate Brand:*** The focuses of previous studies are more on celebrity endorser rather than celebrity brand. In other words, studies are done at

product brand level rather than corporate brand level. While at product brand level it addresses the single audience, addressing it at corporate brand level could capture multiple audiences, through CCB. Whilst previous studies mostly concentrate on the celebrity endorsement impact on consumers, this study addresses the impact on multiple stakeholders (celebrities, consumers and endorsed corporate brands)

3. ***Type of Celebrity:*** Due to the changing roles of celebrities and the new emerging phenomenon of celebrity branding, brand owners need to find the best and relevant celebrities to be associated with their brands effectively. While previous research on celebrity endorsement focused more on celebrities from the entertainment and sports industry, this study chooses celebrity chefs as its context because they are a new emerging trend;
4. ***Conceptual versus Empirical; Celebrity Endorser versus Celebrity Corporate Brand:*** The foundation of celebrity brand research previously are mainly conceptual and concentrates more on celebrity endorsement, and calls for researchers to move beyond endorsement. This study provides empirical understanding of what beyond endorsement meant;
5. ***Attitudinal versus Behavioural:*** Whilst previous studies mostly concentrate on the attitudinal outcome of the celebrity endorsement impact, this study looks at both the attitudinal and behavioural outcome of CCB on multiple stakeholders (celebrities, consumers and endorsed corporate brands);
6. ***CCB versus Endorsed Corporate Brand; Brand Equity versus Corporate Brand Enhancement:*** Rather than measuring the brand equity of the CCB, this study terms the outcome as the corporate brand enhancement (CBE) which is referring to the process of enhancing the CCB and Endorsed Corporate Brand (ECB) image, reputation and loyalty.

PART THREE

CELEBRITY BRAND ASSOCIATION WITH CORPORATE BRAND AND ITS IMPACT ON CORPORATE BRAND ENHANCEMENT

2.7 Celebrity Brand Association with Corporate Brand

Celebrities appear and become stars in TV commercials, printed advertisements of papers and glossy magazines or posing beautifully to be glared by the public in the billboards. It has been proposed by McCracken (1989) and others (Jones and Schumann, 2000; Erdogan, 1999; Walker, 1991), that celebrity endorsers embody symbolic meanings; meanings elicited by a person, place or thing that go beyond those directly contained in themselves. Their support for featured brands and products comes along in the form of testimonials in which they act as experts in areas related to their fame, their mere appearance in ads subtly influencing consumers, or their emergence at corporate events connecting a brand to their charming personality (Hollensen and Schimmelpfennig (2013). Consumers are all subjected to such endorsements in their everyday life directly and indirectly for instance while watching television, listening to the radio, browsing the internet, flipping or reading newspapers and magazines or just by walking on the streets. Consumers come across them whether in the subway on their way to the office during weekdays or weekends while having their leisure outings.

Nevertheless, there is limited understanding of how human brand credibility as the celebrity endorser (such as celebrity chefs, company founder, celebrity athletes, CEO) influences corporate brand equity when they are associated with a corporate brand. Furthermore, the credibility signalled by a brand is considered important and is believed to contribute to building brand equity by indirectly associating human brand personality and adding human brand value to the corporate brand (Thomson, 2006; Malone and Fiske, 2013). Does the use of credible celebrity corporate brand lead to improvements in corporate brand equity? Extant research does not answer this question either. The practice of brand management whereby additional issues and concerns that have been popularly discussed, namely defining what opportunities “corporate brands” offer, the role of the company name, and its relationship to product or service names can be a critical component of brand communication strategies

(Kay, 2004). One important strategic branding decision is the proper role of the corporate or company brand name (Keller and Aaker, 1998).

2.7.1 Introducing Celebrity Corporate Brand (CCB)

Despite the changing era of marketing approaches and the emerging phenomenon of human branding and corporate marketing, brand management is still focused on, and restricted to, product and product line decisions and product branding (Balmer, 2013; Kotler and Armstrong, 2014). Moving on from the traditional marketing era of the 1960s, the concept of *societal marketing* in the 1960s and 1970s considers society needs at large, including other stakeholders, such as employees, government, the general public and the long-term future of the planet (Blythe et al., 2005; Balmer, 1995), followed in the 1990s by *relationship marketing* on the 'lifetime' value of the customer – determining the potential long-term most loyal customer - thus, replacing the traditional marketing approach, which only focuses on the single-transaction with a short-term focus. Moreover, consumers in this *digital marketing era* are more expressive, hence forcing the marketers to respond effectively to their demands (Carpenter, 2013).

Furthermore, with the corporate brand's ascendancy in the new millennium, senior managers must demonstrate dynamism and élan in corporate brand management (Balmer, 1995). Likewise, the future of any company critically depends on how it is viewed by its key stakeholders (Christensen and Cornelissen, 2010) and its perceived authenticity (van Rekom et al., 2014). These circumstances alert businesses, and especially marketers, to change their marketing approach. Additionally, marketers are under pressure to integrate their activities in maximizing the marketing effectiveness and efficiency to adapt to more powerful consumers (or stakeholders) and combat the alarming increase in the consumers ability to access information (or co-creation) and make purchases anytime and anywhere (Carpenter, 2013; Blythe et al., 2005). The application of solely the market research finding suggestions by businesses is not enough to address unpredictable consumer behaviour and the public's disintegration and growing individualism (Blythe et al., 2005). In summary, addressing company messages in this changing era is challenging due to: (1) the dynamic marketing approach in a different era (from societal – digital marketing); (2) the changing consumer roles (addressing both consumers and multiple stakeholders), and (3) the evolution of celebrity roles, where they have their own developed brand, products and corporations.

It may be possible to deal with this issue by associating or alliancing the company products and activities with human or celebrity at the corporate brand level (Kowalczyk and Royne, 2013; Keel and Natarajan, 2012). For example, there have been famous athletes, artists, politicians, musicians and celebrity chefs for centuries, particularly, in the context of celebrity chefs such as Jamie Oliver, Nigella Lawson, Martha Stewart and Gordon Ramsay, who are among the top celebrity chefs – known because of their skill as great cooks or professional chefs, but also known for their fame through cookery programs and reality television shows, cookbooks, own products and restaurants, and much more (Tonner, 2008). Inevitably, the nascent literature of celebrity and human brands are seen to help mark new ground by drawing on celebrity theories in corporate branding contexts and by combining these concepts. Such combination will contribute to a new differentiation and enhancement of corporate brand through celebrity (Kowalczyk, 2013, 2010; Morgan and Edward, 2011, Halonen-Knight and Hurmerinta, 2010; Seno and Lukas, 2007; Thomson, 2006; van Riel and Balmer, 1997; Balmer, 1995), and which is achieved by associating celebrity brand at the corporate brand level. Accordingly, there is a need for research to address the ‘beyond celebrity endorsement’ and ‘co-branded celebrity products’ – addressing the consumer–brand relationship in this new era (Keel and Natarajan, 2012; Fournier, 2009). Therefore, in embracing a corporate marketing perspective, this study scrutinises the impact of celebrity as a brand (having personal brand, product/services brand and corporate brand) while endorsing other corporate brands, termed here as celebrity corporate brand (CCB).

As CCB, celebrities have different and distinct roles compared to celebrity endorsers. They are not only endorsing product, brands or other businesses, rather they develop and own their own product, brands and businesses (corporate brands) while at the same time endorsing other brands (Halonen-Knight and Hurmerinta, 2010, Kowalczyk and Royne, 2010; Parmentier; 2010). Previously, celebrity endorsers, human brands and celebrity brands personalities are being based only on human and brand personality traits (Aaker, 1997; Ferrandi and Vallete-Florence in Zarantonello and Pauwels-Delassus, 2016). In contrast, CCB has both brand personality traits and states, not all personality traits associated with them is developed internally and some of the personality states are created externally after they become celebrities and develop their own brands and businesses (Carlson and Donovan, 2013). Having both human personalities (innate traits) and brand personalities (states) requires CCB to balance both because they are both important to influence consumers’

identification with the celebrity brand which then changes the attitudinal outcome and purchase intention (Amos et al., 2008; Ohanian, 1990; Erdogan, 1999). Brand personality, on the other hand, has the unique opportunity to appeal to consumer-brand relationships and gives impact on behavioural loyalty (Lee, Back and Kim, 2009; Carlson and Donovan, 2013; Sola, 2012) which will later be addressed as the outcome of this study.

2.8 Corporate Brand Enhancement (CBE)

As discussed earlier on in Section 2.3 and 2.5, most of the literature that examines celebrity marketing only studied the effect of celebrity endorsements on brand equity. However, they could not address the new phenomenon of how celebrities are involved in marcom activities outside of the endorsement (Keel and Nataraajan, 2012). Thus, the newly developed concept of CCB is seen as a solution to address this gap. As a CCB they are not only endorsing other brands, but they are now producing and marketing their own brands (personal, product and corporate brands) (Halonen-Knight and Hurmetinta, 2010, Kowalczyk and Royne, 2010; Parmentier; 2010).

When corporation associated a CCB in its marcom activities, the impact will not only imply to his brands but also on the endorsed brand. By the end of the day, whether it is the corporation or company, the primary objective of such involvement in business deals is to secure a positive return materially or philanthropically. As mostly discussed in previous research about corporate brand, their projections are mainly on brand equity (Kapferer, 2012; Muzellec and Lambkin, 2006; Hoeffler and Keller, 2002; Fournier, 1998; Keller, 1993). However, definitions of brand equity are varied. Most of the studies that measure the equity incorporated with the human brand and corporate brand association only look at the impact on the endorsed brand and utilised the consumer based brand equity model and measurement (Spry et al., 2011, Carlson and Donovan, 2013). Moreover, most studies on brand equity focus on consumer goods and products (e.g. Aaker and Equity, 1991; Keller, 1993) and marketing scholars have not given much attention on studying corporate brand equity (Shamma and Hassan, 2008).

A lack of clear conceptualisation of brand equity results in a situation where the components of brand equity remain vague and what constitutes or influences brand equity is still

questioned. According to Keller (2000), corporate brand equity can be, rather broadly, defined as the sum of the results formed by any action made by the corporation and its brand. Keller (2000, p. 115, 118-120) adds that corporate brand equity shapes on corporate associations and image about the corporate brand, which is considered as external from the company. Similarly, Aaker (1996) comprehends that product brand equity is made up of the brand loyalty, brand awareness, perceived quality and other proprietary brand assets. Therefore, every intangible association of the stakeholders may develop and influence corporate brand equity. The current view does not highlight the actions (Keller, 2000) and the company internal actors and elements that affect corporate brand equity. However, corporate branding literature suggests that several internal aspects of a company have an impact on corporate brand equity (e.g. Abimbola and Vallaster, 2007; Balmer and Gray, 2003; Balmer and Liao, 2007; Davies and Chun, 2002; Harris and de Chernatony 2001) and it remains vague because not many research has addressed the internal issues that influence corporate brand equity (Saraniemi, Niemela and Tahtinen, 2010; Uusitalo, 2014).

Thus, instead of looking at the corporate brand equity which is an immense construct and could not possibly address the impact that CCB has on his/her own develop corporate brand and endorsed brand (Kapferer, 2012), this research will focus on the corporate brand enhancement in effect to the CCB alliances at the corporate brand level. The purpose of brand enhancement is to identify and analyse the undiscovered and underdeveloped opportunities of CCB which can be translated and communicated to increase identification, image and profitability (Davis, 2008, p. 26). Brand enhancement assumes that all individuals have a personal brand and that corporations have a corporate brand, whether they have been identified or still undiscovered. In the context of CCB which have both personal brand and corporate brand, corporate brand enhancement (CBE) later concentrates on the consequences of incorporating celebrity brand at the corporate brand level on both own and endorsed CB Image, CCB Identification, CB Reputation and CB Loyalty.

2.8.1 Corporate Brand Image (CB Image)

Hatch, Schultz and Williamson (2003) define the corporate image as to how stakeholders look at the organisation, and it is the overall impression of the outside worlds towards the company. Likewise, the corporate image relates to the 'the picture that an audience has of an organisation through the accumulation of all received messages' (Fombrun, 1997). Both

conceptualisations are consistent with other scholars such as Fill (2009), Karaosmanoglu and Melewar (2006), Kazoleas, Kim and Moffit (2001), and Dowling (1998). Firms gain their sustainable competitive advantage by having high credibility through their strong corporate image that drives consumer preferences and loyalties towards the company (Andreassen and Lindestad, 1998; Keller and Aaker, 1997; Fombrun and Shanley, 1990). On top of that, organizations with a strong corporate brand not only attract consumers' favourable attitude towards them but also the investors' attitudes, present and future employees i.e. multiple stakeholders' positive attitudes towards the corporate brand (Fombrun and Shanley, 1990; Riordan, Gatewood and Bill, 1997; Dowling, 1988; Lemmink, Schuijf, and Streukens, 2003).

Most research on corporate brand encompasses the discussions of various factors. They spread off from the most general and basic concept of brand image by Aaker (1991) – 'anything linked in memory to a brand' – or the one Keller (1993) proposes which referring it as all sorts of attributes, benefits and attitudes belonged to the brand, to the most specific one on corporate image, most of them suggest multiple categorization of factors (Bravo, Montaner and Pina, 2009). Most of the corporate branding research concentrate on analysing the corporate associations which include both the tangible and intangible perspectives of the firms such as in a study by da Silva and Alwi (2006) that combines both the brand attributes emotional and functional aspects, and the company's personality traits. Likewise, corporate image also refers to the corporate ability component, corporate social responsibility values, core company values, and serves as a source that enhances and magnifies corporate credibility, organisational attractiveness and reputation (Dowling, 2001; de Chernatony, 2001; Hatch and Schultz, 2001; Aaker, 1996; Fombrun, 1996; Barich and Kotler, 1991). Furthermore, it also aligns the organisation's strategic vision (Kim, 2006; Hatch et al., 2003).

Regardless of the lack of unanimity on the critical dimensions in their investigations, research on the services, food and hospitality, broadcasting, entertainment and retailing sectors have shown that the corporate image is a broad concept. For example, in the service industry like banking, corporate image is being analysed through customer benefits, bank descriptor and progressiveness (Mandel, Lachman and Orgler, 1981); dynamism, stability/credibility, customer service and visual identity (van Herdeen and Puth, 1995); and the importance of including reputation with regards to directors, services offered, contact personnel, corporate identity, access to service and physical environment (LeBlanc and Nguyen, 1996). Self-image

congruence, country of origin or brand-aroused feelings are also identified as contributing to the service company image (O’Cass and Grace, 2004). A comparison is also made between traditional and internet banking, where trustfulness is added as the new feature of the corporate brand image in internet business regarding the operation accessibility and security (Flavia’n et al., 2005). However, most of the research is focusing on customers’ perception of the corporate brand image and not covering other stakeholders’ perspective. In hospitality industry, where this study will be conducted on, services related and situational criteria will be taken into account as celebrity chefs as the selected CCB is operating their businesses at a restaurant, thus physical and social surroundings are the primary determinants of their brand personality states (Ottenbacher and Harrington, 2007; Kang, Twigg and Hertzman, 2010; Chen, Peng and Hung, 2016).

In this study, CBI is referring to both image enhancement of the CCB own corporate brand and endorsed corporate brand (ECB). According to Keller (2008; 2000), a corporate image can be referred as the associations in the consumer memories to the company or corporation making the product or providing the service as a whole. By this definition, which is derived from an associated memory network view, brand image is seen as based upon relations a consumer keeps in his/her memory structure regarding the brand. Thus, it is important to develop marketing programs that can link strong, favourable, and unique associations to influence consumers’ memory about the corporate brand which can create a positive brand image.

Therefore, CCB in its own manner and as a source of brand association with his/her favourability, strength, and uniqueness can potentially enhance the corporate brand equity. In designing its marketing program, it is essential to make the corporate brand known and regularly recognised by its name and by many self-presentations that can describe its actions, plans, values, promises and intentions which more or less favourably being interpreted and establish mental images for the corporate brand (Fombrun, 1996).

2.8.2 Celebrity Corporate Brand Identification (CCB Identification)

Social identity theory (SIT) postulates a structure for understanding identification (ID). Tajfel and Turner (1985, p. 16) argued that ‘social identity consists of those aspects of an individual’s self-image that derives from the social categories to which he/she perceives as

belonging' and these social classes explain one's place within the social world. Social classes are both relational and comparative (Donovan et al., 2006), whereby they demonstrate our relationship with others whom we find appealing and a comparison to others that are different from us (Tajfel and Turner, 1985). SIT highlights that people focus on their distinctiveness by signifying how they are distinct from the out-group. In another way around, people simultaneously emphasise the commonality they have with the in-group and this action is being described as both building affiliation and enhancing distinction whether or not they are members of the group (Holt, 1995; Pratt, 1994). The theoretical foundations of SIT advocate that 1) people strive for maintaining a positive social image; 2) a positive self-identity occurs when the in-group is regarded as superior to the out-group; and 3) once the social identity becomes unattractive, the individual will either attempt to secure membership in a different social group or drive an effort to enrich the existing group (Tajfel and Turner, 1985).

Brown and Fraser (2008) defines celebrity identification as the process by which audience members seek to adopt the values, beliefs or behaviour of well-known public figures or popular media characters to emulate their perceived image or accentuate their parasocial relationship with the celebrity. Based on what has been discussed by previous theorists, it implies the parasocial relationship (a perceived personal relationship between a media persona and audience member) as the predictor of celebrity identification. Ashforth and Mael (1989) suggest that identification is a cognitive process and not an affective state or behaviour. Some studies argue that social identity is composed of three elements, cognitive, evaluative and affective commitment (Ellemers et al., 1999; Borgami and Bagozzi, 2000).

Previous studies investigated the importance of brand personality impact on consumer brand identification (Carlson and Donovan, 2013; Bhattacharya et al., 1995). Other than for self-enhancement, people identify themselves with numerous groups (in-group) showing commonality with the groups and disconnect themselves with the out-group (Tajfel and Turner, 1985). Thus, with reference to SIT principles, people associate themselves with those that they perceived to be special, unique, and distinct, such as celebrities with desirable brand personalities in a way it helps to express their own identity (Gwinner and Swanson, 2003). Consumers' strong emotional connections with human brands and celebrity brands are influenced by their emotional security (Thomson, 2006), this is an inconsistency with SIT, that individuals are enhancing their self-esteem and emotional security through such

identification (Tajfel and Turner, 1985). Given that celebrities are direct endorsers and owners of their respective brands or businesses, celebrity brands represent a significant corporate brand association base and that consumers significantly identify themselves with the brands and corporate brand (Gladden and Funk, 2002; Uggla, 2006). Thus, this study will investigate the impact of CCB association with CB and its consequences on the CCB identification which later influence the process of corporate brand enhancement (CBE).

2.8.3 Corporate Brand Reputation (CB Reputation)

Due to the converging tendencies, companies started to emphasise on reputation management practices to response towards stakeholder perceptions and communicate better with the stakeholders through better approaches (Fombrun et al., 2000). Since managerial concern in the reputation management practices has developed, similarly, academics have begun integrating corporate reputations in their researches models. Various discipline from economics to sociology are contributing to the burgeoning literature on corporate reputations (Fombrun and van Riel, 1997) and how the construct has been used in those disciplines are as being summarised in Table 2.

Based on Fombrun (1996), CB Reputation is defined as ‘the overall estimation in which a corporate brand is held by its constituents’. Likewise, in marketing discipline, ‘reputation describes the corporate associations that individuals establish with the company name’ i.e. ‘perceptual assets with the power to attract consumers’ (Fombrun, Gardberg and Sever, 2000). It represents both – good or bad, weak or strong – “net” affective or emotional responses of the multiple stakeholders (customers, investors, employees and the general public) to the corporate brand/company name (Fombrun, 1996, pg. 37). Reputation forms from the over-abundance of images created as businesses are mainly evaluated against their peers and competitors. Managers and marketers alike are admitting that intangible assets such as reputations do have value. However, most of them still inconsistently demonstrate attention for practising and sustaining corporate reputations.

Previous research (Roberts and Dowling, 2002) confirmed that firms or companies with good corporate reputation are highly regarded with their strategic values which lead them to gain a competitive advantage and expecting a superior return. In achieving the economic returns of corporate reputation, companies should value reputation, build, sustain, and defend that

reputation through 1) shaping a unique identity; and 2) project a coherent and consistent set of images to the public (Fombrun, 1996). For example by having promotional activities that not just promote the company's products and brands, but the company as a whole and programs that outshine the product quality and builds a close relationship with its customers. Having a unique intangible asset, i.e. a good reputation; which is also difficult, will help them to sustain superior financial performance (Barney, 1991; Grant, 1991).

Discipline	Definition
Economics	Reputation are traits or signals that describe a company's probable behaviour in a particular situation
Strategy	Reputations are intangible assets that are difficult for rivals to imitate, acquire, or substitute, and so create mobility barriers that provide their owners with a sustained competitive advantage
Accounting	Reputation is one of many types of intangible assets that are difficult to measure but create value for companies
Marketing	Reputation describes the corporate associations that individuals establish with the company name
Communications	Reputations are corporate traits that develop from relationships companies establish with their multiple constituents
Organisation theory	Reputation are cognitive representations of companies that develop a stakeholders make sense of corporate activities
Sociology	Reputational rankings are social constructions emanating from the relationships firms establish with stakeholders in their shared institutional environment

Table 2: Definitions of Corporate Reputation

Adapted from Fombrun, Gardberg and Sever (2000)

In fact, reputations are beneficial not only for individuals and products but it is even more significant for larger companies. Corporate brand reputations do not only influence consumers in deciding what to buy, but it will also affect other stakeholders such as the investors on which companies to invest and also employees on which job offer to accept (Fombrun, 1996).

Therefore, by associating and alliancing CCB with CB, the reputation of companies or corporation-promoted products or services is cast a long shadow of the reputation of the individuals, i.e. the CCB. As such, both explicit and implicit endorsements associated with well-known celebrities and personalities like Michael Jordan, Naomi Campbell and Jamie Oliver has cast a positive aura over products that induce sales which benefits are reciprocal both to the own developed and endorsed corporate brand (Strategic Direction, 2011; Halonen-Knight and Hurmerinta, 2010; Fombrun, 1996). However, previous research which is mostly done on celebrity endorsement only looks at the impact of the celebrity brand

association on the endorsed corporate brand (Seno and Lukas, 2007). Hence, by treating the celebrity brand as the CCB in a new proposed comprehensive model, the reciprocal impact and whether or not the effect contributes towards sustaining the corporate brand reputation and values can be measured by researching it in this study.

2.8.4 Corporate Brand (CB) Loyalty

As corporate branding is quite new to both marketing and organisational literature (Argenti and Druckenmiller, 2004; Balmer, 2001; Balmer and Gray, 2003) most previous studies on corporate branding impact adapt the measurement of consumer loyalty which is widely discussed in the literature in quantifying corporate brand loyalty (Anisimova, 2007). An organisation's performance is determined by repeat purchases done by their loyal customers (Huber and Hermann, 2001). In general, consumer loyalty refers to various aspects of purchase behaviour and attitudinal loyalty (Anisimova, 2007). Consumers have a more long-term commitment to an organisation and indicate a tendency of positive word of mouth when they show their attitudinal loyalty (Reichheld, 2003). Attitudinal loyalty which represents a more long-term commitment to consumers refers to the affective and cognitive components of brand loyalty (Shankar et al., 2000). However, for any organisation, consumer commitments at the affective and cognitive levels become meaningful when being translated into actual purchases.

Previous studies on celebrity endorsement which are mostly done at the product brand level mostly look at the attitudinal outcome of celebrity endorsement which is on the Aad, AB and PI. Therefore, to reveal the potential for organisations to determine and manage the linkages between CCB association with the corporate brand and its impact on CBE, the examination of both attitudinal and behavioural loyalty will be conducted in this study.

From the above thorough literature review, Table 1 and Section 2.6, a proposed working framework (Figure 8) is developed to guide the researcher to embark on the next stage of choosing the best methodology for the research and developing the appropriate measures to solve the problem.

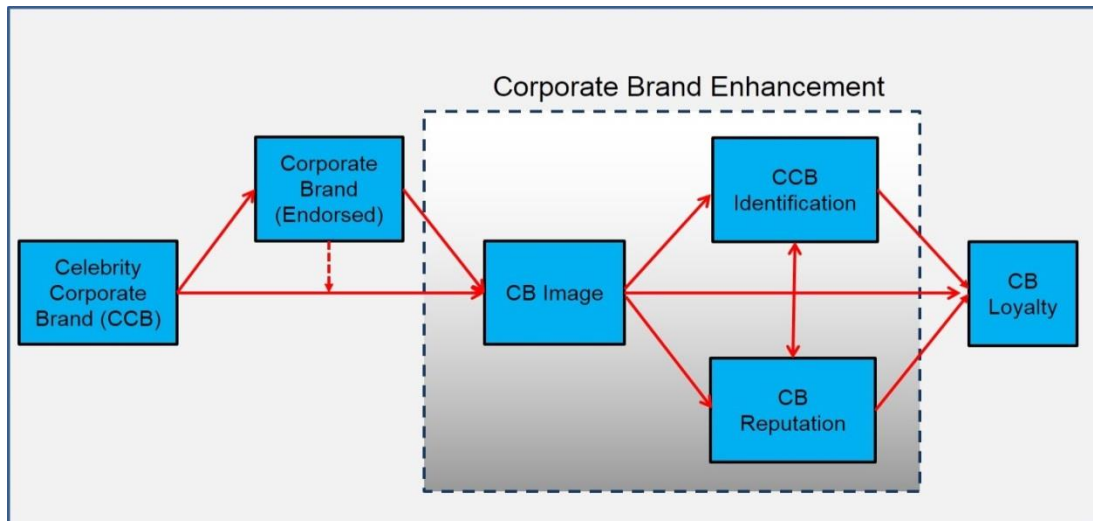


Figure 8: Proposed Working Framework

Based on the Source and Meaning Transfer model, the association of celebrity with the endorsed corporate brand - Corporate Brand (Endorsed), affect how a celebrity endorser image is being transferred to the corporate brand image (CB Image). However, as CCB the effect will be both to his brand image and corporate brand image. Most of the time, corporation associates their corporate brand names with celebrity and their objectives of which is to enhance their corporate image and to show their marketing effectiveness in financial terms (Ambler, 1997; Erdogan, 1999; Kamins, 1990). On the one hand, celebrities create attention and bring prestige to brands, and may encourage higher recall (Erdogan, 1999; Tom et al., 1992). A higher recall of the CB Image in consumers mind will lead consumers to identify themselves with the CCB (CCB Identification). CCB association with the endorsed corporate brand promotes a mutually beneficial relationship between the two parties. It later creates awareness and instils an identification towards the corporate brand image (CB Image) and corporate brand reputation (CB Reputation); and gauge consumer loyalty (CB Loyalty) towards the corporate brand of both the CCB and endorsed corporate brand (Fombrun et al., 2000; Seno and Lukas 2007).

3. RESEARCH METHODOLOGY

This chapter presents the research process of this thesis. The process of collecting empirical data and the selection of the method to fulfil the purpose of this thesis will be described in this chapter. It starts with the research paradigm of the study and elaboration of the chosen approach. The approach that will be used is a mixed method; one that is combining qualitative approach and quantitative approach.

This study embarks on using a mixed method approach to achieve the objectives of the study which are: (1) to explore the concept of celebrity brand at a corporate brand level, known as Celebrity Corporate Brand – CCB; (2) to investigate the impact of CCB on attitudinal (identification, image and reputation) and behavioural (loyalty) outcomes (termed as corporate brand enhancement); and (3) to develop a holistic conceptual model to understand the consumers attitudinal and behavioural response and association impact of celebrity brand at corporate brand level named as *Celebrity Corporate Brand Association Impact on Corporate Brand Enhancement Model*. This section starts with a view of the research paradigm adopted for this study and is followed by the methodological process and research approaches used.

3.1 The Research Paradigm

The trend and idea of using a mixed method approach in a marketing research study have been supported and recommended by many researchers. A combination of both qualitative and quantitative methods has been identified to lead to interesting and exciting explorations within the research study (Denscombe, 2014, 2008; Morgan, 2007; Flick, 2002; Carson et al., 2001). According to Denscombe (2014), the mixed methods approach has three significant characteristics that set it distinct from other strategies to social research, which are:

- 1) *A preference for viewing research problems from a variety of perspectives* – things are viewed from different angles, the use of multiple sources is regarded beneficial in terms of the quality and richness of data it produces and the for this purpose, the idea of triangulation is important;
- 2) *The combination of different types of research in on single project* – the arise of willingness of researchers to combine methods from different paradigms (different traditions of research with mutually incompatible philosophies), the emergence of mixing the qualitative and quantitative components, qualitative and quantitative data or qualitative and quantitative research; and

3) *The choice of methods based 'on what works best' for tackling specific problem*

– the choice of method is considered as the most important thing when it comes to addressing the research problem. What matters in the method selection is not whether it is good or bad, it is more on whether it can address the investigated issues or not. By coupling the mixing methods from different paradigm with the concern of dealing with the research problem, hence, it explains why the mixed methods approach tends to be associated with pragmatism.

Positivism is mentioned as an approach to social research which pursues to apply the natural science model of research to study of social phenomena and clarifications of the social world (Denscombe, 2003). The important perspective of developing a new theory in marketing research has been one of empiricism and more precisely positivism. The important belief of a positivist locus is an opinion that the study of consumers and marketing phenomenon should be 'scientific' in the manner of natural sciences (Malhotra and Birks, 2003). Marketing researchers of this persuasion adopt a basis for an investigation similar to the natural scientist. For many, this is measured to be both appropriate and possible. An essential belief shared by positivists is the understanding that the social and natural worlds 'conform to certain fixed and set laws in an infinite chain of causation'. The primary drive of a scientific approach to marketing research is to establish the causal law that permits the expectation and description of marketing phenomena. For determining these requirements, a scientific approach must ensure, as a least, reliable evidence of 'facts' that leads to a focus on objectivity, rigour and measurement.

However, positivism has been greatly criticised for its dependence on the scientific process and setting a basis in advance of research. The contention is that scientific approach is incomprehensible when dealing with social reality, the human or social factor. Implicit critiques exist in other movements for social change, as well as in the knowledge of societies, seeing all events and phenomena as inter-connected. Concerns of movements and people are on the issues of; 1) recognition that there is no neutral knowledge which means knowledge cannot be separated from 'being' (ontology) and personal experience; 2) collapse of faith in dualistic thinking – research is not about only being either subjective or objective or the preferences of subjectivity over objectivity, multiplicity and complexity is the emphasis; and 3) ethical considerations – it is not sufficient to see your sample, i.e. the people, merely as

research subjects from whom information is 'extracted'. Interpretivism, in contrast, denies the practices and norms of the natural scientific model and positivism in specific, selecting instead to highlight the manner in which individuals construe their social world (Bryman, 2004). The interpretivist emphasises the vigorous, respondent-constructed and changing nature of reality, identifying that there may be a vast range of explanations of realities or social acts (Malhotra and Birks, 2004).

A post-positivist approach has taken over many of the work on natural sciences. Though positivism is challenged, yet it is still not gone. Natural sciences' mechanistic view still dominates the public perception of science and influences what a social research should be. Post-positivist insights about how as the researchers, we need to understand our own place and what lead us to the research through assumptions that we have the knowledge. In the post-positivist approach, the important thing is to be able to investigate the epistemologies and having an understanding on how they reflect our researches. This study follows the post positivist approach (Ryan, 2006) because:

- 1) it is covering a broader rather than specialised area – integrating the advertising/promotion, consumer behaviour and the corporate brand area which is being done in the context of celebrity and human brand in the hospitality industry;
- 2) theory and practice is not kept separately where theory is not ignored totally for the sake of 'just the facts' – the study is applying theories from the marketing, psychological and branding disciplines such as consumer-brand relationship, celebrity brand and corporate brand theories, identification theory, and consumer behaviour theories;
- 3) researchers motivation for and commitment to research are central and crucial to the enterprise (Schratz and Walker, 1995) – one of the motivations for this research to be conducted is to contribute to the body of knowledge in the area of celebrity brand, corporate branding and corporate marketing; and
- 4) the idea that research is concerned only with correct techniques or collecting and categorising information is now inadequate (Schratz and Walker, 1995) – the justification and the belief on adopting the mixed method approach for this study is to show that more than one method is used as part of the validation process in the methodology to help in

ensuring the variances of explaining the phenomenon understudied (Johnson and Onwuegbuzie, 2004; Onwuegbuzie et al., 2009; Denscombe, 2014)

3.2 Mixed Method Approach

By employing the mixed method approach it is not only this thesis is embarking into a research paradigm which time has come, but it is also naturally complementing the traditional qualitative and quantitative research (Johnson and Onwuegbuzie, 2004). The mixed-method approach combines both qualitative and quantitative methods and is regarded as complementary rather than rivalry by combining both approaches because either the qualitative facilitates the quantitative or the quantitative facilitates the qualitative (Bryman, 2004). Mixed methods research offers great promise in describing and developing techniques that are closer to what researchers use in practice. Mixed methods research as the third research paradigm can also help bridge the schism between quantitative and qualitative research (Onwuegbuzie and Leech, 2004a). It is presented as the field that will move beyond quantitative versus qualitative research arguments because, as recognised by mixed methods research, both quantitative and qualitative research are necessary and useful (Johnson and Onwuegbuzie, 2004; Harrison, 2012; Johnson et al., 2007).

3.2.1 Justification of the Selection of Research Methodology

The reason for the method selection is based on the following grounds: First, the review of the prior literature shows that many researches has examined the concept of celebrity branding and consumer brand-relationship in general marketing and product brand level. However, previous research does not address the changing roles of celebrities and study the impact of using celebrities beyond endorsement and their association at corporate brand level. The new phenomenon witnesses the changing of roles of celebrities, where celebrities have now develop and own their own brands, product or service and corporate brands. Furthermore, by associating the celebrities at the corporate brand level, it potentially can create a different impact on the consumer-brand relationship because they are not only addressing a single audience; rather they are addressing multiple audiences. As such, there is a need to deepen the understanding concerning the new phenomenon and its impact which requires a thorough and in-depth investigation from the respondents.

Second, although many researchers and companies acknowledge themselves as consumer-driven, they are lacking in conducting the studies and marketing research in a way that it encapsulates the in-depth responses from the respondents. It is because most of the time they are only running the focus group discussions, distributing questionnaires and analysing secondary data (Gustaffson et al., 2001). Respondents are guided in their responses, and they are not freely expressing their ideas, and what they feel in front of other interviewees. Thus, it is challenging to yield a profound human understanding; therefore a strong mixed method approach that addresses the decision of integrating the data, as well as timing and priority, is selected for this study (Harrisons, 2012; Kozinets, 2010).

Third, from the viewpoint of the purpose of this study, it is aiming to investigate the effect of CCB and corporate brand association towards CBE. CCB as the new construct in this study need to be explored, defined and operationalised, therefore it requires a rigour data collection method for the conceptualisation and scale development process. The advantage of using mixed method approach will be that it can improve the accuracy of findings through the use of different methods to investigate the same subject (Denscombe, 2014). A brief overview of the strengths and weaknesses in using a mixed method approach is illustrated in Table 3.

Strengths	Weaknesses
Words, pictures, and narrative can be used to add meaning to numbers	Can be difficult for a single researcher to carry out both qualitative and quantitative research, especially if two or more approaches are expected to be used concurrently; it may require a research team
Numbers can be used to add precision to words, pictures, and narrative	Researcher has to learn about multiple methods and approaches and understand how to mix them appropriately
Can provide quantitative and qualitative research strengths (i.e., see strengths listed in Tables 3 and 4).	Methodological purists contend that one should always work within either a qualitative or a quantitative paradigm
Researcher can generate and test a grounded theory.	More expensive
Can answer a broader and more complete range of research questions because the researcher is not confined to a single method or approach	More time consuming
The specific mixed <i>research designs</i> discussed in this article have specific strengths and weaknesses that should be considered (e.g., in a two-stage sequential design, the Stage 1 results can be used to develop and inform the purpose and design of the Stage 2 component)	Some of the details of mixed research remain to be worked out fully by research methodologists (e.g., problems of paradigm mixing, how to qualitatively analyze quantitative data, how to interpret conflicting results)
A researcher can use the strengths of an additional method to overcome the weaknesses in another method by using both in a research study	
Can provide stronger evidence for a conclusion through convergence and corroboration of findings	
Can add insights and understanding that might be missed when only a single method is used	
Can be used to increase the generalizability of the results	
Qualitative and quantitative research used together produce more complete knowledge necessary to inform theory and practice	

Table 3: Strengths and Weaknesses of Mixed Research

Source: Adapted from Johnson and Onwuegbuzie (2004)

Finally, a sense of the rigour of the research can be achieved by conducting mixed methods research Creswell (2003) and utilising multiple strategies is reasonable on the ground that: 1) qualitative research helps with the development of better wording of measurement scales that are used later in the questionnaire (Bryman, 2006). Additionally, it enriches the integrity of the findings in a way it explains tests and approves the findings from the qualitative research through the quantitative method. Thus, the explanation of the results can be enhanced (Bryman and Bell, 2007). The following section presents the research design for the present study based on the above discussion.

3.3 Research Design for the Study

The research is conducted in two separate stages. In the first stage, two qualitative research approaches which utilise the netnography (Study 1) and in-depth interviews (Study 2) was performed to derive a better understanding of the CCB concept. The qualitative approach is essential because the main study objectives are to explore the new concept of celebrity brand, i.e. CCB, thus qualitative approach is considered the most relevant one (Kerrigan et al., 2011; Spiggle, 1994).

Study 1 – netnography is essential because by embarking on this approach the phenomenal issue of celebrity branding phenomenon can be observed and explored with the use of innovative approach in data collection. In this internet age, the use of social media such as Facebook, Instagram and Twitter as a medium of interaction between celebrities and their followers has become one of the best medium messages are exchanged. The world witnesses how things become the social phenomenon on the internet (Descombe, 2014; Kozinets, 2010). With reference to Figure 8, Study 1 objectives are 1) to explore the concepts; 2) to select the relevant celebrity background; 3) to explore the relationship of corporate brand enhancement, and 4) to assist in the development of the conceptual model. Thus, exploring CCB as the new concept with the use of netnography approach gives an advantage of getting broader respondents' responses from different type social media sources because people normally express their selves candidly and publicly in online forums (Kozinets, 2010).

Study 2 (in-depth interviews) that has similar objectives as Study 1, which is on exploring the concepts and assisting in the model development, is considered significant to be employed because by conducting Study 2, primary research subjects (multiple stakeholders: consumers, celebrity chefs, endorsed corporate brands) are approach individually, and rich data on phenomenal issues are gathered from a detailed discussion with them on the subject matter.

Findings from Study 2 help in explaining and validating results of Study 1. After that, the results from both Study 1 and Study 2 are later used develop the proposed conceptual model and prepare and design the questionnaire items development (Morgan, 1996). Moreover

because the objectives of this research is about: 1) identifying the construct (i.e. selecting the relevant celebrity from the appropriate industry/area background, exploring the new proposed construct) and exploring the process of how consumers behave or buy the brand from both the celebrity brands own brands and the endorsed brand; and 2) exploring the process of corporate brand enhancement, thus, an exploration through both techniques (Study 1 and 2) is necessary as they help to pinpoint which constructs are appropriate to be included in the proposed conceptual model that can address the theoretical issues and gap of the research.

In the second stage, a quantitative research approach (Study 3) is conducted utilising the population-based experiment (Mutz, 2011) to empirically validate the results and the model which has been developed in the qualitative study (Study 1 and Study 2). Study 3 is essential because it improves and validates the accuracy of the qualitative findings which is later used in testing and validating the develop measures and model (Churchill, 1979).

A summary of each study and its objectives is presented in Figure 8 and a detail discussion of the data collection procedure will be discussed in the next section.

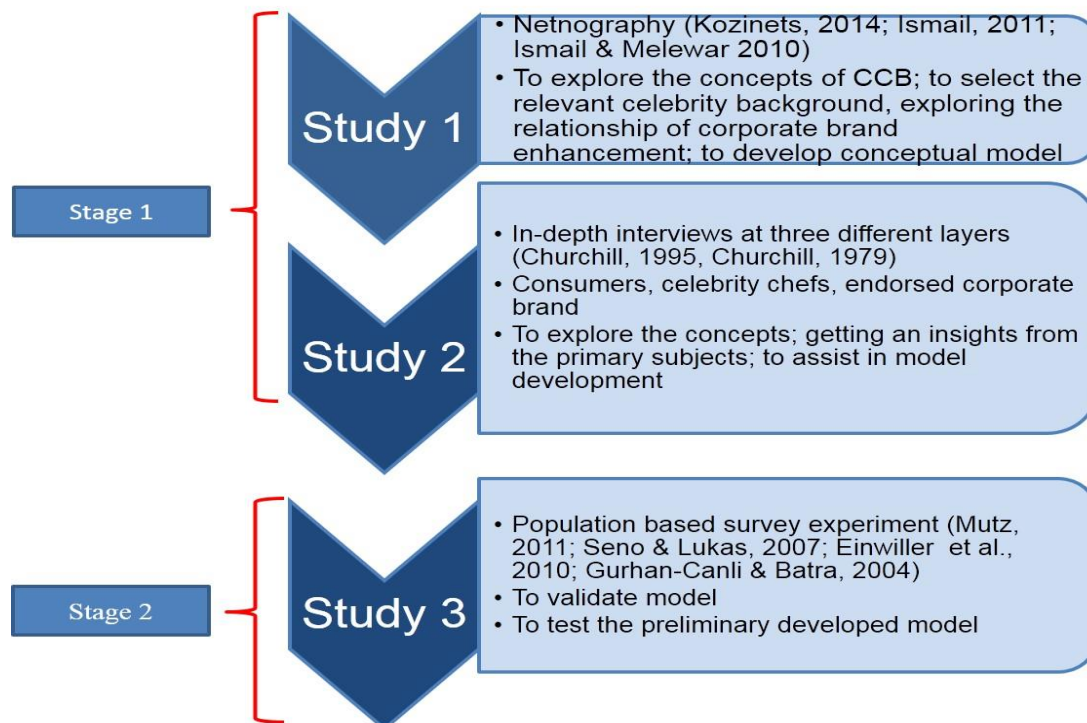


Figure 8: Objectives of Each Study Adopted in the Research Methodology

3.3.1 Research Approach

The study utilised two approaches – clarification and correlational (Sekaran, 2000) for investigating the phenomenon. A qualitative research approach is used to explore the complexities of a phenomenon (Sha and Corley, 2006; Van Maanen, 1979). Thus, this study adopts a qualitative methodology using a combination of netnography (Study 1) and in-depth interviews (Study 2): 1) to explore the concept of celebrity brand beyond endorsement (CCB); 2) to select the relevant celebrity background; 3) to explore the relationship of corporate brand enhancement; and 4) to assist in developing a conceptual model. Despite the advantage of having the flexibility to explore the underlying opinions through exploratory procedures, time is crucial and could be the main drawback of conducting a qualitative research (Yauch and Steudel, 2003). Ample time is required not only to plan and do the research; the problem in transcribing, analysing and coding the data will be faced by researchers later (Yauch and Steudel, 2003). Therefore, netnography and in-depth interviews will be conducted simultaneously to help in improving the validity and trustworthiness of the findings, as well as setting a rigour standard (Shah and Corley, 2006). Both the netnography and in-depth interviews explore the phenomenon from the multiple stakeholders' perspectives. In the clarification investigation, the qualitative method was used to obtain a clearer understanding of the concepts.

A quantitative research approach is used to provide empirical evidence for the study. In performing correlational investigation, a population-based experiment survey research was used for quantification and validation where the correlational relationship shows that at least two concepts were examined simultaneously. The population-based experiments studies were conducted in the natural environment setting where they were carried out on site at the celebrity chefs restaurants and in the online setting, where respondents are exposed to videos and pictures of the celebrity chefs own brand and the endorsed brand. A stimulant is needed for respondents to freely provide and in-depth responses for the research (Mutz, 2011; Fields, 2002). The final research design of this study is illustrated in Figure 9.

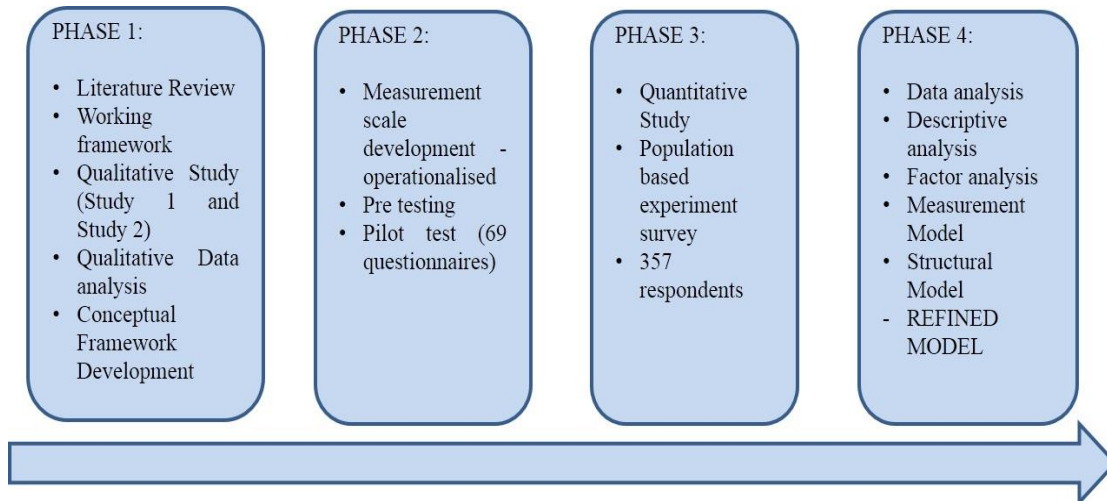


Figure 9: Phases of the Research Design

Phase 1 comprises undertaking a thorough literature review on celebrity branding, corporate brand, consumer behaviour and corporate communication for information gathering and finding justifications for the phenomenal issues which later help the researcher to identify the theoretical gap. In this phase, research problem, research objectives and research questions are stemmed and then lead to the development of the working framework. As the present study discovers a relatively new concept that is celebrity corporate brand (CCB), a resolution has been made to embark research with qualitative method utilising netnography (Study 1) and in-depth interviews (Study 2) approaches. At this phase also, a refined conceptual framework and hypotheses are developed after assimilating both Study 1 and Study 2 findings along with introducing a conceptualisation of CCB.

Later, in *Phase 2*; the study focuses on developing the CCB measurement scale. Findings from Study 1 and Study 2 were used to design the measurement scale, and it was pre-tested among 23 respondents. A pilot test is later conducted among sixty-nine (69) respondents. *Phase 3* involves the primary data collection procedure – population-based survey experiments were carried out on-site at the celebrity chefs' restaurants and online, where three hundred and fifty-seven (357) questionnaires were able to be collected. Finally, in *Phase 4*, quantitative data analysis was conducted that perform the descriptive, reliability and exploratory factor analysis. Structural Equation Modelling (SEM) analysis is then performed to validate the initial model developed in Phase 1 and offer a refined model named as *Celebrity Corporate Brand Association Impact on Corporate Brand Enhancement Model*.

A detail explanation of qualitative and quantitative research procedure and analysis is presented in Chapter 4 and Chapter 5 of this thesis respectively.

3.3.2 The Research Setting

A successful research requires a particular research context (Baker, 1999). This subsection describes the research setting for the rationale of researching according to country, industry and unit of analysis:

a) Country

This study is conducted in the United Kingdom and Malaysia. Most celebrity branding and corporate brand research have been carried out in Western countries (Hsu and McDonald, 2002; Stafford, Spears and Hsu, 2003; Pringle and Binet, 2005), however, celebrity usage in advertising starts declining for the past ten years (Schimmelpfennig and Hollensen, 2016; Euromonitor International, 2014; Ace Metrix, 2011, 2014; The Morning Show, 2011, Daboll, 2011) which is different from mainly Asian countries like Korea, Japan, China or Taiwan (Twose, 2013; Wang and Du, 2012). Thus, addressing the issues from both countries perspective is considered appropriate to get a better understanding of the causes of the phenomenon. A difference of cross-cultural background of the respondents will not be the issue because the primary objective of the study is to measure CCB who mainly known and operates businesses across continents.

b) Industry

The present study challenges to extend the celebrity branding by approaching it at the corporate brand level and in a different industry compared to prior research which is mostly done on celebrities from the entertainment and sports industry. The trigger to study it in this industry is due to the fact that the hospitality industry especially on food, cooking and gastronomy have become a phenomenon, transforming the hospitality industry (e.g. restaurant businesses) and even changed the way people eat and live (Euromonitor, 2013; Morgan, 2011) and on public attitudes (Caraher, Lang and Dixon, 2000). Chefs that start

behind the kitchen counter has now ended up in the spotlight, building empires through developing their own brands and businesses that worth in billions of dollars (Abend, 2010). Thus, there is a need to investigate the extent of celebrity chefs association at the corporate brand level and beyond endorsement.

c) Unit of analysis

The unit of analysis is individuals and organisations (multiple stakeholders – customer, celebrity chefs (owners of brands), organisations that represent endorsed corporate brands) that have experience and/or association with celebrity chefs and individual (customers). Justification for selecting them will be further explained in the respective section of the research approach.

3.4 Netnography (Study 1)

Researchers and marketers use qualitative research in assisting them to understand the richness, depth and complexity of consumers (Malhotra and Birks, 2003). Embarking in qualitative research is a way of discovering improved means and methods to comprehend consumers' thought processes and motivations. Research has to take an innovative approach. This approach has led to a fortune of new research methodologies, comprising techniques adapted from anthropology, ethnography, sociology and psychology. Most new techniques have their basis in both observational research and/or discussion groups. Supporters of the earlier have faith in the consumer tells you only half the story. They emphasise the significance of observing their behaviour, hence the practice of anthropology and ethnography methods. The attention of some ethnographers in selecting their research paradigm has changed with the emergence of the internet which is more than a physical network and electronic technology. The internet has given rise to a social phenomenon that needs to be investigated and explained (Denscombe, 2014). Hine (2000) called it as 'virtual ethnography' while Kozinets (2010) referred to it as 'netnography' – these reflected the research approach with the online cultures and online communities.

Netnography refers to an investigative, internet-based approach method for studying online communities and cultures that uses postings made publicly available on online forums to study selected phenomena (Kozinets, 2014). Netnography is a multi-method approach that blends content analysis, historical analysis, semiotics, hermeneutics, narrative analysis and thematic analysis (Bryman and Bell, 2011; O'Reilly et al., 2007; Kozinets, 2002). Netnography adapts common participant-observation ethnographic techniques to the unique possibilities of computer-mediated social interaction: alteration, accessibility, anonymity and archiving.

The five main steps involved with this method include which procedures include planning, entrée, gathering data, interpretation and adhering to ethical standards (Kozinets 2010, p. 58). As explained by Kozinets (2002, p. 63), “these steps may act as a guide to researchers who are interested in rigorously applying the method to their own research”. Two critical areas need to be covered first before adopting the procedures. First, researchers need to understand when and how to combine ethnography – which uses data collected through offline, i.e. in-person or face-to-face cultural interactions – with netnography – that uses data that are gathered through online interactions. Understanding the best use of netnography is crucial, the use of it either as a stand-alone technique or at a time as part of a larger study that includes offline interviews, fieldwork and other methods. Second, researchers need to understand the differences in the online social environment, as a guide to accurately and reliably adapt the ethnographic techniques. Therefore, these processes will be carefully and precisely followed when applied to the study. Figure 10 displays a diagrammatic flowchart of those processes.

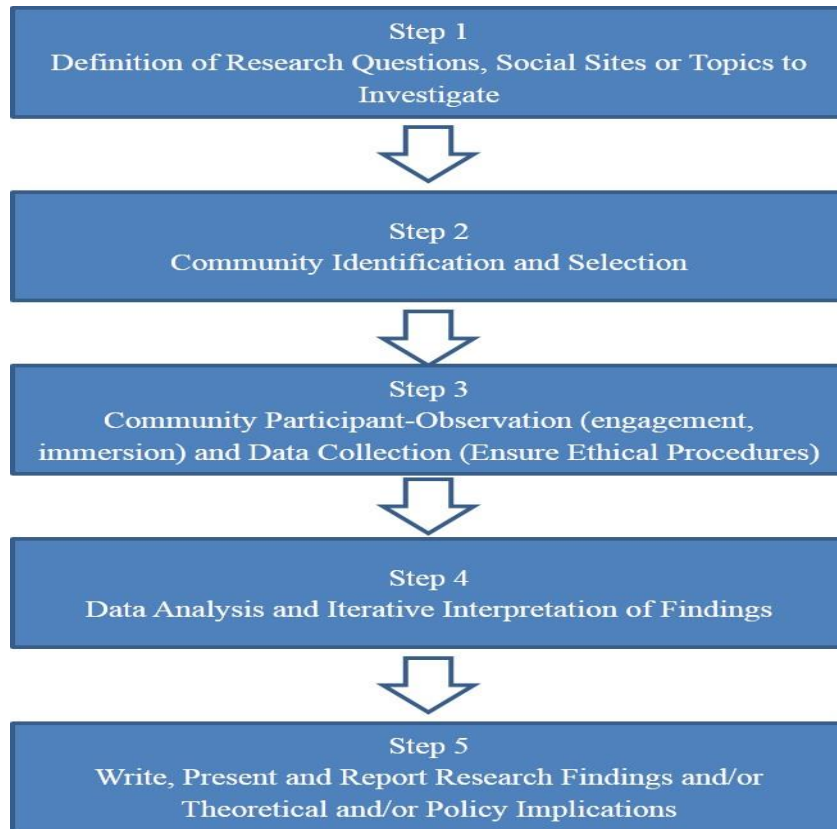


Figure 10: Simplified flow of a netnographic research project

Source: Adapted from Kozinets (2010), p.61

In pure netnography, a researcher's identity and intentions are disclosed and permission is sought from users to study the content of discussions. The method used in this study is 'observational' or 'passive' netnography (Beaven and Laws, 2007) as the research was not disclosed. Langer and Beckman (2005) argue that it is worth contacting members of forums when collecting the data on those sites that are not entirely public (p. 194). Thus, obtaining consent for publicly available forums was not deemed necessary (see Ess and The AoIR Ethics Working Committee, 2002; Langer and Beckman, 2005; Madge, 2006). However, the names of participants have been deleted to ensure anonymity.

Collecting data through surveys, the conventional customer feedbacks that are gathered often provide very little insight into customer experiences. Being solicited to answer the questionnaire, respondents seem to complete them rashly and unobligated; respondents may also falsify their evaluations of the experience depending on the situation. On the other hand, netnography gives researchers access to highly confidential interpretations of their experiences that are gathered from their online blog/message/forum boards' posts and

reviews that are provided on a purely voluntary basis (Mkono, 2012). Hence, candid views are more likely to be gathered from them. The assumption that 'people express their opinion more candidly on social media than during face to face interviews' is applicable more when using netnography. When compared to face to face interviews, respondents are guided in their responses, and they are not freely expressing their ideas, and what they feel in front of other interviewees. Thus, it is challenging to yield a profound human understanding because respondents tend to keep silence and try to avoid from revealing everything (Harrisons, 2012; Kozinets, 2010).

This study expended the modified form of netnography to collect the initial data as a means to achieve the research objectives. Netnography is used in exploring the new CCB construct, and the developing area of corporate brand, identifying the relevant traits of CCB and the association impact of CCB with CB towards both CCB and CB enhancement. As a guide, this study refers to the taxonomy of celebrity (Turner, 2014), the conceptualization of human brand and celebrity brand by Thomson (2006) and Kowalczyk (2010) respectively, and the source model (McGuire, 1985; Friedman and Friedman, 1979; Hovland et al., 1953; Hovland and Weiss, 1951–1952) conceptualizations, in exploring the phenomenon and defining, providing measures of, and selecting the context of CCB.

3.4.1 Data Collection Procedure

Planning: To implement netnography (see Figure 10), the first step involves the planning of the study. As per objectives of Study 1 which are: 1) to explore the concepts of CCB; 2) to select the relevant celebrity background; 3) to explore the relationship of CCB with corporate brand enhancement; 4) to develop a conceptual model, netnography is chosen as the appropriate approach. It is best to explore the phenomenon and gather data from the observations of communications in the trending webpage marketing messages, leading to the context selection.

Within one year, observations were made to explore the social media and the online forum discussing the celebrity branding phenomenon. The netnography findings show that celebrity

chefs are the second most mentioned celebrity after artist. Besides artist, celebrity chefs are the most followed celebrities online; they have millions of followers and promoting their own products and businesses through the use of Facebook, Instagram and Twitter.

It is observed that a celebrity brand does not only have one fan page, but the minimum is also they have at least two fan pages. Not only that they have their personal pages, but they also have their business pages online. Social media followers do not only become fans to CCB personal pages, but they are following the business pages of the celebrities, creating hashtags to promote the CCB and making the posts made by the CCB viral. The industry witnesses how the celebrity brand and endorsed corporate brand is being enhanced through these activities (Euromonitor, 2014). The enhancement includes an increase in the CB Image, CCB Identification, CB Reputation and CB Loyalty of both the celebrity brand and the endorsed brand.

A comparison was made looking at the hashtags discussion about celebrity brand. After thorough comparisons of the celebrities activities on the social media and the online communities engagements with the celebrity brands, celebrity chefs are selected as the context of the study, and this reflects the emerging and trending phenomenon of celebrity chefs in the area of celebrity branding (Henderson, 2011).

Sampling: The second step in netnography is entrée, which involves identifying and selecting the most suitable online communities as the respondents for the study in relative to the research objectives. The particular respondents under study should be “relevant, active, interactive, substantial, heterogeneous and data-rich” (Kozinets, 2010, p.89). Following this guidelines, the best online communities to study celebrity chefs are social media (i.e. Twitter, Instagram, Facebook), websites of restaurants reviews and trade journals and corporate and gastronomy blogs. These sources are among the primary platforms used in business (Barnes, Lescault and Holmes, 2015).

In addition to the online communities sampling selection, certain considerations were established to choose which celebrity chefs to observe. The criteria required each celebrity chefs in the sample to have own developed brand (product/services) and/or own businesses (corporate brand) and at the same time endorsing other corporate brands. The celebrity chefs must be well known to both the communities in the United Kingdom and Malaysia and their product/services brands (e.g. cookbooks, kitchen utensils, cooking programs) and/or corporate brands (e.g. restaurants, academies, foundations) are easily found and accessible in both countries. They must also have a strong online presence, be active on social media, posting or updating frequently and have a large number of followers. On top of the pre-decided celebrity chefs that were chosen looking at the trending names of celebrity chefs online and the list of “Top 50 Celebrity Chefs” from the celebritynetworth.com, a simple online survey was conducted among the online communities asking them on who they think is the most credible and influential celebrity chefs currently trending in the market. Table 4 offers an overview of the five well known celebrity chefs whom fulfilled the requirements of the criteria that will be analysed using netnography, which include Jamie Oliver, Gordon Ramsay, Chef Wan (Prof (Hon) Datuk Redzuawan Ismail), Chef Ismail (Datuk Chef Ismail Ahmad) and Chef Zam (Prof (Hon) Zamzani Abdul Wahab).

Celebrity Chefs	Social Media Involvement			Product/Service Brands	Corporate Brands	Endorsed Corporate Brands
	Twitter	Facebook	Instagram			
Jamie Oliver	/	/	/	Cookbooks, kitchen utensils, TV programs	Jamie’s Italian, Fifteen	Tefal, Sainsburys, NHS
	6.2m followers	6.3m followers	5.4m followers			
Gordon Ramsay	/	/	/	Cookbooks, kitchen utensils, TV programs	Restaurant Gordon Ramsay, Plane Food, Bread Street Kitchen	Fox TV, Masterchef
	3.5m followers	6.2m followers	2.1m followers			
Chef Wan	x	/	/	Cookbooks, kitchen utensils, TV programs	1 Market	Asian Food Channel, Air Asia, Malaysia Tourism
	-	61.8k talkings	14.3k followers			
Chef Ismail	x	/	/	Cookbooks, kitchen utensils, TV programs	Restaurant Rebung	Pensonic, Malaysia Tourism
	-	65.8k talkings	13.6k followers			
Chef Zam	/	/	/	Cookbooks, kitchen utensils, TV programs	SILVERSPoon International College	Phillips, Malaysia Tourism
	12.3k followers	105k followers	57.9k followers			

Table 4: The Celebrity Chefs Sample for Netnography

Data Collection: Next, the third step comprised observations and data gathered from the online reviews of celebrity chefs' restaurants; online reviews of television programs hosted by celebrity chefs hosting or with celebrity chef appearances (e.g. MasterChef and other cookery programs); online reviews of cruises with celebrity chefs in the onboard restaurants, which offer behavioural and aesthetical experiences for consumers and viewers; hashtags trending on celebrity chefs from social media and online forum discussions in blogs and trade journals (as depicted in Table 5).

Subsequently, two important elements are achieved: (1) the data that is directly copied from the computer-mediated communication from the online community members; and (2) the data that is inscribed based on our observations and understanding of the community and its members, interactions and meanings (Kozinets, 2002). In total, there is 1,795 relevant post from the online customers' reviews (see Table 5) gathered from September 2013 to December 2014. The observation of all related posts on CCB in the general context and the identification of the relevant trend for context identification, guided by the phenomenon and available resources, formed part of the data collection effort (Mkono, 2012; Kozinets, 2002).

STUDY 1 – NETNOGRAPHY (exploring the constructs – for definitions, items and measurement; identification of relationships among the constructs studied)			
CCB – Celebrity Chefs	Restaurants/Program/ Cookbooks	Number of customer reviews	
		www.tripadvisor.co.uk www.tripadvisor.com	www.hungrygowhere.com www.yelp.co.uk
Jamie Oliver	Jamie's Italian, Fifteen	282 443	125 77
Gordon Ramsay	Gordon Ramsay London	471	202
Chef Wan	1 Market	65	44
Chef Ismail	Rebung	62	24
Blogs/Websites	Trade Publications/Journal	Hashtags	Social Media (Twitter, Instagram, Facebook)
Celebrity chefs, celebrity chef restaurants & celebrity brand	Celebrity chefs, celebrity chefs' restaurants & celebrity brand	#celebritychefs #humanbrand #celebritybrand #masterchef #jamieoliver #gordonramsay	Jamie Oliver, Gordon Ramsay, Chef Wan, Chef Ismail, Chef Adu, Chef Norman Musa
Jamie http://www.bookacelebritychefuk.com/celebrity-chefs/ http://www.jamieoliver.com Trade Journals, food & travel blogs	Advertising Age Nation's Restaurant News Marketing Weekly News Restaurant Hospitality Food Management		

Table 5: Summary of Netnography Data Collection

Data Analysis: The fourth step comprises the processing and analysis of the data using NVivo 10. After successive readings and discussion, in an iterative process, the interpretations and codes underwent modification (Bryman and Bell, 2011). Quotations undergo open coding, which depicts the definition and characteristics of the CCB to reveal the initial basic themes. In NVivo 10, each quotation is assigned with general nodes before the designation of categorical nodes to specify the focus of the coding. Initially, the researchers assigned 85 general nodes to the data in the open coding process and later identified 34 focus nodes in the recoding process. Thematic analysis was conducted on the reviews to recognise repeated patterns (Baumgartner and Schneider, 2010; Braun and Clarke, 2006; Floersch et al., 2010; Gupta and Levenburg, 2010).

Findings: In the final step, six main categories which are: 1) CCB Cognition; CCB Personal Quality; CCB enterprising Quality 4) CCB Philosophy Values; 5) CCB Authentic Values; and 6) CCB Functional Quality, emerged from the analysis and this correspond to the guide and conceptualization for the CCB, the basis of which comprises the relevant literature and empirical evidence (Spiggle, 1994). Both analysis and findings from netnography will be discussed in detail in Chapter 4.

Next, Study 2 provides validation of the findings of this phase and allows for more in-depth investigation of the CCB concept.

3.5 In-depth interviews (Study 2)

Interviews are considered as a popular within qualitative research due to their ability to gather comprehensive information into the interviewee's experiences in regards to the phenomenon (Creswell, 2003; Kvale, 1983). While structured interviews follow a fixed set of question, semi-structured interviews have a set of themes and the researcher can ask new questions to further probe into the interesting phenomenon (Mazaheri et al., 2013). This study will embark on using semi-structured in-depth interviews to gain a better understanding of the phenomenon from celebrity chefs, corporate brands and customers' perspectives; the interviews aimed to add richness to ideas not previously considered and covered in the literature (Saunders et al., 2016). In addition to choosing this method, it seemed an

appropriate decision to select celebrity chefs, corporate brands and customers as the participants because they represent the multiple stakeholders and this is in line with the objectives of conducting the in depths interviews which are presented in Figure 9 before.

3.5.1 Data Collection Procedure

The in-depth interview is conducted in two ways: the pre-test interview guide and the main in-depth interview. To explore the concept and dimensions of CCB further, the researchers first, pre-test the semi-structured questions/interview guide (please refer to Appendix 1) using three celebrity chefs, operating restaurants in London and Malaysia. Then, for the main data collection, in-depth interviews are conducted with three layers of stakeholders: (1) consumers; (2) celebrity chefs; and (3) corporate brand (endorsed). These in-depth interviews served as validation to Study 1, which is an effective means of data triangulation, and of improving the credibility of the findings and the interpretation of the analysis (Bryman and Bell, 2011; Churchill, 1995; Churchill, 1979)

Sampling For this study, five (5) celebrity chefs, four (4) endorsed corporate brands and sixteen (16) consumers were interviewed. Participants are selected based on the conditions summarised in Table 6 and consent from participants is needed for the ethical purpose (please see Appendix 1). As the study is addressing multiple stakeholders, respondents are selected that represent each category of the stakeholders, which are: the celebrity chefs who represent the celebrity brand and his own corporate brand; companies that represent the corporate brands and consumers that fulfilled the criteria of the sample with at least one engagement with the celebrity chefs' brands, products or services. From a personal contact, the researcher is able to contact one celebrity chef (CC) that is both known in the UK and Malaysia. The CC then provides access to contact other celebrity chefs and endorsed corporate brand. An advertisement was posted at the celebrity chefs fan pages calling for a participant to be interviewed. The initial plan to interview Jamie Oliver and Gordon Ramsay is not successful because they could not allocate their time for any interviews due to the nature of their jobs and responsibilities. In reference to Rousseau (2012); Morgan and Edwards (2011) and Tonner (2008), celebrity chefs are those who have their own established developed corporate brand of restaurants, cookbooks, television programs, academy, foundation, institution and

endorsements of other corporate brands. These five celebrity chefs are coded as CC A to CC E (see Table 6).

The celebrity chefs are known with their established corporate brands, i.e. restaurants operating in the UK and Malaysia, cookbooks marketed all over the world, institutions and academy, own clothing brand and television programs shown internationally. Participants from the endorsed corporate brands are selected based on the strength of (1) the experience of dealing with and appointing the celebrity chefs to represent them in their corporate communication activities and causes; and (2) they are operating both locally in Malaysia and internationally. Finally, consumers that were interviewed were based in the UK or Malaysia and must meet at least one of three conditions provided to qualify them as a ‘representative sample’ (Mutz, 2011), see Table 6 below.

STUDY 2 – INTERVIEWS (exploring the constructs for validating Study 1 – for definitions, items and measurement; identification of relationships among constructs under study; gaining insights from the primary subjects)			
CELEBRITY CHEFS	CELEBRITY CHEF CB (OWNED)	CORPORATE BRAND (ENDORSED)	INTERVIEWS (CONSUMERS)
CC A	High end restaurant (UK & Malaysia based)	Government agency (UK based)	16 Consumers: 6 males 10 females Age 20–61 yrs old UK Malaysia Criteria: With at least 1 visit to the celebrity chef restaurants, buying cookbooks watching programs host by celebrity chefs
CC B	Fusion restaurant (UK based) & own clothing brand	International television program (Malaysia based)	
CC C	Cookbooks (international & Malaysia market)	Publishing company (international & Malaysian market)	
CC D	Training company (Malaysia based) & international franchise brand	Government agency (Malaysia based)	
CC E	International academy (franchise – Malaysia based)		
TOTAL	16 CONSUMERS 5 CELEBRITY CHEFS 8 CORPORATE BRAND (OWN & ENDORSED)		

Table 6: Summary of Participants’ Criteria and Conditions for In-depth Interviews

Data Collection In-depth interviews were conducted at three layers which represent the multiple stakeholders. They are represented by the celebrity chefs, corporate brands representatives and customers. Based on our earlier finding (in netnography), ten celebrity chefs top the list and meet the criteria. The researchers contacted all ten by email, of which five responded. The participating celebrity chefs later provided networking to assist researchers with regard to the research's potential endorsed corporate brand participants.

Two interviews with the celebrity chefs, one with the endorsed corporate brand and 10 with the consumers were conducted in the UK. The rest of the interviews were conducted with the Malaysian respondents in Malaysia. Interviews were conducted in English; respondents were first asked to fill in the respondents consent participation form and read the respondents information sheet. They are four parts of the interview questions. The first part requires their responses and their understanding of the celebrity brand concept and phenomenon. The second part reflects the endorsed corporate brand, the third covers the attitudinal and behavioural influence of celebrity brand association and the last part is on the impact of the CCB association with CBE. Responses were recorded and written in the provided form specified for each respondent.

Data Analysis for Study 2 is analysed in four different steps, following the procedure by Bryman and Bell (2011) and Spiggle (1994). Firstly, the researchers collected data from the participants, transcribe this data and inserted it into NVivo 10. Next the researchers send the initial transcription of the recorded interview back to participants for validation. Thirdly, the researchers assign initial nodes and focus nodes and compared these nodes with the findings of the netnography data to validate the appropriate themes as the main dimensions of the CCB (Spiggle, 1994). The researchers repeated the process of comparing and integrating both findings from Study 1 and Study 2 until reaching saturation (Spiggle, 1994). The researchers coded the data using NVivo, where they performed and assigned thematic analysis and nodes to define the constructs and produced items for measurement (Kozinets, 2014; Boellstorff, 2011; Churchill, 1995, Churchill, 1979).

Findings Finally, the researcher synchronises the in-depth interviews findings with the findings from Study 1 and finalises the main dimensions that define and conceptualise CCB, determining which themes are correlated and explain the relationship among each other. For

example, warmth, humble and honest comprises the characteristics of a CCB to represent their interpersonal quality and is much more related to the celebrity's own personality. Likewise, as a CCB has both an individual skill and business skills, as a corporate brand himself, having functional and enterprising qualities are the two dimensions that the researchers identified to differentiate a CCB from a celebrity endorser. The researcher has synthesised the narrative and textual analysis of the netnography data and the transcribed interviews on the celebrity chefs with the research objectives to explore the meaning and measurement of CCB, which will be further discussed in Chapter 4.

3.6 Population Based Survey Experiment

The second stage of the data collection is done using quantitative design whereby the study embarks on the population-based survey experiment (i.e. survey experiment) method (Mutz, 2011). The method refers to an experiment which is administered to random samples that represent the population (Mutz, 2011, p. 2). Survey sampling methods are used to collect the experimental subjects as the representative of the targeted population that is of interest to a particular theory and to which researchers intend to extend their findings. Contrary to the survey method which is widely used technique and so synonymous with marketing research, the population-based survey experiment which is not new at all has now been increasingly employed and accessible for social science research with the technological development and combination of innovative development techniques in experimental design.

Population-based experiments have and can be used by social scientists in sociology, political science, psychology, economics and communication and in more than twenty disciplines which includes business, medicine, history and even aviation studies (Mutz, 2011, p. 5). As long as the perceptions, attitudes or behaviour of human beings of the research interest, and the goal of the research is to test the causal effect, the population-based experiment is considered valuable (Lupu, 2012; Mutz, 2011). Notably, more complex experimental designs can also be implemented by using this approach through computer-assisted telephone interview platforms or internet-based survey (Mutz, 2011). Instead of only deriving conclusions from the same observational data through changing the underlying assumptions of the empirical models, based population experiments improve the ability to identify causal

effect (Lupu, 2012; Brader and Tucker, 2008). Some of the key advantages of population-based experiments over traditional laboratory experiments (Mutz, 2011) are listed below:

- 1) Compared to most laboratory experiments that rely on undergraduate subject pools created particularly to provide becoming experimental subjects in one or multiple disciplines; by using survey sampling techniques, this approach can assign real, larger and diverse samples to experimental conditions preferred by respondents. For this study, by utilising population-based survey experiments, and doing it in an online setting, respondents from a different geographic location can be the sample of the study.
- 2) Findings or evidence gathered from population-based survey experiments is more likely to be viewed as more convincing than from the laboratory studies, because people may act differently when they are being closed monitored and observed;
- 3) The ability to study specialised populations is greater. Respondents are pre-screened for a variety of characteristic, thus makes it possible to sample specific subpopulations or to block respondents based on the required sample's criteria;
- 4) Encouraging greater use of experimental design – best possible approach when attempting to draw causal inferences empirically;
- 5) It can accommodate a large number of experimental conditions;
- 6) It is well suited to facilitate sequential data collection efforts;
- 7) It is ideal for taking advantage to unfold opportunities for conducting experiments in real-world context quickly.

3.6.1 Data Collection Procedure

There are two conditions that need to be fulfilled to qualify the chosen research design to fit the population-based survey experiment definition. Firstly, subjects are randomly selected prior to conditions set by the researcher and administered with treatments like in any other experiment. However, participants are not necessarily required to show up in a laboratory (Mutz, 2011, Warren and Pearse, 2008; Ackerman and Fishkin, 2004), thus making this method more practical to gather information needed for the samples. Secondly, population-based survey experiments best suits and contributes the most when it comes to establishing unbiased causal inferences, which theory may be generalised beyond a limited pool of subjects and need not rely on the nationally representative of the population (i.e. it is only

targeting the samples from the target population of interest). The benefit of using the population-based survey experiments is that theories can be verified on the samples that are the population representative of which they are said to relate. Thus, the study would advantage from uniting the internal validity of experiments with the external validity of representative population samples (Mutz, 2011).

Two technological innovations that have brought to the emergence of this method are; (1) computer-assisted telephone interviewing (CATI); and (2) internet-based survey and interviewing representative. Although long before internet-based interviewing evolved, population-based survey experiments were done through telephone and face to face interview for data collection, additionally, the emergence of the internet has tremendously increased their potential. Moreover, the advancement in the technology allows social science the opportunity to introduce and test the most important hypotheses at the scattered nationwide virtual laboratories. Thus, researchers' abilities to experiment on massive and various subject pools now empower them to tackle significant social and behavioural phenomena with greater efficacy and effectiveness.

Sampling To assess the causal relationship (i.e. association impact) of CCB and CB towards CBE, respondents are chosen from those who has encounter at least one experience either in buying and using the celebrity chefs product/service brands, following and/or participating in celebrity chefs hosted activities, dining in celebrity chefs restaurants and/or watching celebrity chefs cooking shows. The summary of the samples criteria can be referred in Table 7. The researcher was able to recruit three hundred and fifty-seven (357) respondents from the United Kingdom and Malaysia to be the respondents for the study, which is considered as a reliable sample because of the nature of the research that contributes to the difficulty of getting a large number of representative samples.

Unit of analysis	Required conditions
Consumers	<ul style="list-style-type: none"> had dine in a restaurant own by a celebrity chef had watch any television program hosted by or participated by a celebrity chef had buy cookbooks by a celebrity chef had attend/join/participate/enroll in any courses/program/event/function organized or participated by a celebrity chef a fan/follower to a celebrity chef's social media page had buy products/brands produced/owned by or endorsed by a celebrity chef
Experiment setting	<ul style="list-style-type: none"> On site (at restaurants/classrooms) Online (google document) Treatment: Exposure to videos and photos of selected celebrity chefs, corporate brand own by the celebrity chefs and endorsed corporate brand.

Table 7: Sample Selection and Population Based Survey Experiment Setting

Data Collection The study uses questionnaire instrument which items are developed from the findings of Study 1 and Study 2 and adapted from earlier research in the area of celebrity brand and corporate branding (Please refer to Table 8). Expert views two academic experts (lecturers in brand and corporate brand) and three industrial experts (celebrity chefs) are used to revise and validate the items. The first round of revision is done by the industry experts; the celebrity chefs omitted out items that are ambiguous and did not reflect the characteristic of a CCB. The final validation is done by the academics who scrutinise the items according to its best possible conceptualisation and operationalisation in the literature. Respondents are exposed to photos of celebrity chefs who are initially being selected in the first stage of the data collection (Study 1 and Study 2) of this study. The questionnaire was developed as the research tool to collect data from consumers. English is used as the language of the survey. Items of measurement are developed from the findings of Study 1 and study 2 and adapted from the previous relevant literature that has been reviewed to conceptualise the constructs for the study.

The final questionnaire is divided into four (4) main parts: 1) Part A – respondents' background and their personal experience; 2) Part B – celebrity corporate brand (CCB) characteristics with five sub categories that reflect the CCB personal brands, CCB own products/service brand and CCB own corporate brands where each item is being measured on the basis of its degree of importance using a 7 point Likert-scale of 1 to 7 (Extremely Not Important to Extremely Very Important); 3) Part C – celebrity corporate brand identification (CCB ID), each statement is being measured on the basis of its degree of agreeability using a 7 point Likert-scale of 1 to 7 (Strongly Disagree to Strongly Agree); and 4) Part D – corporate brand enhancement (CBE) which is referring to the enhancement of corporate brand image, corporate brand reputation and corporate brand loyalty for both the CCB own corporate brand and endorsed corporate brand (ECB); each statement is being measured on the basis of its degree of agreeability using a 7 point Likert-scale of 1 to 7 (Strongly Disagree to Strongly Agree). Please refer to Appendix 2.

Data Analysis Data will be analysed using Structural Equation Modelling (SEM) using SPSS AMOS 10 for the quantitative approach (population based survey) to validate the initial model developed in Phase 1 (netnography and in depths interviews) and offer a refined model named as *Celebrity Corporate Brand Association Impact on Corporate Brand Enhancement Model*. Descriptive, reliability and exploratory factor analysis will be performed on the collected data. A detail explanation on analysis is presented in Chapter 5 of this thesis.

MAIN CONSTRUCTS	FACETS/DIMENSIONS	FACETS/DIMENSIONS	ITEMS
<p>CELEBRITY CORPORATE BRAND (CCB) An individual who is a public persona and have fame or popularly known to the public; whom by himself is a brand (celebrity brand); having their own products and/or services and/or companies (or corporate brands); who uses this recognition for the corporate marketing activities and simultaneously endorses other companies' products, services and corporations (corporate brands) (Turner, 2014;Kowalzyk, 2010; Towle, 2003; Erdogan et al., 2001; McCracken, 1989; McGuire, 1985) - Qualitative findings</p>	<p>CCB Cognition <i>the life skills and combination of a CCB distinctive characters or qualities that the CCB use daily in communicating and interacting with other people, both individually and in groups, for instance in this case is the consumers, fellow colleagues, employers, corporate staffs and other stakeholders whom are being associated with him/her</i></p>	<p><i>Persuasive/Influential Fascinating/intriguing Inspiring</i></p>	<p>Stage presence Natural Persuasive*** Influential*** Confident Charismatic*** Enthusiastic*** Passionate Entertaining/Fascinating/intriguing</p>
	<p>CCB Personal quality <i>personal quality of the CCB to survive in career and businesses they venture in - eagerness of CCB in having or showing initiative and resourcefulness in doing something new, innovative and risky, by combining creativity, idea development and problem solving with expression, communication and practical action for any business venture possibility</i></p>	<p><i>Warmth</i></p>	<p>Humble Caring Friendly Funny Easy going Approachable Flamboyant Simple Honest Enthusiastic*** Soft spoken Bubbly/ Chatty Jovial</p>
	<p>CCB Enterprising Quality <i>CCB practical skills and quality in doing something (relating to a particular subject, art, or craft or its techniques) successfully or efficiently</i></p>	<p><i>Admirable***</i></p>	<p><i>Awesome Amusing Good looking Versatile Casual Smart*** Charming</i></p>
	<p>CCB Philosophy Values <i>Representation of the CCB quality or value in symbolic meaning or character to the products, brands and corporations the celebrity is being associated or allied with.</i></p>		<p>Vintage Patriotic Majestic Classy Elitist Exclusive Refined Prestigious Fashionista/Stylish Distinguish/Different/Distinctive Uniqueness</p>

	<p>CCB Authentic Values <i>originality (non-fake) and real attributes of the CCB which effectively and powerfully influence his personal and corporate brand and stay with the CCB for the long term (Olins, 2014)</i></p>		<p>Soul Charismatic True Brave Purist Patient Reliable High morale High Aspiration High Motivation Originality Genuine Trustful Unique/Distinct</p>
	<p>CCB Functional Quality celebrity brand product and corporate brand functional attributes and quality</p>	<p>Operational and functional attributes</p>	<p>exquisite quality of products and services exceptional products and services' core attributes exceptional dining experience exceptional experience by associating itself with the celebrity chefs exceptional supplementary attributes constant innovation by associating their offered packages with the CCBE highly practical technology an aesthetically appealing ambience through endorsement by the CCBE A great amount of experience</p>
		<p>Values and promises</p>	<p>Maintain consistent products and services quality Shows its concern on fitness and health Shows its concern for children Provides fun and entertainment in product and services offered Customer oriented Shows high respect for individual needs Always look after what is demanded by the customers by associating their corporate brand with CCBE Shows a high respect for the individual by matching itself to an ideal CCBE The CCBE demonstrates the corporation responsibility towards the environment The corporation orientation towards</p>

			<p>community is demonstrated through its association with the CCBE</p> <p>Offering the value for money products and services</p> <p>Offering a consistent in quality kind of products and services</p> <p>The corporation values are heightened by the celebrity chefs</p> <p>The corporation appeared to be more human by associating itself with the celebrity chefs</p> <p>The corporation appeared to be more warmth by associating itself with the celebrity chefs</p> <p>The celebrity chefs help me to build my trust with the corporation</p> <p>Demonstrating its expertise through the CCBE association</p> <p>Prices of the packages are made in transparent to customers</p> <p>Honest in offering their services</p> <p>No hidden cost in packages offered by the corporation</p> <p>The corporation is skilled in what they do</p> <p>The corporation has great expertise</p> <p>The corporation does not have much experience</p> <p>The corporation makes truthful claim</p> <p>The corporation shows its genuine offering</p> <p>The corporation is socially responsible in servicing the public</p> <p>I trust the corporation</p> <p>I do not believe what the corporation tells me</p> <p>I made smart choice by choosing the corporation</p> <p>I stand in crowd through embracing the corporation's product and services</p>
<p>CELEBRITY CORPORATE BRAND IDENTIFICATION (CCB IDENTIFICATION):</p> <p>Consumers' identification with CCB (Ashforth & Mael, 1989; Mael & Ashforth, 1992;</p>	<p><i>Affective ID</i></p>	<p>I love being a follower of this CCB</p> <p>The CCB success make me even strongly identified with the CCB (The CCB success is my success)</p> <p>When someone praises the CCB, it feels like a personal compliment</p> <p>If the story in the media criticized the CCB, I would feel embarrassed</p> <p>When someone criticizes the CCB, it feels like a personal insult</p>	

<p>Donovan et al., 2006; Mael & Tetrik, 1992)</p>	<p><i>Evaluative ID</i></p>	<p>To be seen eaten in a restaurant owned by the CCB is important to me Supporting/following the CCB is important to me I am very interested to what other think about the CCB</p>
<p>CORPORATE BRAND IMAGE (CBI) Image enhancement of the CCB own corporate brand and endorsed corporate brand (Da Silva & Syed Alwi, 2006; Nguyen & LeBlanc, 2001</p>	<p><i>CCB Own Corporate Brand</i></p>	<p>CCB image becomes visible when associated with corporate brand The celebrity help me in recognizing the brand much better Brands endorsed by the CCB are more unique than one that is not CCB is the crowd puller The celebrity chef has a different image from other celebrity endorsers The celebrity chef is familiar to me The celebrity chef has a very clean image The celebrity chef is a well-known celebrity The celebrity chef heightened his achievement history I like the CCB The CCB is convincing The CCB is a personal role model The CCB is good in endorsing the corporate brand The CCB is highly attractive in his endorsement The CCB endorsement is appealing It is an effective endorsement made by the CCB It is a pleasant endorsement done by the CCB The CCB provides an informative endorsement</p>
	<p><i>Endorsed Corporate Brand</i></p>	<p>CCB helps to enhance the corporate brand image It is more pleasant to purchase from a corporation that portray a world class image I would be more likely to purchase from the corporation as a result of the celebrity endorsement The CCB would make me feel more in favour toward the corporate's brand The CCB would improve my perceptions of the corporate brand CCB helps to enhance the quality of products and services offered by the corporation CCB enhances the value of the corporate brand I can recall the corporate brand endorsed by CCB better than the one that is not Corporations with major CCB associating with them are more prestige than one that is not Corporate brands endorsed by credible source are more quality than one that is not Corporate brands endorsed by CCB are more credible than one that is not I am very familiar with the products and service of the company</p>
<p>CORPORATE BRAND REPUTATION (CB REPUTATION) the overall estimation in which a corporate brand is held by its constituents (Fombrun, 1996)</p>	<p><i>CCB Own Corporate Brand</i></p>	<p>In general, I believe that the CCB always fulfils the promises that it makes to its customers The CCB has a good reputation I believe that the reputation of the CCB is better than its competitors</p>

<p>The collective view of all stakeholders; it is the de facto accumulation of image and identity (Davies et al., 2001) Da Silva & Syed Alwi (2006)</p>		<p>It is a popular/ well-known corporate brand It is led by an intelligent and competent CCB Over the years the CCB has maintained a strong brand image</p>
	<p><i>Endorsed Corporate Brand</i></p>	<p>I am more in favour to purchase from the corporations that carry big name I am more likely to purchase from the corporation that is world recognized It is more pleasant to purchase from the corporations that have big name I am more in favour to purchase from the corporations with a highly reputable CCB associated with it I am more likely to purchase from a corporation that is a highly prestigious I am more in favour to buy corporate brand endorsed by the celebrity chefs than the one that is not I am more attracted to brands that have a match-up with the CCB I am willing to pay premium prices to get brands that are being endorsed by my celebrity chefs idol I am willing to pay premium prices to purchase from the corporations with major CCB I have a good feeling about this company I am more attached to corporate brands that have a match-up with the celebrity chefs I am more attracted to brands that have a match-up with the celebrity chefs</p>
<p>CORPORATE BRAND LOYALTY (CB LOYALTY) The behavioural properties of loyalty towards both the CCB and ECB which measures the long term success of the corporate brand (CCB & ECB) Jacoby & Chestnut (1978) Da Silva & Syed Alwi (2006)</p>	<p><i>Repeat Purchases</i></p>	<p>I stay with one brand that have a match-up between the CCB and the corporate brand I am more likely to board future cruise/dine in a restaurant/watch television program where my idol celebrity chefs are in I am more likely to buy the celebrity chefs' endorsed brands I am more likely to purchase the celebrity chefs' merchandise I am more likely to cook the celebrity chefs' recipe that I learned from watching them in action I am likely going to repeat my purchases in regards to corporate brand endorsement by the CCB I am probably going to purchase corporate brand that is endorsed by the CCB CCB alliances on the corporate brand has possibly influence my purchases I would not switch it to others for the next time I consider it as first choice compared with others</p>
	<p><i>Word of mouth</i></p>	<p>I would like to tell others about my association with the celebrity chefs when they perform well I will recommend the corporate brand endorsed by the CCBE to others</p>

Table 8: Scales of Measurements

4. QUALITATIVE DATA ANALYSIS, FINDINGS AND DISCUSSION

This chapter presents the data analysis, findings and discussion of the qualitative research conducted in Stage 1. The first part of this chapter explains how analysis is being conducted. Data were analysed using QSR NVivo software. From analysing netnography data and interview transcripts, parent and child nodes are developed in the NVivo which later is being transformed into several main themes and sub-themes. The findings and discussion part highlight findings that resulted from both Study 1 and Study 2 which were triangulated to highlight the main themes. The conceptual model is presented and it is going to be tested and validated in the quantitative research chapter (Chapter 5).

PART ONE

DATA ANALYSIS

4.1 Introduction

In the qualitative research stage conducted in Stage 1, the study explored the phenomenon of changing roles of the celebrities which required the need to research celebrity brand beyond endorsement and its association at the corporate brand level. The impetus of this study is the introduction of the CCB concept and its impact on corporate brand enhancement. However, reviews of prior literature in this area and related discipline are limited to support the phenomenal problem in this context. Thus, the study identifies this deficit by exploring: 1) the changing phenomenon of celebrity brands; 2) its association at the corporate brand level, and 3) its impact on the attitudinal and behavioural outcome.

Data were gathered from netnography and in-depth interviews. Following data collection from netnography and in depths interviews, data from netnography and interviews were entered into the QSR NVivo data management program, and a comprehensive process of data coding and identification of themes was undertaken. This process is described as a systematic, step-by-step process. Next, in analysing the data, a combined technique of inductive and deductive thematic analysis (Fereday and Muir-Cochrane, 2006) is used. It refers to the step-by-step process of analysis involves the identification of themes by “careful reading and re-reading the data’ (Rice and Ezzy, 1999, p.258) that emerge as being significant in describing the phenomenon (Daly, Kellehear and Gliksmann, 1997). As such, a kind of pattern within the data is recognised, and emerging themes are treated as categories for analysis.

The method of analysis chosen for this study is a hybrid approach of qualitative methods of thematic analysis. It incorporated both the deductive a priori template of codes approach outlined by Crabtree and Miller (1999). This approach complemented the research questions by allowing the tenets of social phenomenology to be integral to the process of deductive thematic analysis while allowing for themes to emerge directly from the data using inductive coding. This study will use hybrid approach qualitative methods of thematic analysis (Fereday and Muir-Cochrane, 2006) since it incorporated both the data-driven inductive approach of Boyatzis (1998) and the deductive prior templates codes approach outlined by Crabtree and Miller (1999). The approach is complement with the research questions, which is detailed later in the following section to demonstrate rigour using a hybrid approach to thematic analysis.

Data collected from both netnography and in depths interview is interpreted by coding and categorising according to sets of developed themes and considered as a very significant step (Kozinets, 2010). The observation of all related posts on CCB in the general context and the identification of the relevant trend for context identification, guided by the phenomenon and available resources, formed part of the data collection effort (Mkono, 2012; Kozinets, 2002). First, the recorded data in the word documents were read several times and then refined, condensed and reformatted into tables for easier analysis. It is effective to manually code the data only if it is a sensible amount of data and can be arranged. In total there are 1,795 relevant posts from the online customers' reviews (see Table 5 – Chapter 3) gathered from September 2013 to December 2014. Therefore NVivo is utilised to assist in managing the data

The second stage of analysing the netnography is by applying by template codes or known as nodes in NVivo. Template analysis is popular with interviews data, but can also be used to analyse other qualitative data (King, 2012). Although netnography and interview data were collected simultaneously, the netnography transcripts were analysed first. Therefore, the template coding was constructed first during the netnography data analysis, but further refined and revised when applied to the interviews data. The coding process involved identifying significant moment and encoding it as something else (Boyatzis, 1998). Encoding

is needed to identify and develop themes from them. The revising of themes provides a richer interpretation for understanding the data. Table 9 provides the list of codes which are categorised into two: 1) theory driven code; and 2) data driven code. Theory driven codes refer to the code that is developed based on the theories which are related in researching CCB at the corporate brand level. On the other hand, data driven codes refer to the codes that is developed from the new findings that is not been addressed by the literatures.

Theory driven code	Data driven code
Source credibility	Functional Quality
Source attractiveness	Celebrity philosophy values
Effectiveness of messages	Cognitive qualities
Decisions to select celebrities	Celebrity negative quality
Consumer-brand relationship	
Human brands	
Celebrity brand	
Personal brand	
Products and service brand	
Corporate brand	
Consumer brand association	
Beyond endorsement	
Personality traits	
Personality states	
Reciprocal effect	
Brand enhancement	
Celebrity values	

Table 9 List of Codes from Netnography Findings

Using the template analysis technique (Crabtree and Miller, 1999), the study applied the codes from the codebook to the text with the intent of identifying meaningful units of text. The transcripts and organisational documents had previously been entered as project documents into the N-Vivo software. The codes developed for the manual were entered as nodes, and the text is coded by matching the codes with segments of data selected as representative of the code. The segments of text were then sorted, and a process of data retrieval organised the codes or clustered codes for each project document across all two sets of data (netnography and in depths interview), as exemplified in Table 10.

Name of theory driven code	Decision to select celebrities (McCracken, 1989)
Explanation of code	<i>Image of celebrities transferred to the products and brand</i>
Netnography	“What a wonderful experience. We felt so welcome and as if we had been invited to dine with the family. The food is homely Malaysian and is a very extensive buffet. Cant begin to describe how welcome we felt with fellow local diners bringing food to our table for us to try. Maybe it was because of the Australian connection (Masterchef & Po's Kitchen)”
In depths interviews	“You must be an expert, as you need to teach the contestant on the cooking technique and skill and give them classes”

Table 10 : Sample of Coding by Applying the Codes from the Code Book

Analysis of the text at this stage was guided, but not confined, by the preliminary codes. During the coding of transcripts, inductive codes were assigned to segments of data that described a new theme observed in the text (Boyatzis, 1998). These additional codes were either separate from the predetermined codes or they expanded a code from the manual. From the following example, the taste of the food, skill of a chef was initially coded as functional quality and part of the CCB. Comments from different sources about this resulted in this becoming a separate data-driven code, as shown in Table 11.

Name of Data Driven Code	Functional Quality
Explanation of code	Functional quality as a component of CCB that refers to the quality of products and services offered by the celebrity chefs
Netnography	“We discovered that some of these dishes are not ready to serve, but you have to combine them in some certain way so that they taste amazing. We started eating and then we say somebody come, a very nice man, quite a character, people were taking pictures of him and there was his portrait, we later knew that he is a renowned chef, Ismail”
In depths interviews	“... first and foremost, they have to be able to cook..”

Table 11: Sample of Data Driven Code

Developed codes were then connected for discovering themes and patterns in the data (Crabtree and Miller, 1999). Similarities and differences between separate groups of data were evolving at this stage, signifying ranges of consensus in response to the research

questions and ranges of potential conflict. Themes within each data group were also beginning to cluster, with variances identified between the responses of groups with varying demographics.

Finally, previously identified themes from the coded text were corroborated to confirm the findings. At this stage, all the stages taken in analysing the data were carefully examined to confirm that the categorical themes were representative and descriptive of the initial data analysis and assigned codes. All of the interaction of text, codes and themes in this study go through several iterations before the analysis advanced to an interpretative phase in which the units were connected into an explanatory framework consistent with the text.

General Themes	Clustered Themes	Main Themes
<p>Celebrities have relevant quality that are always related to their credibility, attractiveness and trustworthiness</p> <p>Celebrities ability to engage with consumers is seen as advantage</p> <p>Celebrities represent the brand that they endorsed because of the match up they have with the brand</p>	<p>Theme 1 : Positive quality or characteristics increase the credibility of celebrities</p> <p>Theme 2: Negative quality associated with celebrities</p> <p>Theme 3: Identification with relevant qualities enhance visibility</p>	<p>Personal Quality</p> <p>Referring to both human personality traits and brand personality states of the celebrity chefs</p>

Table 12 : Confirming Main Themes

Themes were then further clustered and were allocated concise phrases to express the meaning that underpinned the theme. Three (3) overarching or core themes (namely; personal brand, product/service brand, business or corporate brand) were identified that capture the phenomenon of the changing roles of celebrities; and six (6) main themes (namely; cognition, personal quality, enterprising quality, philosophy values, authentic values and functional quality) capture factors that formed CCB as described in the raw data. One of these themes was personal quality, which encompassed many of the subthemes, both data-driven and from the tenets of celebrity and corporate branding phenomenology (Table 12).

Findings and discussion of the qualitative data analysis from Study 1 (Netnography) and Study 2 (in depths interviews) are presented further in the next section.

PART TWO

FINDINGS AND DISCUSSION

4.2 The Celebrity Chefs in Context

Based on a thorough literature review and netnography findings, this study chooses celebrity chefs over other celebrities (e.g. athletes and artists) for the following reasons: (1) the popularity of chef as celebrities (e.g. Rousseau, 2012; Tonner, 2008; and Facenda 2004); and (2) the celebrity chef has become a trend and obsession that supplements most companies' corporate marketing strategy over other celebrities (via online celebrity news and pages/netnography findings – Forbes, 2014; Rousseau, 2012). Celebrity chefs are among the Top 50 richest celebrities in the world, for example Jamie Oliver is at rank number 5 and has a net worth of \$400 million, Gordon Ramsay is at rank number 31 with a net worth of \$140 million (MSN, 2015; Celebrity Net Worth, 2015; Fine Dining Lovers, 2013, Forbes, 2015). By way of example, Tourism Malaysia has engaged Dato' Haji Chef Ismail Ahmad, a famous professional and celebrity chef known locally in Malaysia and internationally, an award winner for the 2013–2015 Hospitality Asia Platinum Series, to help promote the country's tourism and boost its arrivals and receipts. Similarly, Malaysia's award-winning chef, Chef Wan, who has received many awards and achievements ranging from the World Gourmand Food and Media awards to the Honorary Fellowship Award from Thames Valley University of London School of Hospitality, has always been known for his own corporate brand such as his restaurants, cookbooks, events and television programs and at the same time also endorses other corporate brands at local and international levels.

As discussed earlier, some audiences listen more to certain celebrity (or human) brands than being influenced by an individual product brand (direct) campaign aimed at a functional brand appeal/message (Turner, 2014; Rindova, Pollock and Hayward, 2006). Since various audiences are more important to address today, corporate communication becomes more important than just a product or individual brand marketing communication (Kitchen and Schultz, 2003). Using celebrity chef also commonly discussed as more efficient and to help

better to convey the corporate brand (promise) appeal by the company, as reflected in our netnography findings:

“It is always a joy to share with the world about Malaysian cuisine and its heritage but also have fun cooking and entertaining everyone to a good laugh with my joke and stand-up comedy on stage! I almost never fail to pull a huge crowd. I certainly would not have it any other way” [Netnography, Celebrity Chef Instagram]

“My young fans, I was surprised to be stopped by so many others that loved my show on FOX and asked if their kids can have picture with me” [Netnography, Celebrity Chef Instagram]

Thus, the higher their credibility, judged by their intellectual ability and expertise in cooking, the more fame they enjoy, and thus, the more appeal they have among audiences and the bigger a crowd puller they can be (Rousseau, 2012; Henderson, 2011; Hansen, 2008; Caraher, Lange and Dixon, 2000). Accordingly, chefs gain fame through their ability, either by selling merchandise – ranging from their own product lines of cookbooks, foodstuffs and cooking utensils – cooking classes, television programs, restaurants, or other non-food related items (Facenda, 2004). Their power as endorsers has also been harnessed in the UK for example, by Sainsbury, which utilises both Jamie Oliver and Delia Smith to enhance their reputation, and internationally, for instance, Jamie Oliver with Tefal; and Gordon Ramsay with the MasterChef program. Additionally, Tonner (2008) highlights those qualified chefs who have climbed in status to become a Michelin Star chef and have, significantly, transformed their names into brands and established their fame through their restaurants, television programs, own brands and endorsement of other corporate brands and causes (Henderson, 2011). The path to fame differs among chefs. For example, some chefs begin as food journalists, like Delia Smith or Nigella Lawson, or professional chefs and restaurateurs, like Jamie Oliver and Gordon Ramsay, or cooking program presenters, like Rachel Ray, and cooking reality program winners like Ping Combes (Tonner, 2008; Facenda, 2004).

Both literature and netnography findings discuss the emergence of celebrity chefs that have flooded the industry and have developed from reality food competition shows. Such chefs

having started with participating in food competitions and/or reality shows, with an added talent in cooking, stirring in some drama and charm, they have become new celebrity chefs (Rousseau, 2012). Being in the shows and industry add to the essence of creating their personas and fame, and this is reflected in how McCracken (1989) and Boorstin (1992) define the celebrity endorser and celebrity respectively, thus contributing to the growing phenomenon and adding great impact to it (Turner, 2014; Johnston, Rodney and Chong, 2014).

“Jamie Oliver is arguably one of the hottest British celebrity chefs out there right now. My theory, and, Loz, I imagine you’d know something about this, is that perhaps Essex just churns out great content creators, you included. But he’s everywhere, from shows, to books, to kitchenware, to olive oils and pastas. My aunt actually gave me a gift of his name brand knives, which are super sharp and work really well. His empire is just continually expanding”

[Netnography, Podcast – Blog Review]

Besides, opportunities for new businesses develop when corporations and organisations associate themselves with these celebrity chefs. Organizations use celebrity to communicate their brands to various audiences, where a massive increase in the number of cooking and food programs broadcast on the televisions channels, and a large range of cookbooks, health and nutrition books are flooding the market (Tonner, 2008) which then transforms the industry and even changes the consumer’s lifestyle (Johnston et al., 2014). Being a celebrity brand, the celebrity chef owns their personal brand, develop their corporate brand and, at the same time, endorse other corporate brands. They are different from celebrity endorsers, as the celebrity endorser is only associated with the endorsed corporate brand’s marketing activities (McCracken, 1989), whereas by being a CCB, they communicate their own personal and corporate brand values and incorporate it into the endorsed corporate brand they associate themselves with (Turner, 2014; Kowalczyk, 2010; Towle, 2003), and as communicated below:

“My values and corporate brand sustain itself through developing the association with the corporate brand that I endorse, which can touch the people’s lifestyle and it doesn’t expire...”

[Interview with Celebrity Chef E]

For instance, Jamie Oliver is famously known for successfully utilising his status to influence the government and change the UK's policy on school dinners and trying to inspire culinary change in the fast food addiction across the USA. Jamie's ambition and motivation are qualities that are admired and somewhat overwhelm the public, influencing them far beyond the capacity of the food products and brands label that they are associated with (Barnes, 2017; Strategic Direction, 2011; Halonen-Knight and Hurmerinta, 2010).

Based on the netnography findings and reviewed literature, the study defines **Celebrity Corporate Brand (CCB)** as:

“an individual who is a public persona and has fame or is popularly known to the public; whom by himself is a brand (celebrity brand); having their own products and/or services and/or companies (or corporate brands); who uses this recognition for corporate marketing activities and simultaneously endorses other companies' products, services and corporations (corporate brands).”

The CCB in this study is himself/herself a brand; having a personal brand that makes him/her well known and popular among the general public and highly visible through the media, while attracting public interest in their private and professional life (Turner, 2014). Besides, they may also develop their own product or/and services brand and build their own corporate brand with their business ventures (e.g. TV programs, cookbooks, restaurants) and later use the recognition they receive from the public to strategize their personal (own) brand positioning; products and services; and their own developed corporate brand, as highlighted below:

“Most of the celebrity chefs start with their own branding and they are individuals who love cooking, are good at cooking but do not necessarily have professional qualifications in it. Through the years they develop their own brand, having their own academy, cookbooks, programs, even though they start their career from reality shows, they take that advantage, progressing themselves through their popularity.”

[Interview with Endorsed Corporate Brand #4]

Through NVivo analysis from netnography and in-depth interviews data, this study categorises three dimensions that define CCB, mainly: (1) CCB personal brand; (2) CCB product brand; and (3) CCB corporate brand. All of them are represented either by one or a combination of CCB characteristics, namely: (1) CCB Cognition; (2) CCB Enterprising

Quality; (3) CCB Technical Quality; (4) CCB Symbolic Quality; (5) CCB Authenticity; and (6) CCB Functional Attributes of Product and Corporate Brand. These dimensions, as illustrated in Figure 11, are found to enhance the celebrity's own developed corporate brand and the brand that they endorse.

CCB Personal Brand refers to the celebrity chefs' traits such as their interpersonal skills and quality, symbolic value and authenticity; their states such as enterprising and technical quality. **CCB Product Brand** refers to the celebrity chefs own developed products and services which are their foods, cookbooks, kitchen utensils. **CCB Corporate Brand** refers to the celebrity chefs' businesses, corporations and companies such as their restaurants, colleges and programs.

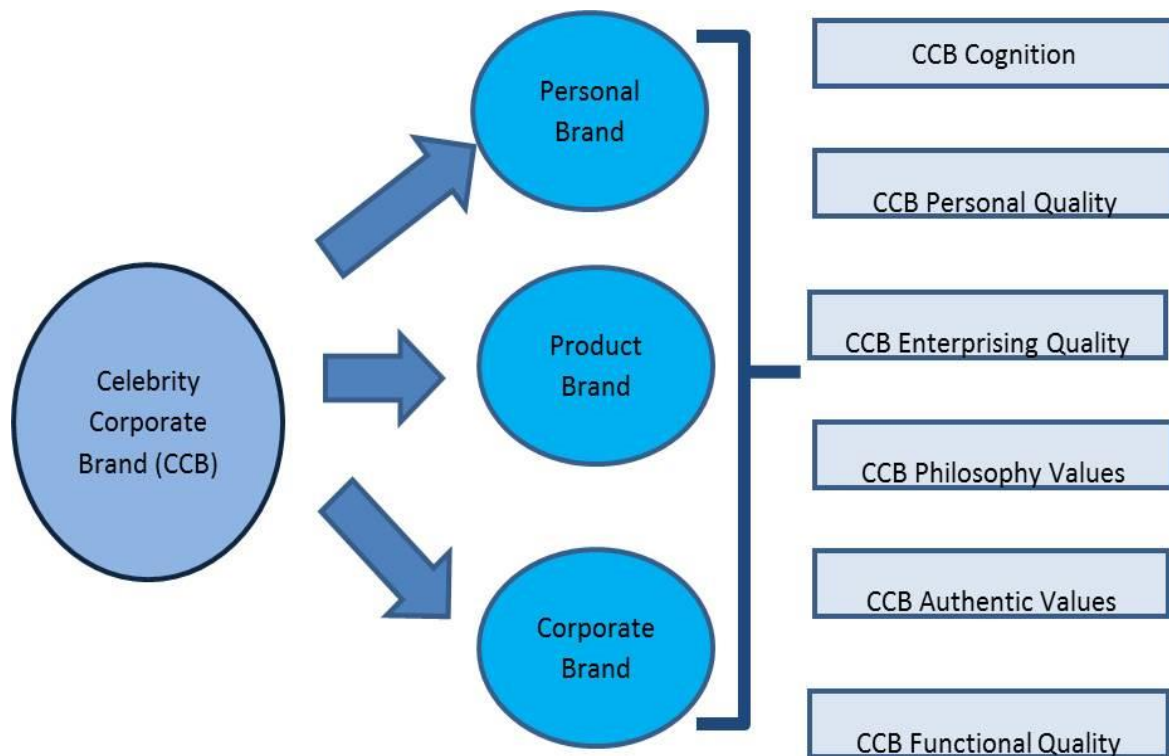


Figure 11: Dimensions of Celebrity Corporate Brand

4.2.1 Facet 1: CCB Cognition

CCB Cognition refers to the life skills and the combination of a CCB's distinctive characters or qualities that the CCB uses daily in communicating and interacting with other people, both

individually and in groups, for instance in this case the consumers, fellow colleagues, employers, corporate staffs and other stakeholders the CCB is associated with.

From Study 1 and Study 2, the respondents (code identifiers: N – netnography; I – interview; BR – blog review; CR – customer review; CC – celebrity chef; CB – corporate brand; CU – customer) in Table 13 identified distinctive characters and qualities of the CCB to be more pleasing and appealing to them. For instance, in choosing a celebrity chef to be associated with the corporate brand, the CCB must be someone who has an appealing stage presence that attracts a crowd, the ability (and capability) to communicate in front of a broad audience while performing his/her cooking demonstration and promoting the corporate brand that he is endorsing in a natural manner. Various audiences (indicated by NBR, NCR and ICB1) – customers and endorsed corporate brand – are more interested to watch, support and engage themselves with a celebrity chef that is trusted and credible, and admire figures that step into the majority of the households' private home spaces through the media to communicate the message of food, marketing products and brands in a charismatic, entertaining and friendly way (Barnes, 2017).

Dimensions	Component	Quotations
Personal Brand Product Brand	Warmth	<p>"...Flamboyant and amicable Chef Ismail is a homegrown Malaysian celebrity who has made a name for himself by cooking traditional kampong (village) style cuisine and bringing it to big city and beyond..." (NBR)</p> <p>"...We even had a chance to meet face to face with the owner of the restaurant, chef Ismail. He is so friendly..." (NCR)</p> <p>"...Most of the time, Chef Ismail personally welcomes his customers and chats casually with them. This personal touch is so sweet and something that we could not find easily at restaurant owned by a celebrity..." (NCR)</p>
Personal Brand	Humble	<p>"... I don't consider myself as a celebrity chef. I would rather be called personality chef. ..." (ICC1)</p> <p>"...The C word was a bit uncomfortable for me at first. To me it was like all of a sudden..." (ICC2)</p>
Personal Brand	Honest	<p>"...whether I am being called a celebrity, for me I don't really mind because that's my job I wanted to do... I wanted people to see me as I see myself..." (ICC5)</p> <p>"...Honestly whatever I have been doing and I am doing and I will be doing it, I am always being myself..." (ICC4)</p>
Personal Brand	Stage Presence	<p>"... they must be someone that is presentable, because they need to be in front of the camera, they must have the stage presence ..." (IECB1)</p>
Personal Brand	Admirable	<p>".... People wait for your appearance; I feel comfortable being around the people..." (ICC1)</p>

*NBR – *Netnography Blog Review*; NCR – *Netnography Customer Review*; ICC – *Interview Celebrity Chef*; IECB – *Interview Endorsed CB*; IC – *Interview Customer*

Table 13: Sample of Quotes Representing CCB Cognition

4.2.2 Facet 2: CCB Personal Quality

CCB Personal Quality refers to the personal quality of the CCB to survive in career and businesses they venture. This facet shows the eagerness of the CCB in having or showing initiative and resourcefulness in doing something new, innovative and risky. CCB works by combining creativity, idea development and problem-solving with expression, communication and practical action for any business venture possibility. Whilst, previous research focuses on the celebrity endorser's credibility and investigate their impact and effectiveness on the endorsed brand, the CCB role goes beyond endorsement by communicating the celebrity's own personal brand and values within business ventures, as indicated by ICC2 in Table 14 for being bold and tough in communicating their corporate brand and always passionate about whatever they do. It also requires the celebrity to incorporate the value of their own developed brand and corporate brand when endorsing

other corporate brands to create balance on both corporate brands that will marginally benefit both parties, as indicated by NBR.

Dimensions	Component	Quotations
Personal Brand Corporate Brand	Bold	"... I think I am not that unique, but I think I am brave. I think in whatever I did or what I've been doing, for example I came to England to work in a restaurant and then opening my own at the age of 30 with a business partner with no experience of running any business in England was very brave move, after 1 year..." (ICC4)
Personal Brand	Tough	"...when I was put into the limelight, it was a question of whether I swim or drown, so I choose to swim, so talking about being thrown in at the deepest end it was very much like that, it didn't surprise me actually because my life has always been like that, so that's the other side of my life..." (ICC2)
Product Brand	Innovative	"...Chefs have to learn how to make their menu work so that they're not losing quality and integrity in their food while making the best product and working with a decent profit margin..." (NBR)
Personal Brand Product Brand Corporate Brand	Imaginative	"...You can have a great idea but you have to know how to execute it. You have to create balance between craft and finance." (NBR)
Personal Brand Product Brand	Passionate	"... You must really work hard in whatever you do, the celebrity status may come or might not come and it might last and it might not last and I want the people to see me as a hardworking person really in whatever I do..." (ICC3)

*NBR – *Netnography Blog Review*; NCR – *Netnography Customer Review*; ICC – *Interview Celebrity Chef*; IECB – *Interview Endorsed CB*; IC – *Interview Customer*

Table 14: Sample of Quotes Representing CCB Personal Quality

4.2.3 Facet 3: CCB Enterprising Quality

CCB Enterprising Quality refers to the CCB's enterprising, practical skills and quality in performing a particular subject, art, or craft or its techniques successfully or efficiently. Within this study, it refers to the celebrity chef's skills in cooking, promoting, marketing, hosting programs, endorsing and any other related skills of a celebrity chef as a chef by career, having a personal and corporate brand to communicate his own businesses and any other endorsed brands to various audiences. Celebrity chefs are known for their skills in cooking, as noted by ICB1 and NCR in Table 15. Crucial here (as noted by NCR and ICC2) is how, being a CCB, they need to translate their skills and expertise and communicate the values on their own and endorsed corporate brands, which then can influence not only the behavioural outcome but also the attitudinal outcome of the audiences (Barnes, 2017).

Dimensions	Component	Quotations
Personal Brand	Experienced	"...the first thing is they must have the experience..." (ICB1)
Personal Brand Product Brand	Knowledgeable	"...at least they know how to cook international cuisines and/or local cuisines or at least they can learn it from the teaching that is being given by us..." (ICB1)
Personal Brand Product Brand Corporate Brand	Occupational Association	"...Chef Wan, you may be a good chef but you do not run a good restaurant..." (NCR) "...Chef Wan's reluctance to accept constructive criticism and dismiss it as government policies. As a consumer, why would I care for some government policies? I paid for good food... hence, I expect good food! He should have taken in the feedback and escalated it to his team of chefs. Perhaps, try to eat some humble pie and realize that customer's reviews can actually be helping his business!" (NCR)
Personal Brand	Background compatibility	"...I think I suit the TV persona because of my style and I am an expert chef..." (ICC2)
Personal Brand Product Brand	Competence	"...Great food. Great chef. Like it & love it!" (NCR)

*NBR – Netnography Blog Review; NCR – Netnography Customer Review; ICC – Interview Celebrity Chef; IECB – Interview Endorsed CB; IC – Interview Customer

Table 15: Sample of Quotes Representing CCB Enterprising Quality

4.2.4 Facet 4: CCB Philosophy Values

CCB Philosophy Values is about the aspect of a person or thing that is regarded or used as their philosophy of life in career and businesses. In this study, it refers to the representation of the CCB quality or value in symbolic meaning or character to the products, brands and corporations the celebrity is being associated or allied with. Previously, discussion on the symbolic meaning or values of a celebrity endorser has only looked at the effectiveness of such endorsement and advertising on the endorsed product or brands (Halonen-Knight and Hurmerinta, 2010). Whereas, a CCB combines and transfers his own personal philosophy values with/to his developed corporate brand to enhance his own and the corporate brand image and reputation.

In doing so, as in Table 16; the CCB is also matching the values of his own personal and corporate brand with the one he is endorsing, as indicated by ICC1 (celebrity chef), to enhance both corporate brands' images and reputations. The corporate brand stands out once associated with the CCB, and long-term sustainability is secured through an established CCB quality, as discovered in the netnography and interview (NCR and ICC2). Additionally, it contributes towards communicating the endorsed corporate brand values to various audiences

for the purpose of establishing and maintaining favourable reputations with the stakeholder groups (Cornelissen, 2014).

Dimensions	Component	Quotations
Personal Brand Corporate Brand	Patriotic	"...I will choose the one that matches my personal value – nationalist (Tourism for example) ..." (ICC1)
Personal Brand Corporate Brand	Majestic	"... I regard myself as the mail boy of the queen, where I am the one who is carrying the queen's message and passes it to you ..." (ICC1)
Personal Brand Product Brand Corporate Brand	Classy	"...Was introduced by my brother, who swears it's the best restaurant in Bangsar that serves kampung food... it is managed and owned by one of the most renowned chefs in our country btw. Love the selection of food... so variable and all under one roof... live music isn't exactly Hard Rock cafe-ish, but fun to listen to. A little pricey I feel at first, but once you taste the delicacies... it's all worth it!" (NCR)
Product Brand Corporate Brand	Refined	"... You don't need alcohol here; you get drunk on the food. Whenever we visit KL we will be making Ismail's restaurant a must-visit because it is like visiting old friends..." (NCR)
Personal Brand Product Brand	Fashionista	"...Being stylish is like being the same way that I've always been, but being on TV, the difference is that people can see me... The director, when I did the second season, he would purposely do the camera work from my shoes up..." (ICC 2)

*NBR – Netnography Blog Review; NCR – Netnography Customer Review; ICC – Interview Celebrity Chef; IECB – Interview Endorsed CB; IC – Interview Customer

Table 16: Sample of Quotes Representing CCB Philosophy Values

4.2.5 Facet 5: CCB Authentic Values

CCB Authentic Values refers to the originality (non-fake) and real attributes of the CCB that effectively and powerfully influence his personal and corporate brand and stays with the CCB for the long term. The brand essence must be permanent and must remain stable; and at the same time, it must be clear, recognisably authentic at any given time, in any place and any cause it is used (Olins, 2014, p. 187). Authenticity is considered very important to virtually every aspect of the food industry, for example, celebrity chefs, reality television, dining experiences and food ingredients, because it has become so difficult to prove (Rousseau, 2012). Although organizations have long been humanizing themselves with human personality traits, they might not be in character and mostly have been caught 'faking it' (van Rekom et. al., 2014) compared to the real human (e.g. celebrity chef), who is always in character no matter whether they are appearing in shows or supporting causes or in real everyday life (Rousseau, 2012). Integrating CCB in the corporate marketing approach of a

company or organisation communicates the authenticity of the corporate brand. For example, Jamie Oliver and Gordon Ramsay, who are well known, with their loudmouth and obnoxious character respectively, have never failed to attract various audiences' interest and to engage with them, as they make it 'real' and this has become a charm for them (Olins, 2014; Barnes, 2017; Schultz, Patti and Kitchen, 2013; Henderson, 2011).

As reflected in Table 17; thus, being a celebrity brand, having their own developed brand and endorsing other corporate brands, the celebrity chefs as the CCB must always be in character in order to be authentic and keep it 'real,' matching their identity, personality and values to promote audience engagement with the celebrity chefs (Barnes, 2017) and trust for long-term sustainability (Bennet and Hill, 2011; Beverland, 2006; Brady, 2002).

Dimensions	Component	Quotations
Personal Brand Product Brand Corporate Brand	Soul	"... I cook with love. Cook with aura. I have sense ..." (ICC1) "...Did a cooking class with Chef Ismail. He is great fun and the food in his restaurant is all cooked out of love. Fantastic authentic Malay food..." (NCR)
Personal Brand Product Brand	True	"... I am a chef with an authentic identity – heritage food, authentic and real..." (ICC1)
Personal Brand	Purist	"...I think you have to have the personality (PP), personality is the key thing. I can never be Chef Wan because he is very entertaining, he is very good and he is very credible of course, but he is very entertaining, I don't think I am that entertaining, I am just very truthful, I am just honest and you see me as me myself..." (ICC2)
Personal Brand	High morale	"...I may not be a very religious person, but I am very truthful person in whatever I do, especially when it comes to work..." (ICC2)
Personal Brand	Originality	"... Authentic and real for the older generations of the celebrity chefs. Young chefs are too commercialized; they don't have the essence..." (ICC1)

*NBR – *Netnography Blog Review*; NCR – *Netnography Customer Review*; ICC – *Interview Celebrity Chef*; IECB – *Interview Endorsed CB*; IC – *Interview Customer*

Table 17: Sample of quotes representing CCB Authentic Values

4.2.6 Facet 6: CCB Functional Quality

CCB Functional Quality refers to the celebrity brand product and corporate brand functional attributes and quality. Having their own products, services, businesses, corporations and companies, CCBs need to make sure that their brands core values which are reflected in the product and corporate functional attributes and quality act accordingly to enhance both their own CCB and the endorsed corporate brand image and reputation, which will then lead to corporate brand loyalty (Balmer 2013; Balmer 2012; Urde, 2003).

Dimensions	Component	Quotations
Personal Brand Product Brand Corporate Brand	Recipes – creative, enterprising	“...the company is targeting the right market – use the right person to engage with in order to compete with other competitor, as I am creating recipes from canned food, being able to be associated with this company is a great opportunity for me to enhance the visibility of my brand too ...” (ICC3) “...I like them to think about me – as someone whose recipe is trustworthy. I want people to trust me. I want people to try my recipe and it would turn out great ...” (ICC4)
Personal Brand Product Brand Corporate Brand	Cookbooks Programs Colleges/Academies - enterprising, friendly	“... It is all about popularity. These celebrity chefs have fanatic followers, for example they can sell 30,000 copies of recipe books per production. They have good networking and engagement not only with their followers but also with other businesses and media such as the TV stations, they mostly developed their own corporate brand from programs to academies. They engaged with the fans and followers through social media ...” (ICB3)
Product Brand Corporate Brand	Restaurants - experience, authentic, price, ambience	“... It was an absolute delight. I was there for their lunch buffet, wonderful experience. Totally awed by spread of cuisines. Good spread, delicious in sight and taste. A must visits when in town. Would love to go again, as I could not taste all the items. High on my recommendation list ...” (NBR) “...It was an outstanding experience. We went to this restaurant on a Saturday evening. When we arrived at 19:15 it was kind of one third full. The lady explained us directly all the buffet items with great patience once she saw we were not locals (as we are Caucasians). An hour later the restaurant was full, for 98% with locals - always a good sign. And indeed the locals know where to go. It was just outstanding, great food excellent tastes and just the best we could have hoped for. All that for a decent price...” (NBR)

*NBR – Netnography Blog Review; NCR – Netnography Customer Review; ICC – Interview Celebrity Chef; IECB – Interview Endorsed CB; IC – Interview Customer

Table 18: Sample of Quotes Representing CCB Functional Quality

As reflected in Table 18, the celebrity chefs’ excellent quality and style of product and services they offered provide a brilliant fit of business strategy for their own and also the endorsed corporate brand (Halonen-Knight and Hurmerinta, 2010). Being a CCB, having their own products, businesses and associating themselves with other corporate brand is a great success for celebrity chefs like Jamie Oliver because the product and corporate brands attributes are easily recognised by consumers (Byrne and Whitehead, 2003).

4.3 Discussion on Qualitative Findings

This section revisits the study's earlier research questions (RQ1-RQ2) as per stated in section 1.6 - Chapter 1. It discusses the study's exploratory research findings and interprets the results and offer the conceptualisation and operationalisation of the CCB concept which has been discussed in the earlier sections.

4.3.1 Finding on Research Question 1

RQ1: What is celebrity corporate brand (CCB)?

This study conceptualised celebrity corporate brand (CCB) as:

“an individual who is a public persona and has fame or is popularly known to the public; whom by himself is a brand (celebrity brand); having their own products and/or services and/or companies (or corporate brands); who uses this recognition for corporate marketing activities and simultaneously endorses other companies' products, services and corporations (corporate brands)”.

As discussed earlier on in section 4.2, compared to celebrity endorser who is only used to endorse products or brands of other businesses or brand owners, CCB roles have moved beyond endorsement, because the CCB is himself/herself a brand; having a personal brand that makes him/her well known and popular among the general public and highly visible through the media, while attracting public interest in their private and professional life (Turner, 2014).

Besides, they may also develop their own product or/and services brand and build their own corporate brand with their business ventures (e.g. TV programs, cookbooks, restaurants) and later use the recognition they receive from the public to strategize their personal (own) brand positioning; products and services; and their own developed corporate brand (Kowalczyk and Royne, 2013; Keel and Natarajan, 2012). Associating them at the corporate brand level does benefit not only the endorsed brand owners or businesses but also their own developed businesses and brand. For example, Jamie Oliver who has been identified as a ‘moral and social entrepreneur’ with a role to fix bad eating habit of the Britain and promote healthy eating through his *Food Revolution* program in the US, is assisting the authority to curb the

health problem of the nation, benefiting multiple stakeholders and his own businesses too (Barnes, 2017; Hollow and Jones, 2010; Slocum et al., 2011).

In contrary to the celebrity endorser role, the CCB role is much more than just endorsing the products or brands. Instead, they are addressing multiple audiences and affecting both the attitudinal and behavioural outcome. In the UK for instance, celebrity chefs like Jamie Oliver, Gordon Ramsay and Nigella Lawson is so popular with their cookery programs and recipe book and most recognised for their warm and welcoming personality (Barnes, 2017). Although their association with the media like BBC food is considered merely to provide entertainment to the audiences, nevertheless the impact is both on the attitudinal and behavioural loyalty. Consumers are affected not only their perception towards the products and brands associated which influence their purchase decision, but the celebrity chefs as ‘talking labels’ can assist consumers in developing knowledge on choosing/shopping, cooking and eating and connect audience to food and themselves (Barnes, 2017; Eden, 2011) which in return influencing the consumers lifestyle and behaviour.

4.3.2 Finding on Research Question 2

RQ2: Do both traits (human personality) and states (brand personality) being conveyed in its meaning?

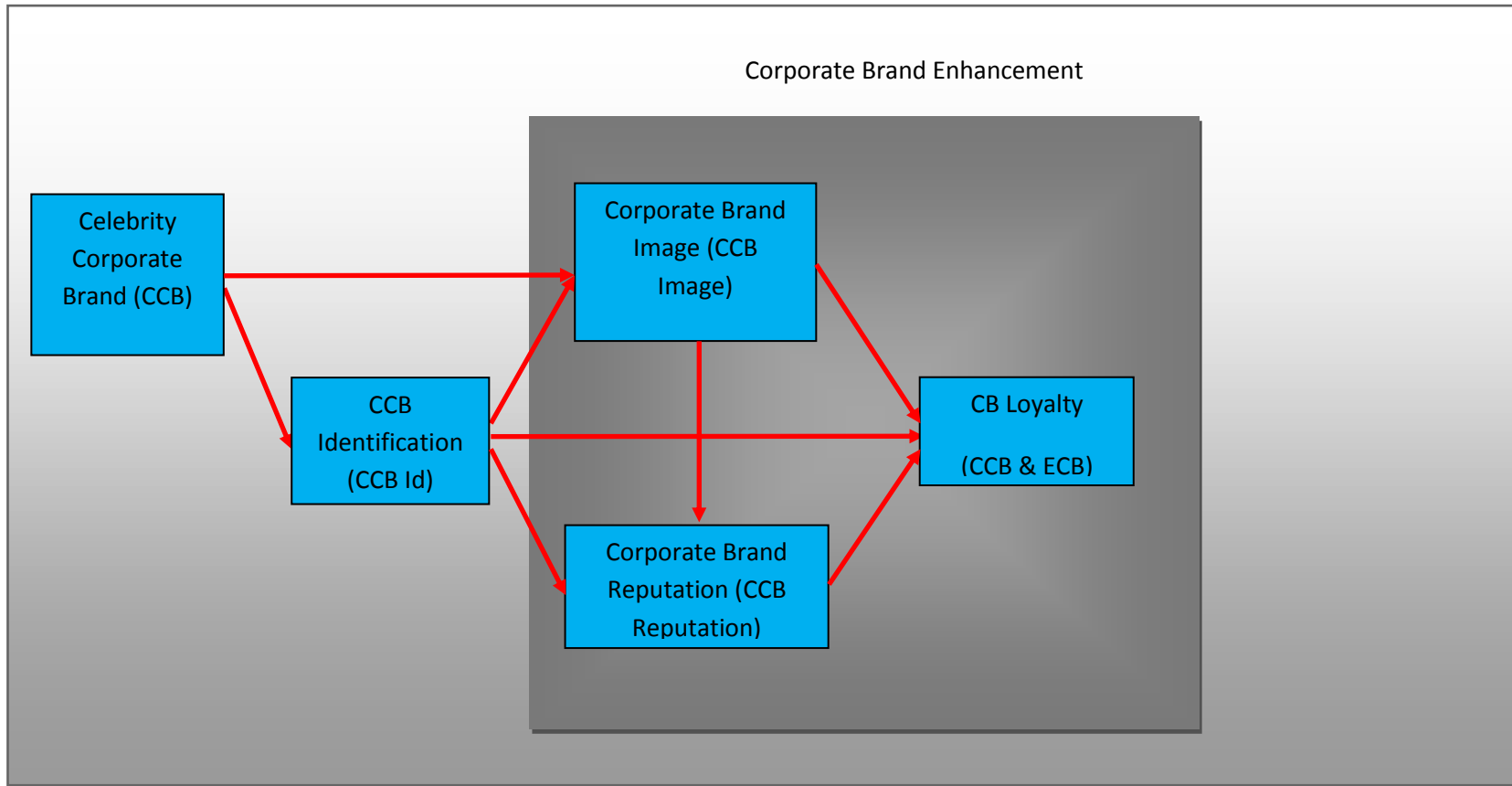
Both traits and states are addressed in the operationalisation of the CCB construct and this what makes CCB different from celebrity endorser. For example, CCB personal quality represents the human traits of the CCB, while CCB authentic values and functional quality comprises factors that reflect both CCB human personality traits and brand personality states. Following Chaplin, John and Goldberg (1988) and Norman (1967) guidelines on the classical conception of traits and states, this study treats traits and states as prototypical exemplars (not to be discrete to be meaningful) rather than arbitrary. Any personality or characteristics which are stable and cause by innate characteristics is considered as human personality traits and those which are temporary states and activities caused by external influences is considered as states (Chaplin et al., 1988; Carlson and Donovan, 2013).

For example, personal quality is much related to human personality traits where celebrity is known for having a certain characteristic like ‘bold’ and ‘tough’ which is referring more to the CCB own innate characteristics of his personal brand and functional quality can be treated as having both traits and states personality as it consisted of factors that reflect the CCB personal brand, product/service brand and/or corporate brands.

Unlike previous research which focus more on personal brand of the celebrity and limited the conceptualisation of a celebrity endorser on their personality traits, this study offers a new insight of conceptualising and operationalising the CCB concept both using traits and states.

A proposed conceptual framework that addresses the CCB association impact on corporate brand enhancement is developed based on the findings of the qualitative data and a thorough literature done which is presented earlier on in Chapter 2 (see Figure 12).

Figure 12: Proposed Conceptual Framework



***Notes:

- Celebrity Corporate Brand (CCB)
- Endorsed Corporate Brand (ECB)
- Celebrity Corporate Brand Identification (CCB Id)
- Corporate Brand Image (CCB Image)
- Corporate Brand Reputation (CCB Reputation)
- Corporate Brand Loyalty (CB Loyalty)

5. QUANTITATIVE DATA ANALYSIS, FINDINGS AND DISCUSSION

This chapter presents the data analysis, findings and discussion of Stage 2 - Quantitative Data Collection to quantify findings and validate the proposed model that is developed in Stage 1. The chapter is divided into several sections and structured as follow: Section 5.1 explains the findings of the Pilot Study. Section 5.2 presents the results of the main data collection. Section 5.3 explains the preliminary data examination procedure undertaken. Section 5.4 explains the exploratory factor analysis results for all constructs in this study. Section 5.5 explains the result of internal consistency reliability test. Section 5.6 presents the CFA/measurement model results for all constructs. Section 5.7 presents the revision of the research hypotheses resulting from the results of EFA and CFA. Section 5.8 presents the results from the correlational analysis between the study variables. Section 5.9 and Section 5.10 present the results of the research hypotheses testing. Finally, Section 5.11 provides a summary of the chapter.

5.1 Pilot Study

Pilot study was conducted to determine the initial construct reliability of the newly developed construct (i.e. celebrity corporate brand - CCB) and the adapted measurement scales for celebrity corporate brand identification (CCB Id), corporate brand image (CB Image), corporate brand reputation (CB Reputation) and corporate brand loyalty (CB Loyalty). Reliability refers to the extent at which the measure is not bias and consistent in measurement over time and various items in the instrument (Cavana et al., 2001). Cronbach's Coefficient is used to assess the initial reliability test.

Any error in or problems associated with the instruction of the questionnaire is examined in the pilot study (Zikmund, 2003). It is also useful to ensure respondents understand the instructions relating and wording of the questionnaire (Cavana et al., 2001). Ambiguous and culturally sensitive questions to specific background of respondents are highlighted and corrected. The pilot testing result is important to ensure that the reliability and validity of the scale are acceptable before the actual data collection is undertaken.

Questionnaires are distributed on-site and online, taking into account the setting of the primary data collection which is also going to be conducted on-site and online among those that fulfil the requirements of being the respondents of this study (as discussed in Chapter 4). The procedure is similar to the actual data collection where respondents are exposed to stimulant of videos and photos of celebrity chefs and endorsed corporate brand before

answering the questionnaire. 69 respondents took part; 42 presents at on-site setting and 27 responded online.

Assessment of Reliability Test

All measurement scale items used for the constructs in this study were adapted from previous studies, except for CCB, for which there were some newly developed items involved. IBM SPSS 20 is used to test the initial reliability. The inter-item consistency reliability or coefficient alpha was used to assess the reliability as it is a superior estimate of internal consistency of measures (Nunnally, 1978). The rule of thumb is a reliability value ranging between 0.6 and 0.7 is acceptable at the early stages of research, and a value of above 0.8 is considered good (Nunally, 1976). Item-total correlations were also examined; the item with a low correlation of less than 0.25 should be deleted (Nunnally, 1978). Table 19 exhibited the results of the Cronbach's alpha of each construct and based on the results, Cronbach's alpha values for all constructs are considered good. Therefore, internal consistency reliability of the measures used in this present study is deemed acceptable. Next section discusses the primary data collection (Study 3 – Population-Based Survey Experiments).

Constructs	No. of items	Cronbach's Alpha
Celebrity Corporate Brand (CCB)		
CCB Cognition	37	0.97
CCB Personal Quality	7	0.94
CCB Enterprising Quality	11	0.97
CCB Philosophy Values	7	0.94
CCB Authentic Values	4	0.96
CCB Functional Quality	17	0.98
CCB Identification (CCB Id)	18	0.97
Corporate Brand (CB) Image	15	0.97
CB Reputation	13	0.97
CB Loyalty	8	0.96

Table 19: Pilot Data Reliability Test Result

5.2 Study 3 (Population Based Survey Experiments)

This section starts with a brief discussion of the statistical techniques used to analyse the present quantitative data. Sekaran (2000) highlights three objectives of conducting data analysis that includes the testing goodness of fit of data, getting a feel for the data and testing the hypotheses developed for the research. The analysis is conducted to test the research hypotheses developed in Chapter 4. The analysis of the data involves four stages: (1) Descriptive statistics of the respondents and testing the assumptions for multivariate analysis for the present data; (2) Exploratory Factor Analysis (EFA); and (3) Confirmatory factor analysis (CFA) to assess measurement model; and (4) Testing the hypothesised relationships through structural model utilising AMOS 23.0. The two multivariate analyses, EFA and CFA, were performed in reference to the recommendations by Anderson and Gerbing (1988), and Nunnally and Bernstein (1994). The four stages of data analysis performed in this study are described below.

Stage 1: Descriptive Analysis and Testing the Assumptions of Multivariate Analysis

This section starts with the descriptive analysis results of the demographic profiles of the respondents. The multivariate technique is being based on a fundamental set of assumptions representing the requirements of the underlying statistical theory (Hair et al., 2010). Statistical assumptions need to be tested because of (1) complexity of the relationships because of a large number of variables; and (2) complexity of the analyses and results that might disguise the indicators on the assumption violations which is apparent in the more straightforward univariate analysis. The fundamental assumptions in multivariate analysis are univariate and multivariate normality distribution, homoscedasticity and linearity and multicollinearity by examining the correlation matrix, as well as the VIF and tolerance values.

In this study, univariate normality (each variable/item) was assessed with skewness and kurtosis (Tabachnick and Fidell, 2007). An absolute value of kurtosis greater than 10 may suggest a variable departed from normality and any value exceeding 20 indicates an extreme level of kurtosis, thus indicating a more serious departure from normality (Kline, 1998).

Multivariate normality was evaluated with regression analysis through the regression normality plot for independent and dependent variables in this study.

However, it leads to the second issue where it is unclear to identify the cut-off point for multivariate normality because of lacking available guidelines to assist researchers in performing multivariate normality test in SEM (Syed Alwi, 2006 p.192). It is consistent with Jaccard and Wan (1996), who contend that “effective guidelines for how to use those measures in the context of structural equation modelling are lacking” despite ample guidelines for analysing univariate normality by available studies. Likewise, Kline (1998) emphasises that this index is strongly affected by large sample size as the index may be statistically significant with only small departures from multivariate normality (Kline, 1998).

Stage 2: Factor Analysis

The second stage of data analysis involves factor analysis. Factor analysis was performed in the present study to determine the underlying number of dimensions of the construct and to reduce the larger set of variables to a smaller set of components (Hair et al., 2010; Gerbing and Anderson, 1988). Also, it was used to confirm the number of conceptualised dimensions that could be verified empirically (Churchill, 1979). The present study employed exploratory factor analysis (EFA) and confirmatory factor analysis (CFA) on the following reasons: 1) EFA should be conducted when there is a little or no a priori specification.

While, CFA is to confirm “.....a specific hypothesised measurement structure, specifying both the number of factors and the pattern of item-factor loadings, provide an adequate explanation of the covariance between observed variables” (Kelloway, 1995: 222). EFA is used when there is an uncertain or unknown relationship between the observed and latent variables. The analysis is to determine the extent the observed variables are linked to the underlying factors (Byrne, 2001); 1) EFA is used as preliminary technique for scale development and CFA is needed to evaluate and refine the resulting scales, to identify an acceptable discriminant and convergent validity, internal consistency reliability and parsimonious measurement for the final set of items; and 2) EFA provides a useful initial step for CFA, mainly when prior theoretical model has been used to generate the data (Gerbing

and Hamilton, 1996). Also, when an earlier model is less clear and is based on scale development from past literature, EFA provides a beneficial technique to detect the underlying structure (Tabachnick and Fidell, 2007). Although performing CFA at an early stage of scale development is considered as a mistake (Kelloway, 1995, p 223) CFA however, helps to heighten the rigour and precision of the constructs unidimensionality compared to other techniques such as EFA (Anderson and Gerbing, 1988). Therefore, it justifies the use of EFA at the early stage of this study to identify items that structure the underlying factors or dimensions for all constructs in the study including celebrity corporate brand (CCB), celebrity corporate brand identification (CCB Id), celebrity corporate brand image (CCB Image), celebrity corporate brand reputation (CCB Reputation), endorsed corporate brand reputation (ECB Reputation), celebrity corporate brand loyalty (CCB Loyalty) and endorsed corporate brand loyalty (ECB Loyalty).

Consequently, the present study executed principal component analysis (PCA) and orthogonal approach (Varimax rotation). PCA is performed to extract maximum variance from the dataset with each component and to reduce a large number of variables to a smaller number of elements (Tabachnick and Fidell, 2007). PCA is used as an initial step in factor analysis because it shows a great deal about the maximum number and nature of factors (Tabachnick and Fidell, 2007). PCA is suggested to determine the minimum elements that will account for maximum variance in the data for the use of subsequent analysis (Malhotra, 2007).

Varimax rotation is considered relevant as the approach offers ease of interpreting, describing and reporting results (Pallant, 2011). Moreover, varimax rotation was applied to minimise the number of high loadings variables on each factor. PCA and varimax rotation is the most common approach used by researchers in previous studies (Malhotra, 2007), particularly in the celebrity brand context (Newell and Goldsmith, 2001; Erdogan et al., 1999). Table 20 summarises the EFA requirements for the data.

Conditions	Requirement
Outlier	No outlier
Linearity	No linearity
Normality	Normally distributed
Sample size	Minimum of at least 5 cases for each study item
Bartlett's Test of sphericity	Less than 0.05 and must be significant
Kaise-Meyer-Olkin (KMO) Index	More than 0.5

Table 20: EFA Requirement

Source: Hair et al. (2000)

Stage 3 and 4: Confirmatory Factor Analysis and Structural Equation Modelling Data analysis is conducted to test the research hypotheses using structural equation modelling (SEM) by AMOS 23.0 software package. Confirmatory factor analysis (CFA) is performed in this study and considered relevant following a suggestion by Byrne (2001, p.6) who proposed that when the researcher has either some knowledge of the underlying latent variable structure, understanding of the theory, empirical research or both. The researcher assumes relationships between the observed measures and the underlying factors before testing this hypothesised structure statistically. Moreover, the test provides evidence of a satisfactory fit to the sample data. CFA also aids to heighten the rigour and precision of the constructs unidimensionality as measurement model deals with convergent validity and discriminant validity (Anderson and Gerbing, 1988).

Feasibility and statistical significance of all parameters for convergent validity for this study were assessed based on two criteria, namely, standardised factor loadings and parameters. Rule 1- if the standardised values are 0.5 or greater, it indicates a high factor loading. Kline (1998) suggests that if there is a high factor loading, convergent validity is supported in the measurement model. Rule 2 - all parameters must be significant with at least $p < 0.05$ or below and the critical ratio value (t-value) should be more than 1.96. Therefore, when these two

conditions are met, there is enough evidence to support the evidence of convergent validity (Kline, 1998).

As suggested by Cheng (2001) there are two ways to test the measurement model: (1) test on each construct separately, and (2) test by combining all the measures. Most common method to evaluate validity used for each construct is by testing it individually, or all constructs are tested together at one time. Following Cheng (2001), this study performed two steps; 1) testing the measurement model separately according to the independent variables (CCB), mediating variables (CCB Id) and dependent variable (CCB Image, ECB Image, CCB Reputation, ECB Reputation, CCB Loyalty and ECB Loyalty); and 2) after combining all variables in the study, the result of the measurement model is then combined and tested together (e.g., CCB, CCB Id, CCB Image, ECB Image, CCB Reputation, ECB Reputation, CCB Loyalty and ECB Loyalty). Combining the overall measurement model was preferable because the relationships between the indicators of the different constructs are not considered if the constructs are examined individually (Cheng, 2001). Additionally, Hair et al. (2010, p. 671) justify that “evaluation of measurement model fit separately rather than one analysis for the entire model is a poor practice” because the goodness of fit is designed to test the entire model rather than a single construct one at a time. If the test is performed on a single construct, it will not only give an incomplete test of the overall model but will also lead to a bias toward confirming models.

Therefore, this study performed both first order (examined dimensions individually) and second order (examined the construct as a whole) to meet the construct validation of the CCB. This analysis is to ensure the underlying theoretical structure is tested for unidimensionality and reliability (Garver and Mentzer, 1999). It is possible to determine which dimensions represent the CCB by performing both analyses (Garver and Mentzer, 1999). This procedure also helps to answer research question 2, which was developed in Chapter 1. The following discusses the four requirements used to assess the measurement and structural model for this study: (a) level of goodness-of-fit for an acceptable model; (b) model misspecification; (c) assessment of acceptable model in CFA and SEM; and (d) internal reliability.

(a) Level of Goodness-of-Fit for Acceptable Model

This study uses the fit indices following the recommendation of Garver and Mentzer (1999) which includes chi-square, goodness-of-fit (GFI), root mean square of approximation (RMSEA), comparative fit index, Tucker-Lewis index, normed chi-square. The fit indices are summarised in Table 21. The acceptable value range of normed chi-square is between 2 and 5 (Marsh and Hovecar, 1985). GFI with values close to 1 is considered an excellent fit and values above 0.9 indicate an acceptable fit (Hair et al., 2010). The RMSEA values range between 0.05 to 0.08, which indicates an acceptable fit with 0.05 and lower indicating a good fitting model (Hair et al., 2010). The acceptable threshold for the TLI and CFI index value is 0.9 or greater. The chi-square test, non-significance means the actual observed matrix is not considerably different from the estimated matrix. Thus, a low chi-square indicates a good fit. However, if the sample size becomes larger, more than 200 observations, significant differences will be found for most models. As such, a minimum of sample size should be 200 observations to obtain stable parameter estimates (Hooper, Coughlan and Mullen. 2008).

Symbol	Name	Rule of thumb (Acceptable level)	Reference
Absolute Fit			
(χ^2)	Chi-square	P+ more than 0.2 before non-significance is confirmed.	Hair et al. (2010)
GFI	Goodness-of-fit	Range from 0 to 0.9 Greater than 0.9 considered good	Hair et al. (2010)
RMSEA	Root Mean Square of Approximation	0.03 to 0.08 acceptable	Hair et al. (2010)
Incremental Fit			
CFI	Comparative Fit Index	Values range 0-1.	Hair et al. (2010)
TLI	Tucker-Lewis Index	Values above 0.9 consider fit well.	Hair et al. (2010)
Parsimonious Fit			
(χ^2 / df)	Normed chi-square	Below 3 is better fitting model except when the sample size is larger (greater than 750). Range 2-5 indicates reasonable fit.	Marsh & Hocevar (1985)

Table 21: Summary of Fit Indices

(b) Model Misspecification

In the present study, the initial measurement model results of all the constructs indicated that the model must be rejected as the fit indices failed to accept the fit level (Hu and Bentler, 1999). Accordingly, all measurement models required a modification in the specification to improve the model fit (Hair et al., 2010; Byrne, 2001; Anderson and Gerbing, 1988). As such, the model tested in the initial stage had to be rejected as the aim of the study was to find the appropriate measurement model that is theoretically meaningful, as well as statistically and practically acceptable when using the confirmatory technique. Standardized residuals and modification indices help the researcher to find the source of a misfit in a specified model and provide suggestions on how to modify the model to fit the data better.

(c) Assessment of Acceptable Model in CFA and SEM

After the model has been identified, before a check is made on its acceptable level of goodness-fit-estimate, the first step is to check if there are offending estimates (Hair et al., 2010), also known as an improper solution (Chen et al., 2001). The two most common offending estimates found in past literature are: (1) observe the existence of negative variance (i.e., standardised loadings are higher than 1), which indicates the model cannot be evaluated. A negative covariance is also known as the Heywood case; and (2) non-positive definite situation, which may be due to a high correlation between two constructs (which means two constructs are measuring the same construct). According to Hair et al. (2010: 706), several suggestions are recommended to solve the Heywood case or a non-positive definite situation. First, by eliminating an offending item, provided that the researcher limits the number of the item to be eliminated and only if the item creates a violation of the three-indicator rule.

The second alternative is to add more items, if possible, or assume tau-equivalence (all loadings in that construct are equal) or specify the model correctly (Kline, 1998). Finally, the Step-Two approach, that is, the structural model was performed to test predictive or nomological validity. Nomological or predictive validity refers to where the construct of interest predicts or covaries with constructs that it is supposed to predict or covaries, as it will assist the researcher to conclude whether or not the observed or proposed model confirms the hypothesised model and whether it adequately describes the sample data (Byrne, 2001).

(d) Internal Reliability

Two reliability analyses were performed in this study when SEM is adopted: (1) Cronbach's alpha (CA) and (2) Construct (composite) reliability. Composite reliability (CR) was computed manually by observing the portion of AMOS output, which gives Standardised loadings and Squared Multiple Correlation (R²). The formula for composite reliability is as follows:

$$\text{Construct Reliability: CR} = \frac{(\sum \lambda_i)^2}{(\sum \lambda_i)^2 + (\sum (1 - \lambda_i^2))}$$

Where: λ_i =standardized loading

These two indexes are considered as almost similar and reflect the internal consistency of the items measuring a given latent variable. The acceptable level of the CR is also similar to that of CA with 0.7 (0.6 at least) as the minimum level of reliability for measures used in research (Hair et al., 2010). Average Variance Extracted (AVE) another reliability measure that serves as a complementary measure to CA and CR, is also recommended when SEM is used (Hair et al., 2010; Malhotra, 2007).

The formula is as follows:

$$\text{Variance Extracted: AVE} = \frac{\sum \lambda_i^2}{n}$$

where: λ_i = the standardized loading factor, n=the number of item

These two measures were exhibited in the present study (with computer-generated calculation) not only to compare the consistency between the two results (particularly for CA and CR) but also because it was suggested by previous research to exhibit the analysis of both reliabilities if SEM is adopted for data analysis.

5.3 Results of the Population Based Survey Experiments (Study 3)

This section presents the results of the quantitative data collection from Study 3. The section begins with the results of the descriptive analysis of respondents profile and their consumption experiences with the celebrity chefs.

5.3.1 Survey Experiments Sample Size

Survey experiments were conducted on-site (at the celebrity chefs' restaurants) and online setting. Five on-site survey experiments with were conducted at the celebrity chefs' restaurants in Malaysia, and one was conducted in London with a total of 93 respondents. Online survey experiments were able to collect 264 completed replies from respondents out of targeted 450 target sample with a breakdown of 166 (37%) respondents is UK based, and 188 (42%) is Malaysia based (Table 22).

Setting	UK	Malaysia
On site	26	67
On line	140	121
Total	166	188
Proportion out of 450 target sample size	37%	42%
	79%	

Table 22: Survey Experiments Sample Size

Although the researcher has ensure at her best to reduce any sampling bias and error while collecting the data, statistical analyses still need to be performed to ensure there is no significance difference between the two context and data will be interpreted as valid (Cavana, Delahaye and Sekaran, 2000). Thus, a crosstabs analysis is performed to compare the groups and the result exhibit insignificance difference across all categories of demographic data with $\alpha > 0.05$ (Appendix 3).

5.3.2 Profile of Respondents

Data for this study was obtained from 357 qualified respondents (according to sample requirement criteria as per Table 7) from the United Kingdom and Malaysia, The profile of the respondents is illustrated in Table 23.

	Profile	Frequency	Percentage (%)
Gender	Male	107	30
	Female	250	70
	<i>Total</i>	357	100
Age	18 years old	18	5
	19 to 30 years old	155	43.4
	31 to 44 years old	135	37.8
	45 to 54 years old	45	12.6
	55 to 70 years old	3	0.8
	71 years old and above	1	0.3
	<i>Total</i>	357	100
Marital Status	Single	162	45.4
	Married	195	54.6
	<i>Total</i>	357	100
Education Level	Primary	3	0.8
	Secondary	7	2.0
	A-Level/two-years college	21	5.9
	University	211	59.1
	Post Graduate	115	32.2
	<i>Total</i>	357	100
Profession	Professional	101	28.3
	Management/Managerial	84	23.5
	Sales	15	4.2
	Skilled worker	13	3.6
	Self employed	22	6.2
	Retired	2	0.6
	Unemployed	28	7.8
	Others	92	25.8
	<i>Total</i>	357	100
Annual Income	Below £20,000	271	75.9
	£20,000 - £40,000	61	17.1
	£41,000 - £60,000	17	4.8
	£61,000 - £80,000	7	2.0
	Above £80,000	1	0.3
	<i>Total</i>	357	100

Table 23: Respondents' Profile

Majority of the respondents were females (70%) and the remaining were males (30%). Most of them were from the '19 to 30 years old' age group (43.4%) and the lowest respondents came from the '71 years old and above' age group (1.0%). With regards to marital status, the distribution was not much different with total respondents from 'married' group (54.6%) and 'single' group is (45.4%). In terms of education level, most respondents were from 'university' group (59.1%) and respondents are largely employed at 'managerial' level/area (23.5%) and 'others' area (25.8%) which mostly are housewives. From the results, most of the respondents earned an annual income of '£20,000 - £40,000' (75.9%).

5.3.4 Respondents Engagement and/or Consumption Behaviour with Celebrity Chefs

This section presents the background information of respondents concerning their engagement and/or consumption behaviour with celebrity chefs. Table 24 shows the breakdown of those who have experience dining in celebrity chefs' restaurants and watching programs hosted or participated by celebrity chefs is 50.4% and 45.4% respectively. It shows that they are either build their engagement with the celebrity chefs either by consuming the food prepared at the celebrity chefs' restaurant or enjoying programs hosted or participated by their favourite chefs. Chef Wan (47.3%) is the most familiar celebrity chefs, followed by Jamie Oliver (24.6%) and Gordon Ramsay (17.1%). Consequently, the most identified celebrity chefs' brands are also those owned by the three top chefs. On the hand, Masterchef (42.0%) as an international brand is considered the most identified endorsed corporate brand by the respondents

	Profile	Frequency	Percentage (%)
Dining	Yes	180	50.4
	No	177	49.6
	<i>Total</i>	357	100
Dining Frequency	at least once	50	27.8
	once in the past three years	22	12.2
	once in the past two years	23	12.8
	once in the past year	30	16.7
	> once a year	55	30.5
	<i>Total</i>	180	100
Watching program by celebrity chefs	Yes	327	45.4
	No	30	54.6
	<i>Total</i>	357	100
Watching frequency	once in past one month	116	35.4
	once in the past one week	57	17.4
	once in the past two weeks	67	20.4
	> once a week	87	26.6
	<i>Total</i>	327	100
Buying brands endorsed by celebrity chefs	Yes	85	23.8
	No	272	76.2
	<i>Total</i>	357	100
Celebrity chefs	Jamie Oliver	88	24.6
	Gordon Ramsay	61	17.1
	Chef Wan	169	47.3
	Chef Ismail	27	7.6
	Chef Norman	12	3.4
	<i>Total</i>	357	100
Celebrity chefs own brand/corporate brand	Jamie's Italian	94	26.3
	Gordon Ramsay Restaurant	88	24.6
	1 Market	118	33.1
	Rebung	48	13.4
	Ning	9	2.5
	<i>Total</i>	357	100
Endorsed Corporate Brand	Masterchef	150	42.0
	Sainsbury's	14	3.9
	Pensonic	56	15.7
	Tefal	39	10.9
	AFC	68	19.1
	BBC Food	30	8.4
	<i>Total</i>	357	100

Table 24: Respondents Engagement and/or Consumption Behaviour with Celebrity Chefs

5.4 Preliminary Data Analysis

This section reports the preliminary data examination from the main data collection. This initial step is essential before conducting any further multivariate analysis in order to identify any potential violation of the assumptions related to the application of multivariate techniques as suggested by Hair et al. (2010). Following the procedure outlined by Tabachnick and Fidell (2007), descriptive analysis is performed to test the following analysis, which is described in the following sub-sections: (a) data screening; (b) test of univariate and multivariate normality distribution; (c) test of linearity and homoscedasticity; and (d) test of multicollinearity.

5.4.1 Data Screening

Data screening is essential before analysing the data to ensure that data was free from errors. Data screening was run for both the pilot and main data collection. Two steps were undertaken in screening the data: (a) checking for errors and (b) finding and correcting the errors in the data file. During the data cleaning, missing values and outliers were detected. During the checking for errors, values of the possible range of variables (Part B to Part D in the questionnaire) with the 7-point Likert scale was assigned a value of “1-7” were examined. Missing value cases are indicated with number “9”

Missing data is one of the major and common problems in data analysis (Tabachnick and Fidell, 2007; Kline, 1998) and can be categorised into three: (a) pattern of missing, (b) amount of missing, and (c) why it is missing. Several methods are used to deal with the missing data. The methods are the listwise or pairwise deletion, unconditional mean imputation (MI), conditional mean imputation (regression imputation), maximum likelihood (EM algorithm) and multiple imputations. When the number of incomplete cases is not small, using listwise or pairwise deletion would substantially reduce the sample size.

Following the procedure of Hair et al. (2010) in detecting missing values, the researcher examined missing data per case using frequency in descriptive analysis. The present study did not find any cases of missing data. It is because the incomplete answers and unsatisfactory questionnaires were discarded at the early stages after data collection. To detect outliers,

standardised residuals plot was performed. A value of standardised residuals between [-3.3 and 3.0] indicates the presence of outliers. In this study, the results showed that there was no case of outliers (Tabachnick and Fidell, 2007).

5.4.2 Test of Univariate Normality and Multivariate Normality

Another important assumption in multivariate analysis is linearity and homoscedasticity between the independent and dependent variables (Tabachnick and Fidell, 2007). Linearity exists when the residuals have a straight-line relationship between two variables. For linearity and homoscedasticity assumptions, residual scatterplots from the multiple regression procedures can be examined through bivariate scatterplots.

In the present study, the linearity and homoscedasticity were examined by partial regression plots and regression standardised residuals (i.e., errors of prediction) (Hair et al., 2010). The results from the scatterplots show that the residuals were fairly equally distributed above and below the central line of y-axis (i.e., the 0 point), which indicates the absence of homoscedasticity.

In the first step, the shape of distribution was examined by checking the skewness and kurtosis measures of the distributions (Hair et al., 2010; Tabachnick and Fidell, 2007). The calculated skewness and kurtosis values, zero assumes perfect normality distribution. Hair et al. (2010) state the most commonly used critical values for non-normality are ± 2.58 for both skewness and kurtosis. Skewness provides information about the symmetry of the distribution in which the mean is not in the centre of the distribution. Kurtosis provides information about the peakedness of distribution, which is either too peaked or too flat. If the distributions are taller or more peaked than the normal, it is known as leptokurtic. On the other hand, if the distribution is flatter, it is termed as platykurtic. If data is normally distributed, the values of skewness and kurtosis are zero (Tabachnick and Fidell, 2007).

Based on the threshold value, the results for skewness and kurtosis for all variables in the present study showed that none of the variables fall outside the range of ± 2.58 skewness and kurtosis. It indicates that the data were deemed to be normally distributed. Multivariate normality was evaluated by regression analysis via regression normality plot for independent and dependent variables and Mahalanobis D2. The results of the analysis of Mahalanobis D2 show that no p-values were equal or smaller than 0.001. It indicates that there are no multivariate outliers in the data set.

5.4.3 Test of Linearity and Homoscedasticity

Another important assumption in multivariate analysis is linearity and homoscedasticity between the independent and dependent variables (Tabachnick and Fidell, 2007). Linearity exists when the residuals have a straight-line relationship between two variables. For linearity and homoscedasticity assumptions, residual scatterplots from the multiple regression procedures can be examined through bivariate scatterplots.

In the present study, the linearity and homoscedasticity were examined by partial regression plots and regression standardised residuals (i.e., errors of prediction) (Hair et al., 2010). The results from the scatterplots show that the residuals were fairly equally distributed above and below the central line of y-axis (i.e., the 0 point), which indicates the absence of homoscedasticity.

5.4.4 Test for Multicollinearity

Multicollinearity refers to variables that are highly correlated (Tabachnick and Fidell, 2007; Hair et al., 2010). It affects estimation. It means that multicollinearity creates shared variance between variables, thus decreasing the ability to predict the dependent measure. In addition, multicollinearity will reduce the ability to ascertain the relative roles of each independent variable (Hair et al., 2010). In other words, if multicollinearity increases, the total variance explained decreases.

In the present study, the multicollinearity was assessed by examining the tolerance and variance inflation factor (VIF) values. Tolerance refers to the amount of variability of the selected independent variable not explained by the other independent variables (Hair et al., 2010). VIF is calculated simply as the inverse of the tolerance value. According to Hair et al. (2010), a lower tolerance value (less than 10 percent or 0.1) and a higher VIF value (above than 10) indicates a high degree of multicollinearity. Hair et al. (2010) suggest that if the values show high multicollinearity, variables should be eliminated, and, second, combine redundant values into a composite variable as it creates further problems in analysing the data.

In this study, the results found that all values were above 0.1 for the tolerance and less than 10 for the VIF. This result indicates that there is no sign of multicollinearity problem among the items. This result confirms the findings from the assessment of correlation matrix in the last section, where no high correlation was detected. The results are illustrated in Table 25.

Factor	Tolerance	VIF
CCB Authentic & Functional Quality	.550	1.817
CCB Cognition	.526	1.902
CCB Enterprising Quality	.844	1.185
CCB Personal Quality	.499	2.006
CCB Philosophy Values	.526	1.632

Table 25: Multicollinearity for CCB Construct

5.5 Exploratory Factor Analysis (EFA)

This study performed exploratory factor analysis (EFA) using IBM SPSS 20 software to determine the underlying number of dimensions of the construct and to reduce the larger set of variables to a smaller set of components (Hair et al., 2010; Gerbing and Anderson, 1988). Besides, it is used to confirm the number of conceptualised dimensions that could be verified empirically (Churchill, 1979).

In this research, a new measurement scale of CCB was developed based on literature as well as findings from qualitative data of the present study. The measurement scales for other

constructs, such as CCB Identification, CCB Image, CCB Reputation and CB Loyalty were adapted from the established and reliable scale in the past literature. Moreover, performing EFA for other constructs was relevant to ascertain whether the scales applied in this study (different setting from previous studies) have construct validity.

Considering this, it is highly appropriate and rational to conduct an exploratory factor analysis before performing confirmatory factor analysis. EFA for the newly developed scale (i.e., celebrity corporate brand) was tested using samples from the pilot data (69 samples). A decision was made on which method to use for extraction of factors before performing EFA. As explained earlier in Chapter 3, there are two methods of factor extraction, known as Principal Factor Analysis (PFA) and Principal Component Analysis (PCA). Based on the fact that EFA in this study aims to reduce a large number of variables based on the total variance in the data and minimise the number of items to a more manageable set, principal component analysis was applied. In addition, PCA identifies the underlying factors that best explain the responses of the present data.

A further aspect that needs to be considered is factor rotation. There are two main approaches of factor rotation, namely, orthogonal (uncorrelated) and oblique (correlated) factor solutions. According to Tabachnick and Fidell (2007), the orthogonal rotation is easier to interpret and to report, and it is assumed that the underlying constructs are independent (uncorrelated). Oblique rotation allows for the factors to be correlated. However, they are more difficult to interpret, describe and report. Concerning the above aim to choose factor rotation, the present study applied an orthogonal factor rotation using Varimax rotation. The use of this method is consistent with celebrity branding particularly celebrity endorsement and human brand research in the traditional setting by (Erdogan et al., 2001; Lafferty et al., 2002; Thomson, 2006). The next subsection explains EFA for all constructs and followed by inter-consistency reliability.

5.5.1 EFA for Celebrity Corporate Brand Construct

The results showed that the Bartlett test of sphericity based on a chi-square transformation of the determinant of the correlation matrix is significant ($p < .000$). The KMO measure of sampling adequacy was 0.953, which is above the threshold of 0.8 and considered as meritorious (Hair et al., 2010). Therefore, factor analysis was considered an appropriate technique for analysing the corporate brand experience. Following this, construct validity for CCB was established. The PCA as exhibited in Table 26, showed that five factors were identified as having an eigenvalue of >1 , which explained 63.8% of the extracted total variance in CCB.

Factor 1 consisted of twenty-two (22) items. Factor 1 comprised of seventeen (17) items from the CCB Functional Quality scale, four (4) items from the CCB Authentic Values scale, and one (1) item from the CCB Philosophy scale. Factor 2 consisted of twenty-three (23) items; twenty-two (22) is from CCB Cognition scale, and one (1) is from CCB Enterprising scale. Factor 3 consisted of fifteen (15) items; ten (10) is from CCB Enterprising quality scale; five (5) is from CCB Personal Quality scale. Factor 4 consists of eleven (11) items, ten (10) are from CCB Cognition scale, and one (1) is from CCB Personal Quality scale. Finally, Factor 5 consisted of six (6) items from CCB Philosophy Values scale. The item factor loadings were all above 0.45 (Hair et al., 2010). Results of Variance explained is summarised in Table 27. Table 27 shows the new factor found from EFA. However, the result could not be compared with any past research since no prior research has been done on identifying CCB dimensions.

Item coding	Factor/no of item	Factor Loading	Cronbach's alpha
FACTOR 1			0.969
R9	Prices of the packages are made in transparent to customers	.808	
R6	Offering the value for money products and services	.804	
R4	Customer oriented	.765	
P5	Exposing people to new ideas and ways of lifestyle	.760	
P4	Provides a different insights of learning	.760	
R10	Honest in offering their services	.755	
R5	Shows its concern on fitness and health	.754	
R8	Provides an aesthetically appealing ambience	.753	
R3	Offering the value for money products and services	.746	
P3	Shows its concern on fitness and health	.746	
P7	Promising the authenticity of the programs	.742	
P1	Offer exquisite quality of program	.742	
R1	Offer exquisite quality of products and services	.717	
P6	Offering useful information and knowledge	.716	
P2	Provides fun and entertainment in program offered	.710	
R2	Provide an exceptional dining experience with meals prepared by the celebrity chefs	.702	
R7	Provides fun and entertainment in product and services offered	.678	
AU4	Originality	.603	
AU1	Soul	.588	
*SQ6	<i>Prestigious</i>	.566	
*AU3	<i>Purist</i>	.555	
*AU2	<i>True</i>	.512	
FACTOR 2			0.966
IQ7	Enthusiastic	.794	
IQ12	High motivation	.752	
IQ2	Natural	.751	
IQ9	Entertaining	.735	
IQ14	Warmth	.732	
IQ4	Influential	.724	
IQ11	High morale	.719	
IQ1	Stage Presence	.715	
IQ10	High aspiration	.710	
IQ8	Passionate	.709	
IQ6	Charismatic	.690	
IQ5	Confident	.666	
IQ3	Persuasive	.652	
IQ13	Popular	.643	
IQ16	Friendly	.636	
IQ18	Approachable	.625	
IQ15	Crowd puller	.622	
IQ23	Admirable	.610	
IQ17	Funny	.584	
IQ26	Versatile	.580	
*IQ24	<i>Awesome</i>	.572	
*IQ22	<i>Bubbly</i>	.564	
*IQ19	<i>Flamboyant</i>	.561	
*TQ11	<i>Expert</i>	.431	

Table 26: A summary of EFA for CCB Construct

Item coding	Factor/no of item	Factor Loading	Cronbach's alpha
FACTOR 3			0.953
TQ4	Reliable	.722	
TQ3	Occupational association	.700	
TQ6	Efficient	.689	
EQ5	Innovative	.685	
TQ9	Multi-tasking	.677	
EQ6	Adventurous	.664	
TQ8	Energetic	.663	
EQ7	Creative	.651	
TQ5	Talented	.650	
TQ2	Knowledgeable	.647	
TQ7	Perfectionist	.590	
*EQ4	<i>Imaginative</i>	.544	
*TQ1	<i>Competence</i>	.520	
*TQ10	<i>Experienced</i>	.449	
*EQ2	<i>Professional</i>	.410	
FACTOR 4			0.953
IQ31	Rude	.930	
IQ33	Annoying	.920	
IQ34	Over acting	.907	
IQ37	Arrogant	.902	
IQ30	Grumpy	.900	
IQ32	Strict	.878	
IQ29	Aggressive	.771	
IQ35	Frank	.739	
IQ36	Out spoken	.709	
IQ28	Vulgar	.661	
*EQ1	<i>Bold</i>	.478	
FACTOR 5			0.902
SQ1	Vintage	.721	
SQ2	Majestic	.706	
SQ3	Classy	.683	
SQ4	Exclusive	.669	
SQ5	Refined	.630	
*SQ7	<i>Fashionista</i>	.551	

*Note: *items that were less meaningful to the factor were removed*

Table 26: Continued'

Factor	Eigenvalue	Variance Explained	Cumulative Variance Explained
1	33.062	39.833	39.833
2	8.689	10.469	50.302
3	5.274	6.354	56.656
4	3.415	4.114	60.770
5	2.545	3.066	63.583

Table 27: Summary of Total Variance Explained

Original Proposed Factor	New Factor
CCB Cognition	CCB Cognition
CCB Personal Quality	CCB Personal Quality Traits
CCB Enterprising Quality	-
CCB Philosophy Values	CCB Philosophy Values
CCB Authentic Values	CCB Authentic Functional Quality
CCB Functional Quality	

Table 28: New Dimensions of CCB Construct

For this study, the decision to retain the items is made based on the following rules: (1) referring to the latent root criterion as a cut-off value for extraction; (2) deleting items with insignificant factor loadings below 0.45; (3) deleting items with significant factor loadings on two or more factors; (4) a minimum of three items or indicators in one factor, and (5) excluding single item factors from the standpoint of parsimony (Hair et al., 2010). Another consideration in retaining the items is made with regards to nuisance items. According to Chen and Paulraj (2004, p.129), “nuisance items are those that did not load on the factor they intended to measure, but on factors they did not intend to measure, were deleted from consideration”. Following the stipulated rules, three (3) items (i.e., ‘TQ10’, ‘EQ2’, ‘EQ1’) were dropped due to low factor loadings (< 0.45). While six (6) items (i.e. ‘EQ4’, ‘TQ1’, ‘SQ7’) were dropped due to ‘nuisance’ items as explained above and were less meaningful to the particular factors. Cross-loading analysis is conducted to reduce items that cross-loads into two or more factors. ‘IQ24’, ‘IQ22’, ‘IQ19’ cross load to two factors that is the ‘CCB Functional Quality’ and ‘CCB Personal Quality’, thus these three items are dropped.

However, a decision was made to retain several items that initially belonged to different factors that merged into new factors due to their meaningfulness. ‘CCB Authentic Values’

and ‘CCB Functional Quality’ are merged to create one factor named as ‘CCB Authentic and Functional Quality’. According to Moulard (2015), authenticity can refer both to person and brand. This meaning implies that authenticity is referring to both human personality traits and brand personality states of celebrity brand and his entities (product/service brand and businesses). For example in AU4 – ‘originality’ can refer both to the CCB trait, of him being himself as original and it can also refer to his recipes of food prepared by him being original in taste and nature. Looking at these statements and the definition, it is thought that merging some items to form Authentic and Functional construct is deemed relevant.

The item-total correlation was used to improve the levels of the Cronbach alpha, considering a minimum a value of 0.3 (Nurosis, 1994). However, Nunnally (1978) further suggests that permissible alpha values can be slightly lower (0.60) for newer. Based on the results of reliability analysis (Table 29), the theoretical constructs of celebrity corporate brand exhibited good psychometric properties with alpha values close to 1, thus indicated that the more reliable they are and the items are measuring the same construct.

Factor	Cronbach alpha
CCB Authentic & Functional Quality	.966
CCB Cognition	.983
CCB Enterprising Quality	.974
CCB Personal Quality	.924
CCB Philosophy Values	.931

Table 29: Reliability Test Result for CCB Construct

Common Method Variance (CMV) analysis is conducted using Harman’s single factor method. It is one technique to identify common method variance. In EFA one examines the unrotated factor solution to determine the number of factors that are necessary to account for the variance in the variables. If a single factor emerges or one general factor will account for the majority of the covariance among the measures then it is concluded that a substantial amount of common method variance is present. The result explains 38% of the variance that is under the value of 50%, although that is considered as a lot of variances to be explained by a single factor, it is still not a majority and the result is acceptable (Please refer to Appendix 4).

5.5.2 EFA for Celebrity Corporate Brand Identification Construct

The results showed that the Bartlett test of sphericity, which was based on a chi-square transformation of the determinant of the correlation matrix, was significant ($p < .000$). The KMO measure of sampling adequacy is 0.870, which is above 0.8, and considered as meritorious by Hair et al. (2010). Therefore, factor analysis was considered an appropriate technique for analysing corporate image. Thus, its construct validity was established. Based on the factor loadings result, all items loaded above 0.5, which is acceptable to retain for subsequent analysis. The results are displayed in Table 30.

Item coding	Factor/no of item	Factor Loading	Cronbach's alpha
CCB ID			0.870
ID1	I love being a follower of this CCB	.660	
ID2	The CCB success is my success	.607	
ID3	When someone praises the CCB, it feels like a personal compliment	.653	
ID4	If the story in the media criticized the CCB, I would feel embarrassed	.672	
ID5	When someone criticizes the CCB that I recommended, it feels like a personal insult	.711	
ID6	To be seen eating in a restaurant owned by the CCB is important to me	.799	
ID7	To watch a program hosted by the CCB is important to me	.761	
ID8	Supporting or following the CCB is important to me	.799	
ID9	I am very interested to know what others would think about the CCB	.780	
ID10	I feel proud eating at the restaurant own by the CCB	.783	
ID11	I feel special or upgraded to dine in the restaurant own by the CCB	.746	
ID12	I feel special or upgraded to watch the CCB program	.722	
ID13	I do not wish to be the fan of the celebrity chefs when they perform badly*	.822	
ID14	I am personally grief stricken by the CCB negative issue	.759	
ID15	I made smart choice by choosing the CCB	.693	
ID16	I stand in crowd through embracing the CCB's product and services	.767	
ID17	I associated more with the endorsed corporate brand (e.g. Sainsburys) because of the CCB (eg. Jamie Oliver)	.566	
ID18	I feel connected to endorsed corporate brand (e.g. Masterchef program) through my identification with the CCB (eg. Gordon Ramsay)	.825	

Table 30: Factor Loadings from PCA and Cronbach's Alpha for Celebrity Corporate Brand Identification

5.5.3 EFA for Celebrity Corporate Brand Image Construct

The results showed that the Bartlett test of sphericity, which was based on a chi-square transformation of the determinant of the correlation matrix, was significant ($p < .000$). The KMO measure of sampling adequacy is 0.842, which is above 0.8, and considered as meritorious by Hair et al. (2010). Therefore, factor analysis was considered an appropriate technique for analysing corporate image. Thus, its construct validity was established. Based on the factor loadings result, all items loaded above 0.5, which is acceptable to retain for subsequent analysis (Please refer to Appendix 5a).

5.5.4 EFA for Endorsed Corporate Brand Image Construct

The results showed that the Bartlett test of sphericity, which was based on a chi-square transformation of the determinant of the correlation matrix, was significant ($p < .000$). The KMO measure of sampling adequacy is 0.881, which is above 0.8, and considered as meritorious by Hair et al. (2010). Therefore, factor analysis was considered an appropriate technique for analysing corporate image. Thus, its construct validity was established. Based on the factor loadings result, all items loaded above 0.5, which is acceptable to retain for subsequent analysis (Please refer to Appendix 5b)

5.5.5 EFA for Celebrity Corporate Brand Reputation Construct

The results showed that the Bartlett test of sphericity, which was based on a chi-square transformation of the determinant of the correlation matrix, was significant ($p < .000$). The KMO measure of sampling adequacy is 0.832, which is above 0.8, and considered as meritorious by Hair et al. (2010). Therefore, factor analysis was considered an appropriate technique for analysing corporate image. Thus, its construct validity was established. Based on the factor loadings result, all items loaded above 0.5, which is acceptable to retain for subsequent analysis (Please refer to Appendix 5c).

5.5.6 EFA for Endorsed Corporate Brand Reputation

The results showed that the Bartlett test of sphericity, which was based on a chi-square transformation of the determinant of the correlation matrix, was significant ($p < .000$). The KMO measure of sampling adequacy is 0.866, which is above 0.8, and considered as

meritorious by Hair et al. (2010). Therefore, factor analysis was considered an appropriate technique for analysing corporate image. Thus, its construct validity was established. Based on the factor loadings result, all items loaded above 0.5, which is acceptable to retain for subsequent analysis (Please refer to Appendix 5d).

5.5.7 EFA for Celebrity Corporate Brand Loyalty Construct

The results showed that the Bartlett test of sphericity, which was based on a chi-square transformation of the determinant of the correlation matrix, was significant ($p < .000$). The KMO measure of sampling adequacy is 0.877, which is above 0.8, and considered as meritorious by Hair et al. (2010). Therefore, factor analysis was considered an appropriate technique for analysing corporate image. Thus, its construct validity was established. Based on the factor loadings result, all items loaded above 0.5, which is acceptable to retain for subsequent analysis (Please refer to Appendix 5e).

5.5.8 EFA for Endorsed Corporate Brand Loyalty Construct

The results showed that the Bartlett test of sphericity, which was based on a chi-square transformation of the determinant of the correlation matrix, was significant ($p < .000$). The KMO measure of sampling adequacy is 0.809, which is above 0.8, and considered as meritorious by Hair et al. (2010). Therefore, factor analysis was considered an appropriate technique for analysing corporate image. Thus, its construct validity was established. Based on the factor loadings result, all items loaded above 0.5, which is acceptable to retain for subsequent analysis (Please refer to Appendix 5f).

5.6 Internal Consistency Reliability Test

After performing EFA, a reliability test was run on the produced factors individually. Reliability of measurement items internal consistency was examined using Cronbach's coefficient alpha (Hair et al., 2010), the reliability of measurement items internal consistency was examined using Cronbach's coefficient alpha. The results are displayed in Table 31. The result shows that Cronbach's alpha for all constructs is above the cut threshold cut off point of 0.6 (Nunnally, 1967).

Variable	No of Items Retained after EFA	Cronbach's alpha
CCB Authentic & Functional Quality	19	.966
CCB Cognition	20	.983
CCB Enterprising Quality	11	.974
CCB Personal Quality	10	.924
CCB Philosophy Values	5	.931
CCB Identification	18	.966
CCB Image	7	.976
ECB Image	8	.962
CCB Reputation	6	.943
ECB Reputation	7	.962
CCB Loyalty	8	.925
ECB Loyalty	9	.925

Table 31: Summary of Cronbach's Coefficient alpha for the Study Constructs

5.7 Confirmatory Factor Analysis for All Constructs

Next, we conducted the measurement model analysis to test the reliability and validity of the constructs under study. As CCB is a newly developed construct, it is tested separately at the initial stage.

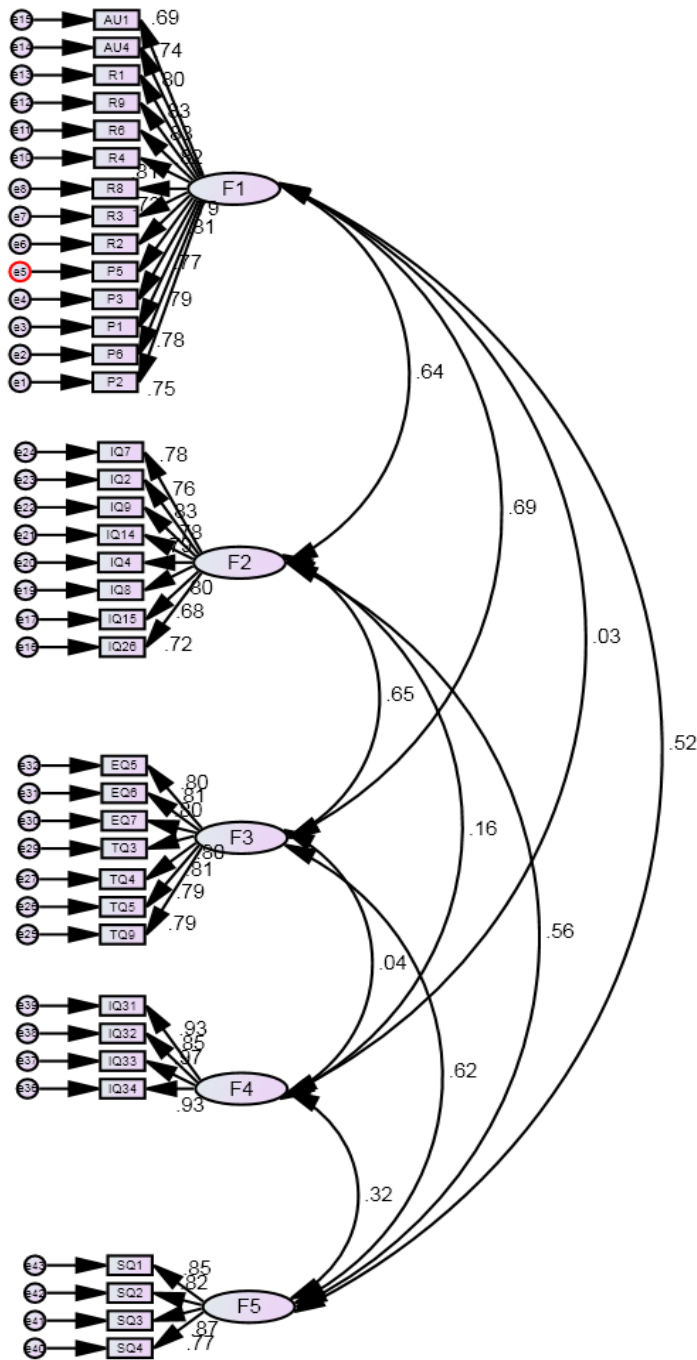
5.7.1 Measurement Model of CCB

The remaining 83 items of celebrity corporate brand construct from exploratory factor analysis were further examined using confirmatory factor analysis using data from the pilot study to establish the unidimensionality of each emerging factor (Gerbing and Anderson, 1988). A model has an acceptable fit when the chosen fit indexes are within the acceptable level and have no substantial misfit (Cheng, 2001).

Modification Indexes (MI) and Large Standardised Residuals were referred to as indicators to identify problems with measures. According to Hair et al. (2010), the model has an acceptable fit when the standardized residuals are less than 2.58 (<2.58). Should the residuals be between [2.5 to 4.0], then it requires some attention, however, it may not need any

changes to the model. However, when the residuals are greater than 4.0, this would raise a red flag and would suggest a potentially unacceptable fit. This value shows that there are cross loadings or misspecification among the variables in the hypothesised model (Byrne, 2001).

Figure 13 exhibits the measurement model for the results of corporate brand experience. The model was a good fit, which was indicated by $\chi^2 = 1472.920$, $p < 0.000$; CMIN = 2.380; TLI= 0.906; CFI=0.912; RMSEA=0.006. The model shows a good fit. However, the measurement model still required a modification in the specification to improve the model fit (Hair et al., 2010; Byrne, 2001; Anderson and Gerbing, 1988). Accordingly, the measurement model required a modification in the specification to improve the model fit (Hair et al., 2010; Byrne, 2001; Anderson and Gerbing, 1988) because there are residual values which are higher than 4.0. As such, the a priori model tested in the initial is accepted.

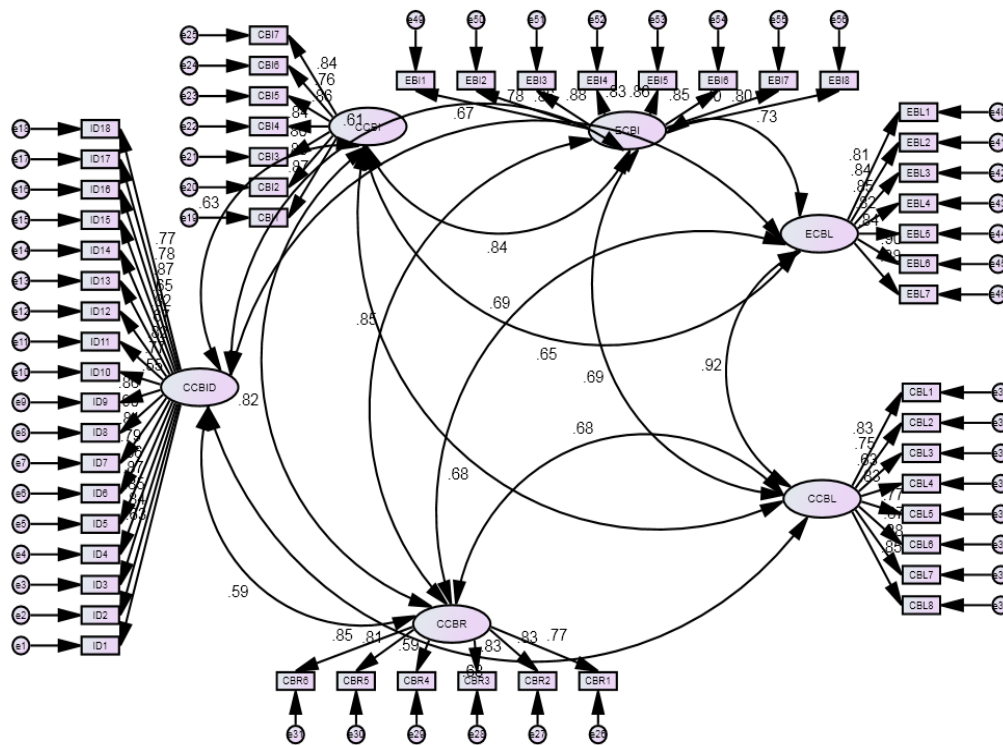


Fit indices	χ^2	df	p	χ^2 / df	GMIN	TLI	CFI	RMSEA
	1472.90	619	0.000	2.37	2.380	0.906	0.912	0.66

Figure 13: Celebrity Corporate Brand Initial Measurement Model Fit Indexes

5.7.2 Measurement Model of CCB Id and Corporate Brand Enhancement (CCB Image, ECB Image, CCB Reputation, ECB Reputation, CCB Loyalty, ECB Loyalty)

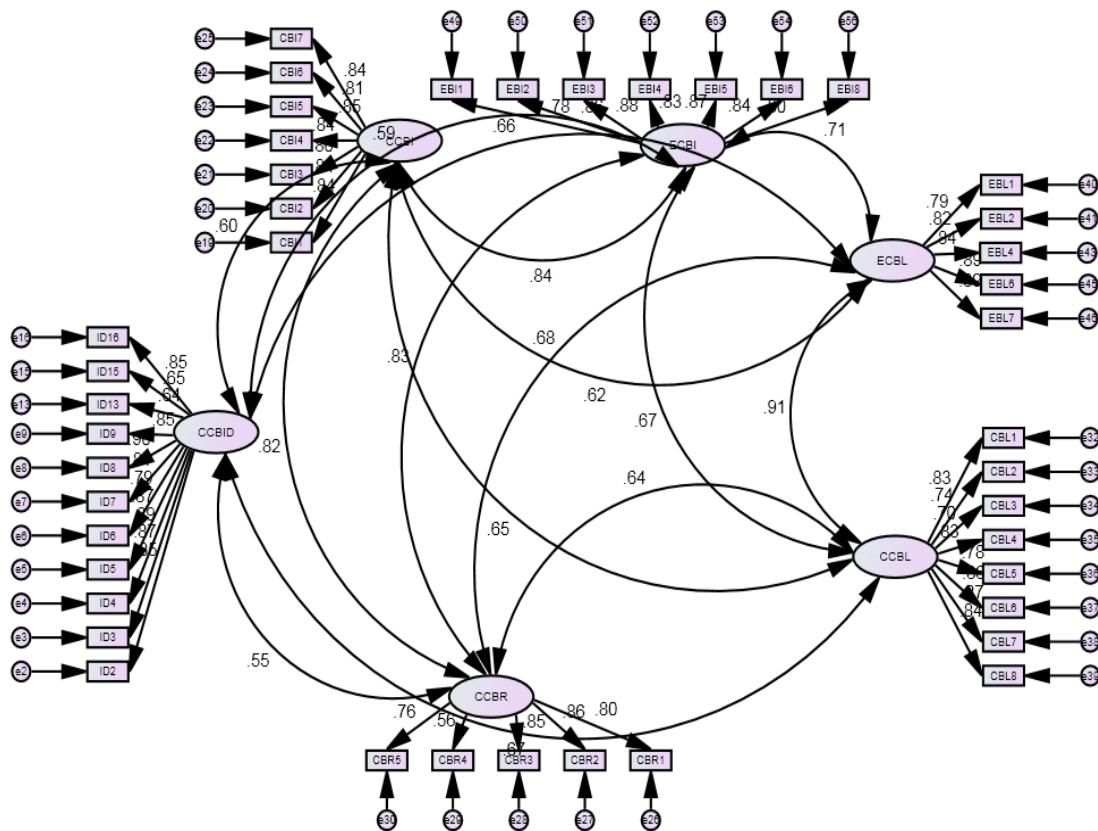
The initial results of measurement model of CCB Id and Corporate Brand Enhancement (CCB Image, ECB Image, CCB Reputation, ECB Reputation, CCB Loyalty, ECB Loyalty), which needs to be re-specified. For example, the results of $\chi^2 = 3573.41$, $p < 0.000$; CMIN = 2.838; TLI = 0.854; CFI = 0.61; RMSEA = 0.76, thus indicates there were misfit in the model (see Figure 14). As such, the model should be rejected, and, therefore, the model needs to be refined to achieve an acceptable level.



Fit indices	χ^2	df	p	χ^2 / df	CMIN	TLI	CFI	RMSEA
	3573.412	1259	0.000	2.83	2.838	0.854	0.61	0.76

Figure 14: CCB Id and Corporate Brand Enhancement Initial Measurement Model Fit Indexes

After the exclusion of several items the final data fit indexes suggest that, at this stage, the model fits the data very well. The standardised loadings are all $>.5$ and significant at $p < .001$ (see Figure 15).

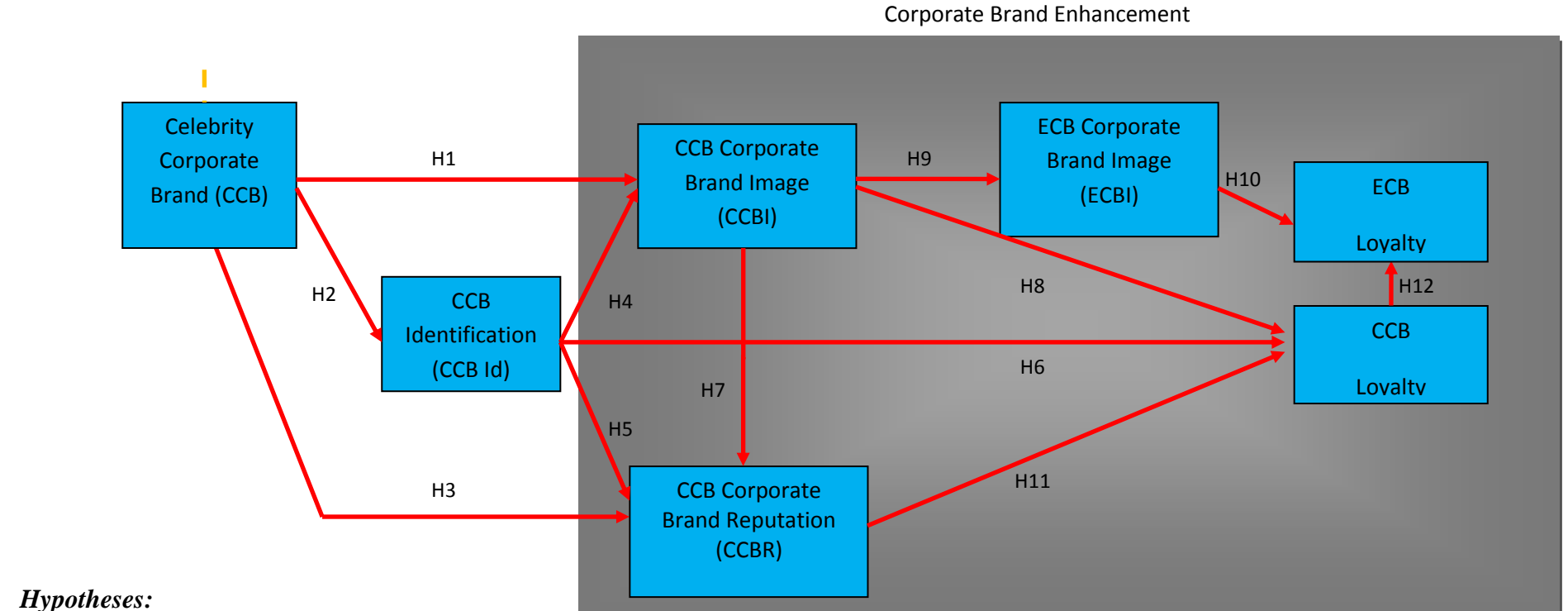


Fit indices	χ^2	df	p	χ^2 / df	CMIN	TLI	CFI	RMSEA
	2137.977	845	0.000	2.53	2.530	0.90	0.901	0.70

Figure 15: CCB Id and Corporate Brand Enhancement Final Measurement Model Fit Indexes

5.8 Revised Research Model and Hypotheses

Based on the result of the CFA measurement model), one construct that is endorsed corporate brand reputation (ECB Reputation) was dropped due to misspecification. Therefore, the research hypotheses need to be revised accordingly (see Figure 16). Figure 16 presents the refined model extended from Figure 12 as in Chapter 4. CB Image and CB Loyalty addresses both the CCB own brand and the ECB. ECB Reputation is not included in the model because the results show an insignificant value of ECB Reputation towards CBE. CCB Identification which previously is indirectly related to CCB is now having a direct relationship with CCB as in (Figure 12). It shows that consumers identified themselves with the CCB and a higher CCB identification leads to a more positive corporate brand enhancement.



Hypotheses:

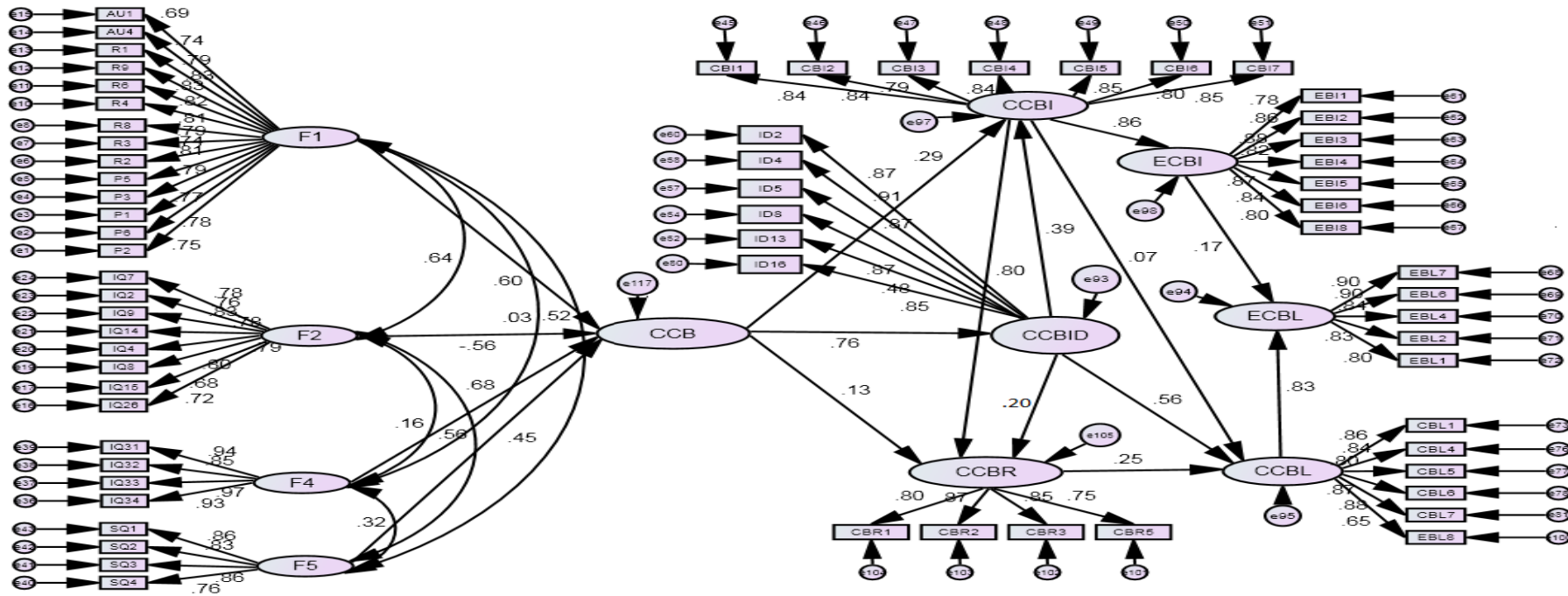
<p>H1 : CCB to CCB Image H2 : CCB to CCB Id H3 : CCB to CCB Reputation H4 : CCB Id to CCB Image H5 : CCB Id to CCB Reputation H6 : CCB Id to CCB Loyalty</p>	<p>H7 : CBI (CCB) to CB Loyalty (CCB) H8 : CCB Image to CCB Loyalty H9 : CCB Image to ECB Image H10 : ECB Image to ECB Loyalty H11 : CCB Reputation to CCB Loyalty H12 : CCB Loyalty to ECB Loyalty</p>	<p><i>Mediation:</i> H13 : CCB Id mediates CCB to CCB Image H14 : CCB Id mediates CCB to CBR (CCB) H15 : CCB Id mediates CCB to CB Loyalty (CCB) H16 : CCB Id mediates CCB to CB Loyalty H17 : CCBR mediates CCB Id to CCB Loyalty H18 : CCBR mediates CCBI to CCB Loyalty</p>
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Figure 16: Revised Theoretical Framework of Celebrity Corporate Brand

5.9 SEM: Step Two Approach, the Structural Model

The “Step-Two Approach” is to test the theoretical model based on the Research Questions 3, 4 and 5. The validated measurement models mean that the models have acceptable fit indexes, feasible and statistically significant parameters and lack any substantial model misfit. The measurement model phases dealt with reliability, unidimensionality, convergent validity and discriminant validity.

The “Step-Two Approach” is a structural model that deals with predictive or nomological validity and hypotheses testing. Predictive validity can be achieved by correlating constructs to other constructs that they should predict (Garver and Mentzer, 1999). For example, if H1-H3 suggests a positive direct relationship CCB and CCB Image, CCB Identification and CCB Reputation then it should have a significant structural coefficient or standardised regression weight (in AMOS) and indicate the correct sign as hypothesized; otherwise, it would not have the ability or power to predict. As shown in Figure 17, SEM suggests that the hypothesised models were a satisfactory fit to the sample data with $\chi^2 = 3987.095$, $p < 0.000$; CMIN = 2.023; TLI= 0.901; CFI=0.908; RMSEA=0.85. Figure 5.14 shows that the structural regression coefficients were significant at $p < .001$.



Fit indices	χ^2	df	p	χ^2 / df	CMIN	TLI	CFI	RMSEA
	3987.095	1994	0.000	2.20	2.023	0.901	0.908	0.57

Figure 17: The Hypothesized Structural Model

5.10 Mediation with Bootstrapping

Often in the social science research, researchers are interested in executing the mechanism that underlies an observed relationship between an independent variable and a dependent variable. Essentially the mediation analysis is the appropriate statistical analysis procedure to conduct, to test the hypothesis. Bootstrapping is a class of computer intensive statistical methods that use statistical method to generate the empirical estimate of population distribution (Efron and Tibshirani, 1993). The goal of bootstrapping is to provide accurate statistical estimates. The idea of bootstrapping is to use the data of a sample as a surrogate population to approximate a given estimate. Using sampling with replacement the study is going to take samples of the sample and compute the estimate that the study is interested in. By doing this over and over again, bootstrapping allows evaluating the error of our estimates. With regards to the model that is developed after the qualitative findings, assumptions are made to hypothesise the relationship of each variable. Results on the mediation effects are discussed in the next section.

5.11 Discussion of Empirical Findings

This section revisits the study's earlier research questions (RQ3-RQ4), discusses the study's empirical findings and interprets the results based on the hypotheses developed earlier. RQ1 and RQ2 have been dealt with in Chapter 4. This chapter particularly deals with RQ3 and RQ4, captured by eighteen hypotheses put forward based on related theories, the extensive review of the literature and qualitative finding. There were two parts of hypotheses development. First, H1- H12, relating CCB construct with CCB Id, CCB Image, CCB Reputation on the endorsed corporate brand image; and attitudinal and behavioural outcome on both CCB own and endorsed corporate brand loyalty. Second, (H13 to H18) deal with mediation results among CCB Id, CCB Image, CCB Reputation and CCB Loyalty as detail out below.

5.11.1 Findings on Research Question 3 (Hypotheses: H1 to H12)

Research Question 3: What is the impact of associating celebrity brands with their own brands/business/company and endorsed corporate brand on the attitudinal and behavioural outcome?

Result: Positive effect found on both attitudinal and behavioural as discussed below:

The study hypothesised earlier that CCB would have a significant and direct impact on their own corporate brand image (H1), Identification (CCBId) (H2) and reputation (H3) when they are being associated at the corporate brand level. Furthermore, as a result of CCB relationship with consumer Identification (CCBId), it will also positively relate to his image (CCBImage - H4), Reputation (H5) as well as behavioural (loyalty) (H6). Statistical evidence found and confirmed that CCB is positively related to all six hypotheses with H1 ($\beta = .29$, $p = .000$); H2 ($\beta = .76$, $p = .000$); H3 ($\beta = .13$, $p = .000$), H4 ($\beta = .39$, $p = .000$); H5 ($\beta = .20$, $p = .000$); H6 ($\beta = .56$, $p = .000$). Thus, H1 to H6 are supported.

With the changing phenomena and roles, it shows that celebrity corporate brand (comprise of *Authentic and Functional Quality; CCB Cognition, CCB Personal Quality Traits and CCB Philosophy Values*) is different from celebrity endorser in which the former contains a more balanced measure of both human personality traits and brand personality states and the latter, are somewhat limited to personal brand (comprise from human personality traits). Arguably, these human personality traits and brand personality states represent all three facets personal, product/service and corporate brand of the CCB. Additionally, both Seno and Lukas (2008) and Lafferty et al. (2002) explains that celebrity brand that was characterised from both human personality traits and brand personality states can influence not only the CCB own brand but also to the one they endorsed. In this respect, the first three hypotheses are supported, in order words, their own personal, product and corporate brand enhance their own corporate brand (enhancement) through Identification, Image and Reputation.

Interestingly, when consumers identify themselves with the celebrity (CCB), it also enhances the CCB Image (H4), CCB Reputation (H5) and CCB Loyalty (H6). It is noted from the study's finding that a higher identification with CCB will hopefully build strong engagement and connectedness with CCB (a form of attitudinal outcome) as well as behavioural outcome (loyal to both celebrity and its entities – e.g. product, service and business) (Pradhan et al., 2014; Shoeb and Khalid, 2014). Because previous studies is limited to understand the effect of celebrity endorser on the endorsed brands (e.g. see studies related to attitude towards the ad, attitude towards the product and attitude towards the brand), a form of attitudinal outcome, (Goldsmith et al., 2001; 2002; Seno and Lukas, 2007), the association impact on

celebrity himself and his entities/business are unclear (Keel and Natarajan, 2012; Kowalczyk and Royne, 2013). By incorporating both constructs attitudinal (identification, image, reputation) and behavioural (loyalty), this study hopes to give insights to both scholars and practitioners that the celebrity himself can benefit from his own brand and own entities. The impact, thus have both ways (to endorsed not only corporate brand but also to own corporate brand).

Whilst celebrity endorser's impact in the past research has mainly revealed a narrow result (to only endorsed) (McCracken, 1989), by incorporating CCB in the conceptual model, the impact is evident that both ways (own and ECB), do related. Empirical evidence that research on what evokes the dimensions of CCB at their association impact at corporate brand level is relatively scarce (Kowalczyk and Royne, 2013; Keel and Natarajan, 2012) and only at conceptual level (Seno and Lukas, 2008), thus it is not possible to make a comparison with previous research. This research, therefore, offers a fresh insight into how both impacts could be tested in a new conceptual model (Figure 16).

Another important finding of the study, while previous celebrity endorser in the past addresses more of single audience, by exploring the CCB, its dimensions and measures, both traits and states were found, and by having both elements, this could enhance marketing communication to a larger group of audiences or multiple stakeholders (Kowalczyk and Royne, 2013; Carlson and Donovan, 2013). The study's conceptual model comprises of perception from consumers on both stakeholders namely the CCB (Jamie Oliver) and ECB (e.g. Tefal). While a single stakeholder effect (endorsed companies) was commonly addressed in the previous meaning transfer model (McCracken, 1989); the study extends the meaning transfer model to multiple stakeholders' perspective by addressing the impact on both celebrity and endorsed. It is stressed by Uggla (2006) that, when the association is at the corporate brand level; meaning will be transferred to all entities that involved with the celebrity.

Apart from that, previous research has highlighted that personality traits and states are important in influencing not only single audience but multiple audiences, by being a brand, having product/services brand and owning corporate brands, celebrities attracted multiple audiences, and association impact is greater (Kowalczyk and Royne, 2013, Carlson and Donovan, 2013).

Another finding of the study was the positive relationship between CCB Image and CCB Reputation (H7). In the previous corporate brand research, several scholars highlighted the importance of both image and reputation effect on behavioural outcome (Chun, 2002; Davies et al., 2003; Uggl, 2006; Fombrun, 2007). However, their discussion is more at a conceptual level (Helm, 2007) (with exception LeBlanc and Nguyen, 2001), thus hampers our empirical understanding of their effect (image on reputation). The current study provides the empirical evidence of both relationship effect H7 ($\beta = .80$, $p = .000$), suggesting that the celebrity image highly correlated with celebrity reputation.

5.11.2 Findings on Research Question 4 (Hypotheses: H13 to H18)

Research Question 4: Which association impact is stronger? Image and/or reputation of CCB own corporate brand or endorsed corporate brand?

Result: Partial mediation for H13 and H14 and full mediation on H17 and H18 as discussed below:

Using bootstrapping method through AMOS as proposed by (Efron and Tibshirani, 1994), the study has performed mediation test on all hypotheses (H13-H18). Partial mediations were found on all hypotheses except for H17 and H18. For example, CCB \rightarrow CCBId \rightarrow CCB Image (H13) ($\beta = .001$, $p < .05$); CCB \rightarrow CCBId \rightarrow CCB Reputation (H14) ($\beta = .001$, $p < .05$); CCB \rightarrow CCBId \rightarrow CCB Loyalty (H15) ($\beta = .001$, $p < .05$) and CCBId \rightarrow CCB Image \rightarrow CCB Loyalty (H16) ($\beta = .0019$, $p < .05$) showed partial mediation (or complementary mediation) with both direct and indirect effect is $< .05$ and total effects is also $< .05$, thus both directions having positive significant direct effects on Reputation and Loyalty (Zhao et al., 2010).

On the other hand, full mediation occurred on two hypotheses namely, Identification CCBId → CCB Reputation → CCB Loyalty (H17) and CCB Image → CCB Reputation → CCB Loyalty (H18) as indirect effects were $p < .05$ and total effect $p > .05$ (Efron and Tibshirani, 1994). For example CCBId → CCB Reputation → CCB Loyalty ($\beta = .194$, $p = .000$ and CCB Image → CCB Reputation → CCB Loyalty $\beta = .383$, $p = .000$).

The findings show that CCB Reputation is a necessary condition to explain the behavioural outcome of consumers, thus while it is encouraging for the celebrity chef to develop his image consistently; consumers loyalty will depend on both their trust and engagement towards the celebrity first, later then developed into purchasing and repeating buying his entities. Similarly, this is echoed by (Carlson and Donovan, 2013) however the empirical evidence of this effect was somewhat limited.

In contrast, the past literature of consumer identification topic suggested that consumer will usually develop a strong identification towards the brand image or reputation (Carlson and Donovan, 2013) in the context of entertainment and sports rather than the celebrity himself (Sutikno, 2011; Basil, 1996). This study, however, found that in the context of hospitality (culinary), it is essential for the consumer to relate and identify with the celebrity first before they extend their engagement with the celebrity entities. Thus, by exploring a different type of celebrity – such as chef in this study, aid in both theoretical understanding and chef himself to later develop strategic direction for his and his entities' brand differentiation. Accordingly, Carlson and Donovan (2013) explain that consumers identify themselves with celebrities beforehand and more likely to feel emotionally attached thus, increase the probability of making purchase decision to buy the celebrity brand product.

Similarly in corporate branding literature, (1) the effect of image and reputation on attitudinal and behavioural outcome were investigated separately (LeBlanc and Nguyen, 2001; Helm, 2007) and thus far, (2) unknown study attempt to relate consumer's identification effect on corporate brand using celebrity (Kowalczyk and Royne, 2013) as most of the focus were on product base effect on both attitudinal and behavioural (Uggla, 2006). Yet, many scholars

(Amos et al., 2008; Ohanian, 1990; Erdogan, 1999; Lee, Back and Kim, 2009; Carlson and Donovan, 2013; Sola, 2012) have all emphasised the importance of such research identification on corporate brand, in order to appeal to consumer-brand relationships which can gauge behavioural loyalty.

Finally, different context would yield different branding results (Spy et al., 2001). For example, the previous celebrity work mainly concentrates on celebrities from both entertainment and sports industries. While their research provides a useful guideline for practitioners on the celebrity impact on attitude and behavioural outcome of the company, and also guides practitioners in choosing the right celebrity, with the changing roles of celebrities from endorser to celebrity brand, the effect is somehow different. Thus, this study provides a framework to guide both researchers and practitioners to understand the impact of the various type of celebrity – for instance, chef (as celebrity brand and corporate brand) better. It also shows the needs for them to be mindful when selecting a suitable celebrity to the companies who are investing in their endorsement deal to ensure long-term success.

6. CONCLUSION, LIMITATIONS AND FUTURE RESEARCH

The preceding two chapters (Chapter 4 and Chapter 5) have outlined in great detail the result of the current study and discussion was provided therein. In this final chapter, the conclusion will be drawn by revisiting the main research questions and objectives. In particular, the chapter will recap on the main research issues that motivate the current study. Theoretical Implication, Methodological Implication and Managerial Implication of the study are presented with examples that relate to the CCB. The study's limitation will be highlighted and where appropriate, the study will provide the recommendation for further studies.

6.1 Recap: this thesis introduces itself with the following research problems

(1) New Phenomenon - The changing role of celebrities as follows:

From Celebrity Endorser \Rightarrow Human Brand \Rightarrow Celebrity Brand to Celebrity Corporate Brand (CCB), (see Table 1)

However, previous work on this topic was centred on the celebrity endorser with limited empirical research on human and celebrity brand. No known examination looks at celebrity brand at corporate brand level (the CCB) and its empirical result. Thus, there is a need to move beyond celebrity endorsement to understand further how promotional campaigns can be successful as argued by several research scholars, but this raises the question of what is meant by 'beyond endorsement' and 'how'?

(2) New Phenomenon – Lack of marketing communication effectiveness

Due to the new phenomenon, marketers/practitioners found a lack of marketing communication effectiveness in using celebrity endorser only, but still, large amounts of investment were made on them. An emerging trend is developing in investing in celebrity brand and CCB but thus far with limited empirical results. The signs are encouraging but still unclear. It raises questions such as: 'Are marketers investing in the right celebrity? How should they be guided in selecting celebrities to ensure a successful promotional campaign?'

(3) New Phenomena: Previous theories address the type of celebrity more as an endorser, rather as celebrity corporate brand

The new phenomenon is also witnessing that the type of celebrities that are being appointed to endorse specific brands has recently changed. In the past celebrities tended to come from the fields of entertainment and athletics, but celebrity brand and corporate brand is now being

endorsed by others including politicians and chefs. Emphasis should be placed on the fact that they are not only endorsing brand but also the corporate brands. But it is unclear which theoretical framework could be used to explain this phenomenon because these types of celebrities are different and have different functions. They do not only act as an endorser (which could be explained by theory in the personal brand for example), but they also own corporate brand.

Because celebrity brand takes in ownership of corporate brand as well, this extends the capability of ensuring a successful promotional campaign. Hence, it has been argued there is a need to balance previous theory of human personality traits (representing mainly celebrity endorser) with human personality states (celebrity brand) to enhance marketing communication effectiveness. The two well-known and highly cited theories: Source Credibility, Source Attractiveness Model and Meaning Transfer (McCracken, 1989); may not be able to explain the exact phenomenon changes (role of celebrity and its effect on both himself/herself and the corporate brand being endorsed including the addressing of multiple stakeholders). Whilst previous theories provide insight into the three main dimensions of celebrity credibility and attractiveness and into how these innate celebrity characteristics form the source credibility, they cannot explain changing roles that include the external attributes possessed by the celebrity (known as personality states) and whether this state can also enhance promotional and marketing campaigns (Carlson and Donovan, 2013). It is because the theory examines the one-way impact of endorsement effect only, i.e. to the endorsed corporate brand, but not to the celebrity own brand, which limits our theoretical understanding of how both are addressed at the same time (Halonen-Knight and Hurmerinta, 2010).

(4) Only at product brand level and address more of a single stakeholder level

In relation to point 3, celebrity endorser addresses at a more product brand level, usually capturing a single stakeholder. CCB could address multiple audiences and hence lead to better and more successful promotional campaigns (Kowalczyk and Roynes, 2013, Carlson and Donovan, 2013).

Based on the recap above, the following concludes the study's theoretical, methodological and managerial implication.

6.2 Theoretical Implication

Based on the above research problems, theoretically, the research is novel in four different ways: (1) it offers a fresh insight to scholars and practitioners in celebrity endorsement, human or celebrity brand, into how to address the new phenomena of changing consumer and celebrity roles by going beyond the celebrity endorsement concept (i.e. via CCB); (2) it explores, develops, defines and provides measures for the newly developed CCB concept; and (3) it extends the nascent literature on celebrity brand, which explores mainly at product brand level, to corporate brand level (celebrity with personal brand also owning corporate brand). In particular, the research insights have resulted in the formal introduction, explication, and operationalization of the celebrity corporate brand (CCB) notion, and finally (4) after defining the concept and its measures, the study tests the construct – CCB empirically and further investigates its relationship in terms of both attitudinal and behavioural outcomes in an effort to enhance corporate brand (corporate brand enhancement process).

First, *Beyond Celebrity Endorsement: Introducing Celebrity Corporate Brand*: As the foundation for previously undertaken celebrity brand research is mainly conceptual and concentrates mostly on celebrity endorsement; thus, there is a call for research to move beyond endorsement. This study provides an empirical understanding of what beyond endorsement means. Through CCB concept, it offers empirical results. The focus of previous studies has been more in the direction of celebrity endorser rather than celebrity brand, and this has had a limiting effect on our ability to understand how effective corporate brand level, as opposed to product brand level, might be (Ilicit and Webster, 2015; Kowalczyk, 2010). At product brand level, only a single audience is addressed. At corporate brand level, promotional messages could capture a myriad of stakeholders (Kowalczyk, 2010), thus giving more effective corporate brand positioning and differentiation strategy. Subsequently, a successful promotional campaign means a more positive behavioural outcome (Kowalczyk, 2012). Additionally, several scholars have proposed studies beyond celebrity endorsement and at corporate brand level (Kowalczyk, 2010; Ilicit and Webster, 2015) thus marking a new avenue of celebrity brand marketing (Keel and Natarajaan, 2012; Kowalczyk, 2010). However, to date, there is no known framework available to guide this understanding. Hence, this study offers scholars a fresh insight into celebrity endorsement, human and celebrity

brand. It offers fresh insight into how to address the new phenomena (changing consumer and celebrity roles) by going beyond the celebrity endorsement concept and proposing that both personal and corporate branding are essential in describing consumer identification with the brand, and by explaining their attitudinal and behavioural approach. In particular, the study terms the new combination as Celebrity Corporate Brand (CCB), which definition extends the definition of celebrity by Boorstin (1992), that of celebrity brand by Kowalczyk (2010), that of celebrity endorser by McCracken (1989) and that of human brand by Thomson (2006).

Secondly, this research extends the study of celebrity endorsement, human brand, and celebrity brand by defining, then exploring its dimensions and measures, a process which is later followed up by a quantitative method for empirical testing of the construct. The study introduces a new concept namely *Celebrity Corporate Brand (or CCB) as highlighted in Table 1*. After a thorough qualitative research, the study offers the construct definition, puts forward its dimensions and measurement and later validates it through an empirical model test. While celebrity endorser (as a spokesperson) has been the common practice of marketing communication strategies, it is because of the new phenomenon highlighted, that the study proposes researchers to evaluate CCB and its potential effect on the promotional campaign and brand differentiation. In particular, as highlighted in previous chapter (Chapter 5), the finding exhibits that not only will the consumer that identified (consumer identification) with the celebrity brand (chef in this context) be loyal to visiting, as in this example, the restaurant, but also that a sound explanation of the endorsed corporate brand effect can be provided. Hence, moving beyond endorsement literature to explore precisely how to move on offers useful insights into the future promotional strategies the endorsed corporate brand may choose. That is, they may want to consider selecting a celebrity that owns a personal, product/service and corporate brand (CCB), and scholars could further provide empirical validation in a different context.

Celebrities, as they are known today, are progressively becoming brands in their own right (i.e. celebrity brand), having their own value, owning their own products and/or services and businesses/companies (i.e. corporate brand), and they may endorse other corporate brands as well (Halonen-Knight and Hurmerinta, 2010, Kowalczyk and Roynes, 2010; Parmentier;

2010). They are using their status to form personal empires. Their roles have changed from just being endorsers; they are now making money from launching their own products, services and brands, developing and owning their businesses and companies, licensing their names and also supporting good causes (Euromonitor, 2014). It is a newly developed phenomenon within the celebrity endorsement context. To date, celebrity brand studies have explained consumer attitudes at product and brand level, but less attention has been given to combining the effect of celebrity endorsement where he or she is seen as a personal brand, owning a product brand and corporate brand all at the same time (Uggla, 2006).

Whilst previous theories in celebrity endorsement (e.g. Source Credibility Model, Source Credibility and Source Attractiveness, The Alternative Meaning Transfer; Dual Credibility, and associative learning- classical conditioning) were useful in describing the personality traits of the celebrities, how a celebrity endorser influenced consumer (favourable) perception and attitudes towards the product/brand (i.e. through their source credibility, attractiveness and personality fitting with the product), they could not, however, describe consumer responses when it came to buying the brand (e.g. Seno and Lukas, 2007) particularly when the celebrity endorser becomes the ‘brand’ (or celebrity brand) and is developing their own ‘corporate brand’ (or celebrity corporate brand) (Halonen-Knight and Hurmerinta, 2010). Moreover, meaning transfer theory treats the celebrity endorser as a one-way process with the impact on the company or the brand owner rather than having the significant impact on the celebrity (Halonen-Knight and Hurmerinta, 2010; Seno and Lukas, 2007).

Hence, CCB could be defined through three main facets: personal brand, product/service brand and corporate brand; and further operationalised through four dimensions namely:

CCB Authentic and Functional Quality; CCB Cognition, CCB Personal Quality Traits and CCB Philosophy Values

Through a formative approach, CCB is formed by Authentic and Functional Quality; CCB Cognition, CCB Personal Quality Traits and CCB Philosophy Values. These dimensions were captured/represented by three dimensions of celebrity corporate brand namely Personal brand, Product brand and corporate brand which are measured by both items human

personality traits and personality states and somewhat different from the celebrity endorser which is more about personal brand and measured through human personality traits (Carlson and Donovan, 2013). See Table 9 below for the differences.

According to Carlson and Donovan, 2013, both personality traits and states have the ability to influence consumers not only by making them feel that they can identify with the celebrity but also by commanding positive behaviour in liking, buying and developing loyalty to the brand or corporate brand. Although traits and states can overlap within a construct to a certain extent, brand personality is different from human personality traits in that it is created rather than inherent (Lee and Choo, 2009; Aaker, 1997). Therefore, finding a celebrity brand that has a balance of both is desirable: personality traits and states are important for companies to stay competitive (Gotsi and Wilson, 2001). Interestingly, both CCB attributes: Authentic and Functional Quality ($\beta=0.7$; $p<.005$) and CCB Cognition ($\beta=0.56$ $p<.005$) represent more states attributes (Gotsi and Wilson, 2001) are the two highest attribute of what forms the CCB construct. It is followed by CCB Personal Quality Traits ($\beta=-0.52$ $p<.005$) and CCB Philosophy Values ($\beta=0.43$ $p<.005$) respectively.

In giving examples of states, the chef would offer an excellent example as a 'soul' item. When chefs cook/prepare their dishes (product), they put their souls into it to ensure the meal is of quality. It is an example of 'personality states' item. 'Soul' may not exist at an early stage but may develop later when the chef cooks his/her guest meal (Keller and Richey, 2006).

Additionally, negative personality traits do not necessarily mean that they should be avoided, e.g. in the case of the corporate brand, as explained by Davies et al. 2003; it is merely utilising characteristics needed to increase the positive aspects of brand reputation. The study compared retailer shopping outlet between employee and consumer and found that aggressiveness and snobbish (negative dimensions of corporate character) were somehow perceived positively by the consumers (Davies and Chun, 2002).

Hence, the study applies the nascent literature on celebrity brand, which is mainly at product brand level, into the corporate brand level by offering the concept definition and its dimensions through a qualitative approach. Although McCracken (1989), Kowalczyk (2010) and Thomson (2006) provide useful discussion on the underlying concepts of celebrity endorsement and celebrity branding, these are based on the product brand level. CCB is operationalised differently from celebrity endorser. As seen in Table 31, celebrity endorser is operationalised by his or her own characteristics (i.e. expertness, trustworthiness and attractiveness), whereas CCB's operationalisation combines all personal, product and corporate brand characteristics as highlighted in the following table.

Celebrity Endorser		Celebrity Corporate Brand (CCB)		
Dimensions	Items	Dimensions	Facets	Items
Expertness	Expert, knowledgeable, experienced, qualified	Personal Brand	CCB Cognition of Stakeholders Interaction	Warmth, humble, honest, stage presence, admirable
			CCB Personal Quality	Bold, tough, innovative, imaginative, passionate
Trustworthiness	Trustworthy, honest, dependable, reliable Ethical	Product Brand	CCB Enterprising Quality	Experienced, knowledgeable, occupational association, background compatibility, competence
			CCB Philosophy Value	Patriotic, majestic, classy, refined, fashionista
Attractiveness	Attractive, beautiful, charismatic, sophisticated	Corporate Brand	CCB Authenticity	Soul, true, purist, high morale, originality
			CCB Product Brand & Corporate Brand Functional Attributes & Quality	Recipes, cookbooks, colleges, restaurants, programs - enterprising, technical, authentic, ambience, price, quality, experience

Table 32: Difference between Celebrity Endorser and CCB Dimensions

Finally, this study focuses on *Corporate Brand Enhancement* instead of corporate brand equity. Whilst previous studies have looked into brand equity as an outcome of most marketing research (Aaker, 1992; Keller, 2008), this concept remains unclear and difficult to measure due to its massive idea (Kapferer, 2012). Rather than measuring the brand equity of the CCB, this study terms the outcome of CCB as corporate brand enhancement (CBE) which is referring to the process of enhancing both the CCB and Endorsed Corporate Brand (ECB) image, reputation and loyalty; rather than measuring the brand equity of the CCB, this study

terms the outcome as corporate brand enhancement (CBE) which is referring to the process of enhancing both the CCB and Endorsed Corporate Brand (ECB) image, reputation and loyalty.

Also, previous studies only concentrate on the endorsement impact on the endorsed brand, consumers' attitude and purchase intention; no studies are done looking at the endorsement impact on the celebrity brands themselves (Garthwaite, 2014, Spry and Pappu, 2011; Lafferty et al., 2002). They overlook the fact that having a strong celebrity brand as an endorser may create eclipsing condition, where consumers identify themselves more with the celebrity brand rather than the endorsed brand (Thomson, 2006; Keel and Natarajaan, 2012).

Through image and reputation as well as loyalty to both CCB and ECB, this study clarifies both attitudinal and behavioural outcome. In the previous studies of celebrity endorsement, attitudinal outcome of the celebrity endorsement has been commonly researched thus hampers our understanding in terms of whether the celebrity was chosen will also help to explain why consumer buy the brand and loyalty the brand at two different levels (to the celebrity brand- that owns the brand) and also to the ECB, the one that endorsed the corporate brand.

Although celebrity endorsement has received academic attentions since the 1970s, from a marketer's perspective, using celebrity endorser is thought to be an effective strategic tool to promote their products, services and brands (Crutchfield 2010; Halonen-Knight and Hurmerinta, 2010; Plunket Research, 2004; Erdogan, 1999) and will yield to favourable outcomes and brand likeability (Serwer, 2001; Edsell and Grimaldi, 2004 Halpern, 2005). However, these responses are somewhat limited to only attitudinal response (perception based) rather than behavioural (actual buying of the endorsed brand) (Uggla, 2006). While attitudinal responses are important for brand image building and brand differentiation strategy, this is not necessarily a direct indicator of brand loyalty.

As highlighted earlier, eighty-eight percents (88%) of advertisements are significantly not increasing their product sales (Schimmelpfennig and Hollensen, 2016; Euromonitor International, 2014; Ace Metrix, 2011, 2014; The Morning Show, 2011, Daboll, 2011). Thus, celebrity endorser impact studies do not explain why consumer buys the brand (Seno and Luke, 2007). Although celebrity endorser may provide useful prediction of positive brand

attitude in the past, it may not, however, aid us predicting conative response well (the exact behavioural response)

This study concludes that through CCB (within the study context), it will impact on consumer Identification which later explains both attitudinal (Image and Reputation) and behavioural (Loyalty) to both CCB and ECB. Also, the most critical point to highlight is although the company may heavily invest in celebrity, this study suggests that the company need to be more selective. Possibly, by choosing a celebrity brand that also owns a corporate brand, his effect (image and reputation) will likewise affect the endorsed corporate brand outcome namely their image, reputation and loyalty respectively. Finally, the starting point is CCB, through CCB; it will explain a high positive causal effect on ECB. That is, once a consumer identified himself with the chef (celebrity), it will help the chef to enhance his image, thus leading to more potential corporate brand endorsement deals with other companies and also helps to explain how the consumer will be loyal to other corporate brands.

6.3 Methodological Contribution

Methodologically, the study contributes in three ways. Firstly, Type of Celebrity. While previous research on celebrity endorsement focused more on celebrities from the entertainment and sports industry, this study chooses celebrity chefs as its context because they are a new emerging trend and through a thorough netnography research, celebrity chef was found to be the top of the three other than Singer/Actress and Athlete. Chef celebrity is an interest research topic in hospitality and tourism literature as well as the most talked and followed celebrity by consumers, However, the empirical research into is very limited (Peng, 2016)

Celebrities are in general increasing in numbers, and undeniably they are very influential that all channels of marketing communications (online and offline; mass and printed) proliferated with their images (Furedi, 2010; Gamson, 2011). These changes affect all type of celebrities. Nowadays, celebrities have permeated other life spheres (not only entertainment and sports) including celebrity politicians (e.g., David Cameroon, Barrack Obama), CEOs (e.g., Richard Branson) and the recent phenomenon, chefs (e.g., Jamie Oliver, Gordon Ramsay) (Peng, 2016; Gamson, 2011). Celebrity power grows as exposure grows and it becomes common for

celebrities to introduce their own range of products, services and businesses or companies using their own celebrity brand (Moulard, 2015). Their brands are powerful and influential that in comparison, many of the celebrities such as David Beckham and Jamie Oliver earn more from their own branded businesses than from their professional careers (Casserly, 2011). Additionally, celebrity chefs' phenomenon has been embraced passionately not only by the food industry but also by several other sectors like education, healthcare, hospitality and tourism. Similarly, some even associate more than one celebrity chef to enhance their brand and increase sales (Morgan and Edwards, 2011; Henderson, 2011; Hansen, 2008). Unlike artists and athletes, celebrity chefs are different. They promise consumers with diverse information to make a better life because they are associated with something that is more related to life as they deal with food, which is a necessity, compared to other popular and celebrities who deal with obviously less necessary commodities such as movies, football and fashion (Rousseau, 2012). Hence, this makes them a more attractive option for some companies to have a brand association themselves with or for merely endorsing their businesses (Rosseau, 2012). Celebrity chefs are trending, (beginning with the increase of the high profile American celebrity chefs going global) and later developed importance in the UK and other continents of the world such as the East Asia (Henderson, 2011). As a result, corporate brand endorsement using a chef -his product and business- is unique and could be one potential solution not only to himself (improve image and sales) through his own technical capability (traits), states (personal brand) but also to the one he endorsed.

Additionally, this emerging stream of research (Bendisch et al., 2013; Keel and Natarajan, 2012; Kowalczyk, 2010; Thomson, 2006) on celebrity and human brands discusses how these celebrities could potentially influence perceived corporate brand equity (such as image, reputation) and/or enhance the growth of sales of business organizations.

Secondly, the construct CCB is operationalised and tested empirically through a survey based population. This study combines both qualitative and quantitative methods through a three studies namely 1) netnography; 2) in-depth interview; and 3) population-based survey experiment; to determine the type of celebrity that trending, to assist questionnaires development, its dimension, operationalisation and items and also to develop a conceptual model later to test it empirically. These combinations have helped to increase validity and reliability of the construct and results of the study. Accordingly, Mutz (2011); Kerrigan et al.

(2011); Harrison, 2012 and Denscombe (2014) have all explain that the combination of several research approaches will provide and offers great promise in describing and developing techniques that are closer to actual research use in practice especially in explaining phenomenal issues.

Finally, data is collected from multiple stakeholders in two different ways. First during the in-depth interviews where interviews are conducted at three different layers of stakeholders (celebrities, endorsed corporate brands and consumers); and surveys are collected from consumers regarding their perceived image about the double impact on both CCB and ECB. While in the corporate brand research, collecting data from multiple stakeholders are rare as it is difficult to conduct such research (Helm, 2007), however, a generalisation of the result could be interpreted higher due to several groups were interviewed. Accordingly, in the celebrity endorsement literature, limited known examination that looks at the impact of both ECB and CCB simultaneously, this study has extended its methodology by incorporating both stakeholders in one conceptual model as emphasised by Lafferty et al. 2000; 2002; Keel and Natarajaan, 2012; Seno and Lukas, 2007 in the previous celebrity corporate brand work.

6.4 Managerial Implications

As highlighted earlier, unaware of such phenomenon, companies are still spending big budget to invest on celebrities as a way to reach multiple audiences and influence consumer attitudinal outcome and purchase intention (Serwer, 2001; Halpern, 2005; Edsell and Grimaldi, 2004). Likewise, academics research are still emphasising the importance of celebrity endorsement as a way to enhance marketing communication (Bergkvist and Zhou, 2015). However, due to the recent phenomenon, celebrity roles are changing to also owning a corporate brand. Recently marketing experts and practitioners question the effectiveness of celebrity endorsements on companies investment return. For example, Eighty-eight percents (88%) of advertisements are significantly not increasing product sales according to recent research in celebrity advertisement effectiveness in 2010 (The Morning Show, 2011, Daboll, 2011; Ace Metrix, 2010). Despite the industry reality, academics research are still emphasising the importance of celebrity endorsement as a way to enhance marketing communication (Bergkvist and Zhou, 2015), this, therefore, raise the question of whether

previous theories are still relevant to address the phenomenon and inspired the need to research celebrity at beyond endorsement (Kowalczyk, 2010; Ilicit and Webster, 2015).

This research, however, proposes marketers to select a new type of celebrity: that has a personal brand of his own, own product and/or corporate brand to increase the promotional marketing campaign success. Not only that the findings confirm the effect will be on CCB but also the ECB. Thus, both parties need to work together and increase its brand strategy to ensure consumer highly identified with them, enhance their image, reputation and subsequently, brand loyalty to both parties. Interestingly, once CCBN has built his reputation, this guides the business and marketers to carefully select him in the hope to enhance its corporate brand.

From the managerial perspective, the study's findings also demonstrate that it is essential to address various audiences in this new era by designing an appropriate positioning and communication strategy. This study provides a different conceptualisation of the CCB compared to the celebrity endorser, thus to approach the various audiences in communicating the celebrity's own personal, corporate brand and other endorsed corporate brands they should address the six dimensions identified within this study. With the changing roles of celebrity and the various audiences in this new era, CCB is seen to enhance communication activities with various audiences through the celebrity's inter-personal, technical/functional and enterprising qualities. The CCB's symbolic values and authenticity also project the celebrity's own, corporate brand, and endorsed activities. The findings will assist businesses and organisations in the context of defining and designing strategy within celebrity chefs (as the CCB) with their own businesses and the endorsed corporate brands.

For example, marketers can differentiate their businesses from competitors by alliancing an authentic CCB in their advertising and promotion activities. They should select a CCB having far more than an attractive personality; a CCB should be perceived as authentic, having a high moral standard and integrity; and philosophical both values (own and endorsed corporate brand), as this assists companies to build their corporate image and corporate reputation (Halonen-Knight and Hurmerinta, 2010). Thus, for the CCB himself, he must always train and equip himself with the qualities and values that reflect both his own

corporate brand and other endorsed corporate brands, which later also benefit his private businesses.

Most importantly, CCB can also benefit himself from this study through concentrating more on the qualities and values that are most significant to their own personal brand and corporate brand. The enhancement which is substantial on the CCB own corporate brand signifies that CCB can build stronger businesses and can rely on their own businesses to build their empire. For instance, Jamie Oliver, as a celebrity chef also excel in other non-food related businesses or association.

Similarly, organisations can also address their corporate social responsibility through CCB to promote policy change (national and international) on matters about environmental and health concerns and consumer lifestyle change that is geared towards better living standards and healthier lifestyles. Having a CCB with a stage presence in the organisation's campaign, talking about self-discipline in fighting obesity, for example, can empower the public to make effective short and long-term changes in their life (Warin, 2011). Therefore, when creating and communicating the organization's unique characteristics, values and signs, the CCB serves as the corporate communication tool by interacting with various audiences that later influence both the CCB's own and endorsed corporate brand, thus providing support for Keel and Natarajaan (2012), Kowalczyk (2010), Henderson (2011); Balmer and Greyser (2006) and Rode and Vallaster (2005).

6.5 Limitations and Further Research

The study has several research limitations. First, in defining and operationalising the CCB constructs, the analysis is done as an overall concept rather than investigating at each dimension. Although the formative approach has been used, interpretation of the result is still limited to CCB concept. The future study could link each of the determinants separately and test further the different effect (if any) of human personality traits versus human personality states in the hope to get a clearer understanding of the impact on corporate brand enhancement.

Secondly, the current study uses population-based survey experiment. The study's finding could be further enhanced through an experimental design, particularly to quantify the impact of CCB on both the behavioural and attitudinal outcome (Keel and Natarajaan, 2012) due to the nature of the population under study (i.e. specific sample or representative of the target population) was required as well as suitable to the area of celebrity and corporate branding (Mutz, 2011).

Thirdly, the study's respondents were limited to 357. Because of the nature of the study, expert judgement type of respondents (representative population sample)-is the target interest. They must have prior experience and social relationship with the celebrity's chef. However, this was not an easy task as a series of feedback and follow up through the research data collection to ensure the correct respondent the right experience and criteria's were collected. This study also went for on-site setting, and off-site setting since these respondents need to be exposed with stimulants (celebrity chef), thus explains further why respondents of the current research were relatively low. However, given the three steps-initial data collection (from pre-test, pilot and primary data collection); the study has tried its best to ensure it only incorporates the required and relevant respondents. The future research could further test with a higher sample size.

Finally, while the study focuses currently is within the celebrity food and hospitality industry as another context outwits the study scope, future research could focus on another context to increase the generalizability of the current study result.

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APPENDIX 1:
INTERVIEW CONSENT FORM AND INTERVIEW QUESTIONS



Brunel Business School
 Research Ethics
Participant Information Sheet

1. Title of Research: Celebrity Corporate Brand Endorser and Corporate Brand Association Impact on Corporate Brand Enhancement

2. Researcher: Anisah Hambali on PhD , Brunel Business School, Brunel University London

3. Contact Email: Anisah.Hambali@brunel.ac.uk

4. Purpose of the research: Celebrity brand i.e. human brand association with established brands has attracted interest from wide range of academic disciplines. It has also been one of the companies' marketing strategies to associate their brands with human brand. This paper explores the implications of human as a brand (Celebrity Corporate Brand - CCB) and corporations/organizations/institutions as brands (Corporate Brand - CB) and their effect on Corporate Brand Enhancement (CCBE). We will describe a dual credibility effect of the proposed model and the possible impact factors of associating celebrity chefs and potential moderating effects of Multiple Stakeholders (MS) such as consumers and investors. Finally we review some of the strategy that may be used to facilitate greater brand relevance of human brand and corporate brand association to facilitate greater results of brand association. This study is important in a way that it uncovers the theoretical issues of human brand and corporate brand association by demonstrating the test of the dual credibility impact of CCB and CB towards CCBE and the moderating effects of multiple stakeholders.

5. What is involved: You are invited to participate in this study of human brand and corporate branding impact on corporate brand enhancement. The purpose of the study is to investigate the effect of CCB and corporate brand association towards corporate brand enhancement and to propose an integrated model of celebrity corporate brand endorsement. You are chosen to participate in this study because of your experiences and knowledge in the area. Your personal perspective and interpretation of the experience will provide important insights in this study.

6. Voluntary nature of participation and confidentiality: any information obtained during this study that could identify you will be kept strictly confidential. The data will be stored safely and will only be accessible to the researcher only. Audiotapes will be erased after they are transcribed. Anonymous transcripts of the taped conversation, as well as all field notes will be kept indefinitely. The information obtained in this study may be published in

scholarly journals and or it may be presented a t academic conferences. An anonymous summary of your responses as well as exact quotes may be used but your identity will not be revealed. Your name will only be known to the researchers.



Brunel Business School
Research Ethics
Participant Consent Form

Many thanks for agreeing to participate in my research project. The project has to be completed in part fulfilment of my PhD programme and so your assistance is much appreciated.

Consent:

I have read the Participation Information Sheet and hereby indicate my agreement to participate in the study and for the data to be used as specified.

Name of participant or informed third party:

Signature:

Date:

INTERVIEW
CELEBRITY CHEF (CCB)

PART A: CCB (Celebrity Chefs as a CCB)		
	Questions	Response
A1	How do you define a celebrity chef? (Please fill in Appendix A too)	
A2	What are the different between endorsing a product and a corporate brand?	
A3	What are the most important attributes or characteristics that a celebrity chef should have to be considered and selected by the corporate brand?	
A4	On what criterion do you decide on which endorsement offers to accept? (The most important factors that you based your decision on)	
PART B: Corporate Brand		
B1	How do you define a corporate brand? In your opinion is it different from a product brand?(Please fill in Appendix B too)	
B2	What are the most important attributes or characteristics that a corporate brand should have in your selection of endorsement contract/agreement?	

PART C: ATTITUDE TOWARDS THE CCBE & CB		
C1	When you involved in endorsement, what would you like your fans or followers, consumers or people in general see in you?	
C2	What kind of attitude do you want them to have towards you?	
C3	What kind of attitude do you want them to have towards the brand that you endorsed? Particularly the corporate brand?	
PART D: CCBE EQUITY/IMAGE (ENHANCEMENT) & CB ENHANCEMENT		
D1	What are the result that you achieved from your involvement in corporate brand endorsement?	
D2	Is the result the same when you endorsed a product brand? (Probe) Why & Why not?	

D3	What do you think the company's objectives when they appointed you as its endorser?	
D4	In reality, is it more profitable or beneficial to the celebrity endorsers or the corporations?	
D5	What is enhanced from such endorsement? (Probe – is it more on the celebrity chefs' side or the corporate brand's side – in reality)	
D6	Do you think people purchase, consume or watch because of the celebrity chefs or the corporate brand?	
D7	Do you think celebrity chef's endorsement can work best to only specific industry or in general? What industry works best?	

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Background Information

1) Country of origin	
2) Formal qualification	
3) Years in profession	
4) Involvement in endorsement/ organization/ corporation/institution/ television program	
5) Own restaurant/ business investment	
6) Own program	
7) Other remarks or involvement (recognition etc)	

INTERVIEW
CORPORATE BRAND (CB)

PART A: CCBE (Celebrity Chefs as a CCB)		
	Questions	Response
A1	How do you define a celebrity chef? (Please fill in Appendix A too)	
A2	What are the different between endorsing a product and a corporate brand?	
A3	What are the most important attributes or characteristics that a celebrity chef should have to be considered and selected by the corporate brand?	
A4	On what criterion do you decide on which endorsement offers to offer? (The most important factors that you based your decision on)	

PART B: Corporate Brand		
B1	How do you define yourself as a corporate brand? In your opinion is it different from a product brand?(Please fill in Appendix B too)	
B2	What are the most important attributes or characteristics that a celebrity brand (in particular the celebrity chef) should have in your decision of endorsement contract/agreement?	
PART C: ATTITUDE TOWARDS THE CCBE & CB		
C1	When you involved in endorsement, what would you like consumers or people in general see in you?	
C2	What kind of attitude do you want them to have towards you?	
C3	What kind of attitude do you want them to have towards the brand that is being endorsed? Particularly the corporate brand?	

PART D: CCBE EQUITY/IMAGE (ENHANCEMENT) & CB ENHANCEMENT		
D1	What are the results that you achieved from a celebrity involvement in corporate brand endorsement?	
D2	Is the result the same when the celebrity is endorsing a product brand? (Probe) Why & Why not?	
D3	What are the company's objectives when you appointed a celebrity as an endorser?	
D4	In reality, is it more profitable or beneficial to the celebrity endorsers or the corporations?	
D5	What is enhanced from such endorsement? (Probe – is it more on the celebrity chefs' side or the corporate brand's side – in reality)	

D6	Do you think people purchase, consume or watch because of the celebrity chefs or the corporate brand?	
D7	Do you think celebrity chef's endorsement can work best to only specific industry or in general? What industry works best?	

Background Information

8) Country of origin	
9) Position	
10) Years in profession	
11) Other remarks or comment	

Think about yourself as the celebrity chef endorsing a corporate brand. If you wanted to tell your friends and the public about being celebrity chef, how would you describe the celebrity chef to them? **In each of the “Description” boxes, write a word or short phrase that describes the celebrity chef. Upon completion of the boxes please evaluate whether you believe what you wrote in that box is a negative (-), neutral (0) or positive (+) thought about the celebrity chef.**

A)

CELEBRITY CHEF			
Description 1	-	0	+
Description 2	-	0	+
Description 3	-	0	+
Description 4	-	0	+
Description 5	-	0	+
Description 6	-	0	+
Description 7	-	0	+

Think about what you know or have heard this company. If you wanted to tell your friends about this company that you are endorsing, how would you describe the company to them? **In each of the “Description” boxes, write a word or short phrase that describes the celebrity chef. Upon completion of the boxes please evaluate whether you believe what you wrote in that box is a negative (-), neutral (0) or positive (+) thought about the celebrity chef.**

B)

COMPANY (CORPORATE BRAND)			
Description 1	-	0	+
Description 2	-	0	+
Description 3	-	0	+
Description 4	-	0	+
Description 5	-	0	+
Description 6	-	0	+
Description 7	-	0	+

APPENDIX 2: SURVEY QUESTIONNAIRE



Brunel
University
London

SURVEY QUESTIONNAIRE

CELEBRITY CORPORATE BRAND ENDORSER AND CORPORATE BRAND ASSOCIATION IMPACT ON CORPORATE BRAND ENHANCEMENT

ANISAH HAMBALI
BRUNEL BUSINESS SCHOOL
BRUNEL UNIVERSITY LONDON
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UXBRIDGE UB8 3PH
UNITED KINGDOM
NOVEMBER 2014



**A SURVEY ON CELEBRITY CORPORATE BRAND ENDORSER
AND CORPORATE BAND ASSOCIATION EIMPACT ON
CORPORATE BRAND ENHANCEMENT**

Dear Respondents,

Your individual opinions are *STRICTLY CONFIDENTIAL* and *ANONYMOUS*.

- No names will be mentioned. The report of the survey will only show statistical summaries of the findings
- We will neither release nor disclose any information on/or identifiable with individual persons, organizations or companies
- Please **ANSWER ALL** questions
- All answers will be treated in the strictest confidence

IMPORTANT INSTRUCTIONS

- Please make sure that you tick (x) or (/) for every scale items; do not omit any
- Never put more than one check mark (x) or (/) on a single scale unless you are required to do so
- Make each item a separate and independent judgment. Work at fairly high speed through this questionnaire
- Do not worry or puzzle over individual items. It is your first impressions, the immediate feelings about the items
- Please do not be careless, because we need your **TRUE** and **HONEST** impressions

Thank you

Anisah Hambali
BRUNEL BUSINESS SCHOOL
BRUNEL UNIVERSITY LONDON
KINGSTON LANE
UXBRIDGE UB8 3PH
UNITED KINGDOM
Contact No.: 07446909629
e-mail: Anisah.Hambali@brunel.ac.uk
c.c Dr Sharifah Faridah syed alwi
Prof John M.T. Balmer

PART A : BACKGROUND AND PERSONAL EXPERIENCES

Please circle or tick (/) for the most appropriate answer

A1	GENDER	a) Male b) Female
A2	AGE	a) < 18 yrs old b) 19 to 30 yrs old c) 31 to 44 yrs old d) 45 to 54 yrs old e) 55 to 70 yrs old f) 71 yrs old and above
A3	MARITAL STATUS	a) Single b) Married
A4	EDUCATION LEVEL	a) Primary b) Secondary c) A- Level /two-year college d) University e) Post Graduates
A5	PROFESSION	a) Professional b) Management/Managerial c) Sales d) Skilled worker e) Self-employed f) Retired g) Unemployed h) Others: _____ (please specify)
A6	GROSS INCOME (Per annum)	a) Below £20,000 (RM100k) b) £20,000 - £40,000 (RM100k - RM200k) c) £41,000 - £60,000 (RM201k - RM300k) d) £61,000 - £80,000 (RM301k - RM400k) e) Above £80,000 (RM400k ke atas)
A7	Have you dine in a restaurant own by celebrity chefs?	a) Yes b) No (please go to A8)
A8	Dining Frequency	a) < once in the past three years b) once in the past three years c) once in the past two years d) once in the past year e) > once a year
A9	Do you watch program host by or participated with celebrity chefs?	a) Yes b) No (please go to A10)
A10	Watching Frequency	a) < once in the past one week b) once in the past one week c) once in the past two weeks d) > once a week
A11	Can you name a celebrity chef that you are aware of?	a) Yes (Who? _____) b) No
A12	Do you buy brands/	a) Yes (can you name them?)

products endorsed by _____
 the celebrity chef? If b) No
 “yes” can you name
 them?

A13 How does the _____
 celebrity chef affect _____
 your buying _____
 decision?

A14 Celebrity Chefs: Please refer to the *Appendix 1 (Picture A)*:
 Which one are you Answer: _____
 more familiar with? Why : _____
 Why? _____

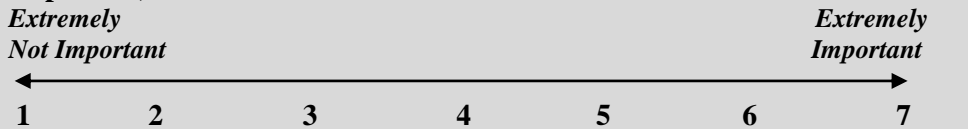
A15 Own corporate brand and endorsed Please refer to the *Appendix 2 (Picture B & C)*
 corporate brand and identify the corporate brand allied with the
 associated with the **celebrity chef** in your answer for **A14**
 celebrity chef
Own corporate brand
 Answer: _____
Endorsed corporate brand
 Answer: _____

KINDLY ANSWER THE FOLLOWING FOUR PARTS (B,C,D & E) OF THE QUESTIONNAIRE WITH REFERENCE TO YOUR ANSWER IN PART A (A14 & A15)

PART B: CELEBRITY CORPORATE BRAND (CCB) SOURCE CHARACTERISTICS

Public/Stakeholders’ recognition of any celebrity or individuals or well-known persona who endorse and associate with not only the overall organisation, but the corporation, its subsidiaries or other entities through corporation’s activities via corporate and marketing communication tool, be it implicit/explicit/imperative/and co-present mode.

In your view, which of the following characteristics are important to a celebrity chef when they endorse corporate brand? Please rate your answer Using the scale of 1 to 7 (Extremely Not Important to Extremely Very Important).



<i>CCB Interpersonal Quality/Personality</i>	
1) Stage Presence	1 2 3 4 5 6 7
2) Natural	1 2 3 4 5 6 7
3) Persuasive	1 2 3 4 5 6 7
4) Influential	1 2 3 4 5 6 7
5) Confident	1 2 3 4 5 6 7
6) Charismatic	1 2 3 4 5 6 7
7) Enthusiastic	1 2 3 4 5 6 7
8) Passionate	1 2 3 4 5 6 7
9) Entertaining	1 2 3 4 5 6 7

10) High aspiration	1	2	3	4	5	6	7
11) High morale	1	2	3	4	5	6	7
12) High motivation	1	2	3	4	5	6	7
13) Popular	1	2	3	4	5	6	7
14) Warmth	1	2	3	4	5	6	7
15) Crowd puller	1	2	3	4	5	6	7
16) Friendly	1	2	3	4	5	6	7
17) Funny	1	2	3	4	5	6	7
18) Approachable	1	2	3	4	5	6	7
19) Flamboyant	1	2	3	4	5	6	7
20) Simple	1	2	3	4	5	6	7
21) Honest	1	2	3	4	5	6	7
22) Bubbly/Chatty	1	2	3	4	5	6	7
23) Admirable	1	2	3	4	5	6	7
24) Awesome	1	2	3	4	5	6	7
25) Good looking	1	2	3	4	5	6	7
26) Versatile	1	2	3	4	5	6	7
27) Charming	1	2	3	4	5	6	7
28) Vulgar	1	2	3	4	5	6	7
29) Aggressive	1	2	3	4	5	6	7
30) Grumpy	1	2	3	4	5	6	7
31) Rude	1	2	3	4	5	6	7
32) Strict	1	2	3	4	5	6	7
33) Annoying	1	2	3	4	5	6	7
34) Over acting	1	2	3	4	5	6	7
35) Frank	1	2	3	4	5	6	7
36) Out spoken	1	2	3	4	5	6	7
37) Arrogant	1	2	3	4	5	6	7
<i>CCB Enterprising Quality</i>							
38) Bold	1	2	3	4	5	6	7
39) Professional	1	2	3	4	5	6	7
40) Tough	1	2	3	4	5	6	7
41) Imaginative	1	2	3	4	5	6	7
42) Innovative	1	2	3	4	5	6	7
43) Adventurous	1	2	3	4	5	6	7
44) Creative	1	2	3	4	5	6	7
<i>CCB Technical/Functional Quality</i>							
45) Competence	1	2	3	4	5	6	7
46) Knowledgeable	1	2	3	4	5	6	7
47) Occupational association	1	2	3	4	5	6	7
48) Reliable	1	2	3	4	5	6	7
49) Talented	1	2	3	4	5	6	7
50) Efficient	1	2	3	4	5	6	7
51) Perfectionist	1	2	3	4	5	6	7
52) Energetic	1	2	3	4	5	6	7
53) Multi-tasking	1	2	3	4	5	6	7
54) Experienced	1	2	3	4	5	6	7
55) Expert	1	2	3	4	5	6	7
<i>CCB Symbolic Quality/Values</i>							
56) Vintage	1	2	3	4	5	6	7
57) Majestic	1	2	3	4	5	6	7
58) Classy	1	2	3	4	5	6	7
59) Exclusive	1	2	3	4	5	6	7

60) Refined	1	2	3	4	5	6	7
61) Prestigious	1	2	3	4	5	6	7
62) Fashionista/stylish	1	2	3	4	5	6	7

CCB Authenticity

63) Soul	1	2	3	4	5	6	7
64) True	1	2	3	4	5	6	7
65) Purist	1	2	3	4	5	6	7
66) Originality	1	2	3	4	5	6	7

CCB Functional/Service/Pricing Attributes (Restaurants)

67) Offer exquisite quality of products and services	1	2	3	4	5	6	7
68) Provide an exceptional dining experience with meals prepared by the celebrity chefs	1	2	3	4	5	6	7
69) Offering the value for money products and services	1	2	3	4	5	6	7
70) Customer oriented	1	2	3	4	5	6	7
71) Shows its concern on fitness and health	1	2	3	4	5	6	7
72) Offering a consistent in quality kind of products and services	1	2	3	4	5	6	7
73) Provides fun and entertainment in product and services offered	1	2	3	4	5	6	7
74) Provides an aesthetically appealing ambience	1	2	3	4	5	6	7
75) Prices of the packages are made in transparent to customers	1	2	3	4	5	6	7
76) Honest in offering their services	1	2	3	4	5	6	7

CCB Functional Attributes (Programs)

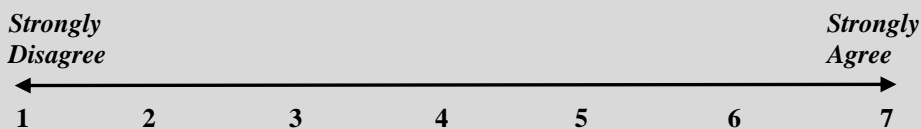
77) Offer exquisite quality of program	1	2	3	4	5	6	7
78) Provides fun and entertainment in program offered	1	2	3	4	5	6	7
79) Shows its concern on fitness and health	1	2	3	4	5	6	7
80) Provides a different insights of learning	1	2	3	4	5	6	7
81) Exposing people to new ideas and ways of lifestyle	1	2	3	4	5	6	7
82) Offering useful information and knowledge	1	2	3	4	5	6	7
83) Promising the authenticity of the programs	1	2	3	4	5	6	7

PART C: CELEBRITY CORPORATE BRAND IDENTIFICATION (CCB ID)

Affective and evaluative identification towards the celebrity corporate brand

The following statements describe the consumers' identification with the celebrity corporate brand (celebrity chefs)

Please indicate the extent of your agreement to each of the following statement using the scale of 1 to 7 (Strongly Disagree to Strongly Agree).



***N/A – Not Applicable**

1) I love being a follower of this CCB	1	2	3	4	5	6	7
2) The CCB success is my success	1	2	3	4	5	6	7
3) When someone praises the CCB, it feels like a personal compliment	1	2	3	4	5	6	7
4) If the story in the media criticized the CCB, I would	1	2	3	4	5	6	7

5)	When someone criticizes the CCB that I recommended, it feels like a personal insult	1	2	3	4	5	6	7
6)	To be seen eating in a restaurant owned by the CCB is important to me	1	2	3	4	5	6	7
7)	To watch a program hosted by the CCB is important to me	1	2	3	4	5	6	7
8)	Supporting or following the CCB is important to me	1	2	3	4	5	6	7
9)	I am very interested to know what others would think about the CCB	1	2	3	4	5	6	7
10)	I feel proud eating at the restaurant own by the CCB	1	2	3	4	5	6	7
11)	I feel special or upgraded to dine in the restaurant own by the CCB	1	2	3	4	5	6	7
12)	I feel special or upgraded to watch the CCB program	1	2	3	4	5	6	7
13)	I do not wish to be the fan of the celebrity chefs when they perform badly*	1	2	3	4	5	6	7
14)	I am personally grief stricken by the CCB negative issue	1	2	3	4	5	6	7
15)	I made smart choice by choosing the CCB	1	2	3	4	5	6	7
16)	I stand in crowd through embracing the CCB's product and services	1	2	3	4	5	6	7
17)	I associated more with the endorsed corporate brand (e.g. Sainsburys) because of the CCB (eg. Jamie Oliver)	1	2	3	4	5	6	7
18)	I feel connected to endorsed corporate brand (e.g. Masterchef program) through my identification with the CCB (eg. Gordon Ramsay)	1	2	3	4	5	6	7

PART D : CORPORATE BRAND ENHANCEMENT (CCB & ECB)

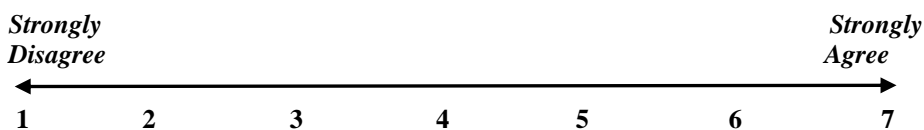
Celebrity Corporate Brand (CCB) and Endorsed Corporate Brand (ECB) enhancement as a result of alliancing and associating the CCB with the ECB

The following statements describe the impact of the CCB (celebrity chefs) alliance and association with Corporate Brand towards CCB Enhancement and Corporate Brand Enhancement (CB Image, CB Reputation & CB Loyalty)

Corporate Brand Image (CBI)

The overall image of the CCB own corporate brand and endorsed corporate brand

Please indicate the extent of your agreement to each of the following statement using the scale of 1 to 7 (Strongly Disagree to Strongly Agree).



CCB (celebrity chef's own corporate brand – for example; Jamie's Italian)

19)	I have always a good impression of the CCB	1	2	3	4	5	6	7
20)	In my opinion, the CCB has a good image in the	1	2	3	4	5	6	7

mind of consumers							
21) I believe that the CCB has a better image than its competitors	1	2	3	4	5	6	7
22) The CCB heightened his achievement history	1	2	3	4	5	6	7
23) The CCB has a consistent brand image	1	2	3	4	5	6	7
24) Over time the CCB has been very consistent in what it stands for	1	2	3	4	5	6	7
25) The CCB help me to build my trust with the corporation	1	2	3	4	5	6	7

ECB (Endorsed Corporate Brand - for example; Sainsbury's)

26) The CCB influence my good impression of the ECB	1	2	3	4	5	6	7
27) In my opinion, the CCB has projected the ECB good image in the minds of consumers	1	2	3	4	5	6	7
28) Having a CCB associated with the ECB makes the ECB image better than its competitors	1	2	3	4	5	6	7
29) The ECB has a rich history with the CCB association/alliance	1	2	3	4	5	6	7
30) The ECB has a strong brand image through the CCB association/alliance	1	2	3	4	5	6	7
31) The ECB has a consistent brand image through the CCB association/alliance	1	2	3	4	5	6	7
32) Over the years the CCB helps the ECB maintained a strong brand image	1	2	3	4	5	6	7
33) Over time the CCB helps the ECB to be very consistent in what it stands for	1	2	3	4	5	6	7

Corporate Brand Reputation (CB Reputation)

The overall estimation in which a corporate brand is held by its constituents

Please indicate the extent of your agreement to each of the following statement using the scale of 1 to 7 (Strongly Disagree to Strongly Agree).



CCB (celebrity chef's own corporate brand – for example; Hell's Kitchen)

34) In general, I believe that the CCB always fulfils the promises that it makes to its customers	1	2	3	4	5	6	7
35) The CCB has a good reputation	1	2	3	4	5	6	7
36) I believe that the reputation of the CCB is better than its competitors	1	2	3	4	5	6	7
37) It is a popular/ well-known corporate brand	1	2	3	4	5	6	7
38) It is led by an intelligent and competent CCB	1	2	3	4	5	6	7
39) Over the years the CCB has maintained a strong brand image	1	2	3	4	5	6	7

ECB (Endorsed Corporate Brand - for example; MasterChef)

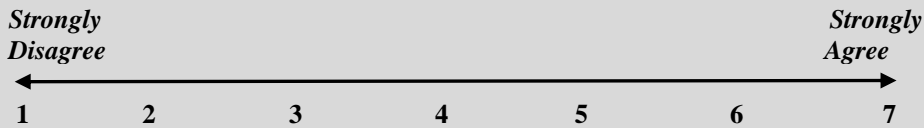
40) In general, I believe that the ECB always fulfils the promises that it makes to its customers through the CCB association/alliance	1	2	3	4	5	6	7
41) The ECB has a good reputation by	1	2	3	4	5	6	7

associating/alliancing itself with a CCB							
42) I believe that the reputation of the ECB is better than its competitors by associating itself with a CCB	1	2	3	4	5	6	7
43) It is a long established company that associating/alliancing itself with a CCB							
44) It is an innovative company	1	2	3	4	5	6	7
45) It is very distinctive in the way it does thing	1	2	3	4	5	6	7
46) The association/alliance with the CCB helps the ECB as a leader in the food, entertainment, hospitality and tourism and industry	1	2	3	4	5	6	7

Corporate Brand Loyalty (CB Loyalty)

Consumer' attachment and connectedness (purchase intention and behavioural action) towards the CCB and ECB as an outcome of the CCB alliance/association with the ECB

Please indicate the extent of your agreement to each of the following statement using the scale of 1 to 7 (Strongly Disagree to Strongly Agree).



CCB (celebrity chef's own corporate brand – for example; Jamie's Italian)

47) I consider the CCB as my first choice compared with others	1	2	3	4	5	6	7
48) I would not switch it to others for the next time	1	2	3	4	5	6	7
49) I would like to tell others about my association with the CCB when they perform well	1	2	3	4	5	6	7
50) I would recommend the CCB as the best for dining experience	1	2	3	4	5	6	7
51) I would encourage friends and relatives to watch program hosted by the CCB	1	2	3	4	5	6	7
52) I would recommend friends and relatives to purchase (do business) with the CCB	1	2	3	4	5	6	7
53) I will make more purchases (do business) with the CCB in the future	1	2	3	4	5	6	7
54) I am willing to pay premium prices to get products and services that are being endorsed by the CCB	1	2	3	4	5	6	7

ECB (Endorsed Corporate Brand - for example; Sainsbury's)

55) I will recommend the ECB allied/associated with the CCB to others	1	2	3	4	5	6	7
56) I am more attracted to ECB that have a match-up with the credible CCB	1	2	3	4	5	6	7
57) The ECB would be my first choice	1	2	3	4	5	6	7
58) I will make more purchases (do business) with the ECB that is allied/associated with the CCB in the future	1	2	3	4	5	6	7
59) I am willing to pay premium prices to purchase from the ECB associated with major CCB	1	2	3	4	5	6	7
60) I am likely going to repeat my purchases for the ECB that is being allied/associated with the CCB	1	2	3	4	5	6	7

- 61) I will encourage friends and relatives to purchase (do business) with the ECB 1 2 3 4 5 6 7
- 62) I will still buy ECB without the CCB alliance/association 1 2 3 4 5 6 7
- 63) My purchases of the ECB is not influenced by CCB 1 2 3 4 5 6 7

THANK YOU FOR KIND COOPERATION

~All answers will be strictly treated confidential~

APPENDIX 1 (PICTURE A)



APPENDIX 2 (PICTURE B)

OWN CORPORATE BRAND



B1



B2



B3



B4



B5

APPENDIX 2 (PICTURE C)

ENDORSED CORPORATE BRAND



C1



C2



C3



C4



C5



C6

APPENDIX 3:
CROSSTABS RESULTS FOR INDEPENDENCE TEST BETWEEN TWO
GROUP

GRP * SEX**Crosstab**

Count

		SEX		Total
		Male	Female	
GRP	1	55	136	191
	2	52	114	166
Total		107	250	357

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	.271 ^a	1	.603		
Continuity Correction ^b	.164	1	.686		
Likelihood Ratio	.270	1	.603		
Fisher's Exact Test				.644	.343
N of Valid Cases	357				

a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 49.75.

b. Computed only for a 2x2 table

GRP * MS**Crosstab**

Count

		MS		Total
		Single	Married	
GRP	1	94	97	191
	2	70	96	166
Total		164	193	357

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	1.775 ^a	1	.183		
Continuity Correction ^b	1.503	1	.220		
Likelihood Ratio	1.778	1	.182		
Fisher's Exact Test				.202	.110
N of Valid Cases	357				

a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 76.26.

b. Computed only for a 2x2 table

GRP * AGE**Crosstab**

Count

		AGE					Total	
		< 18 yrs old	19 to 30 yrs old	31 to 44 yrs old	45 to 54 yrs old	55 to 70 yrs old		71 yrs old and above
GRP	1	10	88	72	20	0	1	191
	2	8	67	63	25	3	0	166
Total		18	155	135	45	3	1	357

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	6.504 ^a	5	.260
Likelihood Ratio	8.027	5	.155
N of Valid Cases	357		

a. 4 cells (33.3%) have expected count less than 5. The minimum expected count is .46.

GRP * INC**Crosstab**

Count

		INC					Total
		Below £20,000 (RM100k)	£20,000 - £40,000 (RM100k - RM200k)	£41,000 - £60,000 (RM201k - RM300k)	£61,000 - £80,000 (RM301k - RM400k)	Above £80,000 (RM400k ke atas)	
GRP	1	154	28	7	1	1	191
	2	117	33	10	6	0	166
Total		271	61	17	7	1	357

Chi-Square Tests

	Value	df	Asymp. Sig. (2- sided)
Pearson Chi-Square	8.855 ^a	4	.065
Likelihood Ratio	9.607	4	.048
N of Valid Cases	357		

a. 4 cells (40.0%) have expected count less than 5. The minimum expected count is .46.

APPENDIX 4:
COMMON METHOD VARIANCE

Total Variance Explained

Factor	Initial Eigenvalues			Extraction Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	14.807	40.019	40.019	14.252	38.520	38.520
2	4.165	11.256	51.274			
3	2.783	7.521	58.795			
4	2.526	6.827	65.622			
5	1.344	3.634	69.256			
6	.898	2.426	71.682			
7	.805	2.177	73.859			
8	.695	1.879	75.737			
9	.618	1.672	77.409			
10	.597	1.614	79.023			
11	.569	1.538	80.561			
12	.516	1.394	81.955			
13	.479	1.293	83.248			
14	.453	1.224	84.472			
15	.438	1.184	85.656			
16	.403	1.089	86.745			
17	.391	1.056	87.801			
18	.373	1.007	88.809			
19	.354	.956	89.765			
20	.334	.902	90.667			
21	.322	.869	91.536			
22	.303	.818	92.354			
23	.287	.775	93.129			
24	.272	.734	93.862			
25	.247	.668	94.530			
26	.235	.634	95.164			
27	.223	.602	95.766			
28	.217	.587	96.353			
29	.216	.583	96.936			
30	.193	.522	97.458			
31	.181	.490	97.947			
32	.170	.460	98.407			
33	.166	.449	98.856			
34	.128	.347	99.203			
35	.121	.327	99.530			
36	.112	.302	99.832			
37	.062	.168	100.000			

Extraction Method: Principal Axis Factoring.

APPENDIX 5:
FACTOR LOADINGS FROM PCA & CRONBACH ALPHA

Appendix 5a - Factor Loadings from PCA and Cronbach's Alpha for CCB Image

KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.842
Approx. Chi-Square		779.138
Bartlett's Test of Sphericity	df	21
	Sig.	.000

Component Matrix^a

	Component
	1
CBI5	.960
CBI3	.956
CBI6	.951
CBI2	.945
CBI4	.923
CBI1	.922
CBI7	.885

Appendix 5b - Factor Loadings from PCA and Cronbach's Alpha for ECB Image

KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.881
Approx. Chi-Square		679.574
Bartlett's Test of Sphericity	df	28
	Sig.	.000

Component Matrix^a

	Component
	1
EBI3	.940
EBI5	.939
EBI6	.917
EBI7	.915
EBI2	.907
EBI8	.907
EBI4	.805
EBI1	.796

Appendix 5c - Factor Loadings from PCA and Cronbach's Alpha for CCB Reputation

KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.832
Approx. Chi-Square		473.026
Bartlett's Test of Sphericity	df	15
	Sig.	.000

Component Matrix^a

	Component
	1
CBR4	.948
CBR2	.921
CBR5	.916
CBR6	.900
CBR3	.849
CBR1	.786

Appendix 5d - Factor Loadings from PCA and Cronbach's Alpha for ECB Reputation

KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.866
	Approx. Chi-Square	596.785
Bartlett's Test of Sphericity	df	21
	Sig.	.000

Component Matrix^a

	Component
	1
EBR2	.950
EBR4	.928
EBR5	.912
EBR3	.909
EBR7	.894
EBR1	.869
EBR6	.864

Appendix 5e - Factor Loadings from PCA and Cronbach's Alpha for CCB Loyalty

KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.877
	Approx. Chi-Square	404.271
Bartlett's Test of Sphericity	df	28
	Sig.	.000

Component Matrix^a

	Component
	1
CBL7	.878
CBL1	.846
CBL6	.842
CBL4	.832
CBL3	.826
CBL5	.817
CBL8	.754
CBL2	.702

Appendix 5f - Factor Loadings from PCA and Cronbach's Alpha for ECB Loyalty**KMO and Bartlett's Test**

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.809
	Approx. Chi-Square	566.874
Bartlett's Test of Sphericity	df	36
	Sig.	.000

Rotated Component Matrix^a

	Component
	1
EBL5	.903
EBL7	.889
EBL6	.888
EBL4	.882
EBL2	.828
EBL1	.811
EBL3	.770
EBL9	.464
EBL8	.654