

8-1-2014

# CONSUMERS AND THEIR CELEBRITY BRANDS: HOW NARRATIVES IMPACT ATTACHMENT THROUGH COMMUNAL RELATIONSHIP NORMS

Bennie Eng

*Southern Illinois University Carbondale*, [engbx@hotmail.com](mailto:engbx@hotmail.com)

Follow this and additional works at: <http://opensiuc.lib.siu.edu/dissertations>

---

## Recommended Citation

Eng, Bennie, "CONSUMERS AND THEIR CELEBRITY BRANDS: HOW NARRATIVES IMPACT ATTACHMENT THROUGH COMMUNAL RELATIONSHIP NORMS" (2014). *Dissertations*. Paper 878.

This Open Access Dissertation is brought to you for free and open access by the Theses and Dissertations at OpenSIUC. It has been accepted for inclusion in Dissertations by an authorized administrator of OpenSIUC. For more information, please contact [opensiuc@lib.siu.edu](mailto:opensiuc@lib.siu.edu).

CONSUMERS AND THEIR CELEBRITY BRANDS: HOW NARRATIVES IMPACT  
ATTACHMENT THROUGH COMMUNAL RELATIONSHIP NORMS

by

Bennie Eng

B.A., James Madison University, 2000

M.B.A., Marshall University, 2009

A Dissertation

Submitted in Partial Fulfillment of the Requirements for the  
Doctor of Philosophy Degree

Department of Business Administration  
in the Graduate School  
Southern Illinois University  
August 2014

Copyright by Bennie Eng, 2014  
All Rights Reserved

DISSERTATION APPROVAL

CONSUMERS AND THEIR CELEBRITY BRANDS: HOW NARRATIVES IMPACT  
ATTACHMENT THROUGH COMMUNAL RELATIONSHIP NORMS

By

Bennie Eng

A Dissertation Submitted in Partial

Fulfillment of the Requirements

for the Degree of

Doctor of Philosophy

in the field of Business Administration

Approved by:

Dr. Cheryl Burke Jarvis, Chair

Dr. Mavis Adjei

Dr. Suzanne Altobello

Dr. John H. Summey

Dr. Erin A. Meyers

Graduate School  
Southern Illinois University  
June 16, 2014

## AN ABSTRACT OF THE DISSERTATION OF

BENNIE ENG, for the Doctor of Philosophy degree in Business Administration, presented on June 16, 2014, at Southern Illinois University.

**TITLE: CONSUMERS AND THEIR CELEBRITY BRANDS: HOW NARRATIVES IMPACT ATTACHMENT THROUGH COMMUNAL RELATIONSHIP NORMS**

**MAJOR PROFESSOR: Dr. Cheryl Burke Jarvis**

Whether they are gracing movie screens, tweeting about the size of their baby bump, or being photographed by the paparazzi in their swimwear accidentally on purpose, celebrities compel consumers to care. Despite the pervasive consumer interest in celebrities, the fundamental process of how and when consumers develop relationships with and attachments to them is a subject that has been underexplored by marketing scholars, a discipline whose activities are often turbocharged by celebrities.

In this research project, celebrities are viewed as brands in and of themselves, and accordingly, are examined through the prism of marketing's brand relationship literature. Drawing upon that literature and narrative transportation theory, a theoretical model of the celebrity brand attachment process is developed and empirically tested over the course of four online experiments. Results indicate that narratives about celebrity brands transport consumers to a place where they feel and behave as if they are in a communal-like relationship with the celebrity brand, despite their awareness of the contrary. These feelings and behaviors are lasting and manifest themselves back in the real world with increases in attachment and intention to consume more celebrity brand narratives. Furthermore, differences in the narrative type (on-stage vs. off-stage) and celebrity brand type (achieved vs. attributed) are found to impact the relationship between narratives and attachment level, while brand type and attachment style type are not found to significantly impact the narrative – attachment relationship.

## DEDICATION

*For Popo.*

## ACKNOWLEDGEMENTS

These four years of doctoral work have been the most challenging of my life by far. Probably not so coincidentally, they have also been the most rewarding and completion of this dissertation is my proudest moment to date. For those reasons, I'd like to thank the people that started me down the path towards a Ph.D. and also the people that helped me complete it.

First, thank you to my family. Thank you dad for your lifetime's worth of physical labor which gave me the opportunity to have a career using my mind. Thank you Alice for your continued encouragement throughout these last four years and particularly through our grandmother's passing.

Thank you to the Hood family. To Sam, Martha, Derek, Annie, Taylor and Sarah – you have been so very influential in my life and I would not be the person I am today without your friendship. I truly consider you all a second family.

Thank you to Dr. Charles Braun. Without your vision, mentoring, and belief, I would not have my dream job. I'll never forget when you correctly predicted I'd start getting calls from doctoral programs that I'd applied to.

Thank you to Michael Barbera, Kenny Rivas, Jordan Adkins, Joe Porres, Sebastian Parsley, Jamie Pease, Todd White, Chris Trabert, Sam Bezek, Will Prochazka, Matt Radek, Tim Hurley, Sharon Jenkins, Ivan Muslin, Wes Spradlin, and Lauren Menkes – over the last four years I haven't been the easiest guy to keep in touch with and I appreciate you all sticking by me regardless of how little you heard from me and no matter what time zone I lived in. Without question, you all are true friends for life.

Thank you to the friends I meet during my time at SIU. To Brian Cataldi, Chanta Thomas, Dex Gruber, Amy Igou, Emily Seay, Jenny Franczak, and Mark and Lindsay Edmonds

– thank you for dragging me out of my apartment every now and then. You’re a wonderful group of people, we had some great times, and I feel lucky to have had the opportunity to get to know you. No matter where we all end up, we’ll stay in touch.

Thank you to my fellow marketing doctoral students and candidates. To Alan Overton, Monica Wei, Tyson Ang, Todd McClure, Taeho Yoh, David “Huffton” Houghton, and Bryan “McLovin” McLeod – I can’t tell you how glad I am that I was able to take this wild ride with you. We’ll always be bonded by that experience and I look forward to publishing with you fine scholars in the future!

Thank you to my friends in the GA Office, past and present. To Karen Jennings, Deon “5 All Day Son” Thompson, Iqmah Lawal, and Emily Stocks – you all made the office such a happy place for me and a great place to work. I looked forward to coming into work every day and I especially looked forward to lunch!

Thank you to the SIU marketing faculty. To Dr. Terry Clark, Dr. John Fraedrich, Dr. Lynette Knowles, and Dr. Edward Nowlin – you are fantastic role models to learn from and I am thankful for the wisdom you shared and for preparing me for my career as a marketing professor.

Thank you to Dr. Gordon Bruner II for teaching me how to read a journal article properly – your seminar turned the light on. Thank you to Marge Smith for being so caring and helpful – for four years you looked out for me and I deeply appreciate it. Thank you to Dr. Karen Flaherty-Pappas for suggesting narrative transportation theory to me at the SMA consortium – your suggestion was absolutely critical in binding my dissertation concepts together.

Thank you to my dissertation committee for your comments and advice. To Dr. Mavis Adjei, Dr. Suzanne Altobello, Dr. John Summey, and Dr. Erin Meyers – Working with you on this project was a pleasure and I appreciate your hard work, guidance, and support.



Thank you to my friends that helped me produce the Hollywood Minute. To Shanon Culiner, Carissa Loethen, Brian “LB” Friel, and Jonathan Fredrick – I am so incredibly lucky to have friends like you. So lucky. No matter what else I end up creating in my career, nothing will ever be more meaningful to me than the Hollywood Minute - a project that uniquely combined the talents of my very best friends. I’m so happy that we had the chance to work on something together and that you could be part of my dissertation. Thank you, also, to Charlotte Broadbent for being an incredible host and having an amazing attitude and to Olivia de Bortoli for your help polishing my scripts.

Last, but most certainly not least, I’d like to thank the three people who are most responsible for me completing, not only this dissertation, but the doctoral program: my mom, Crystal Marlow, and Cheryl Burke Jarvis. To my mom – you’ve given everything you have to help me be my best and to have the best possible future. More than anyone else, I wanted to get a Ph.D. for you - because it is my best and because it gives me the best possible future. You did it. You got me there. To Crystal – I remember my first day in the office you mentioned how well we worked together. Little did I know how true that would be. Four years later, the GA office has become my second home and I will miss it dearly. You are a great boss and a great friend – completely honest and fair, yet fiercely loyal and always considerate of my best interests. I owe you so much more than the four years’ worth of tuition waivers, stipends and med fees. I would try to figure out the amount, but I don’t want anyone asking me, “Why ya’ always gotta be analyzin’ stuuuuff?” To Dr. Jarvis – thank you so much for not only seeing something in me, but also for doing something about it. I will be forever thankful that you reached out when I needed it the most and turned me into a scholar from the ground up. From time to time I think about where I was when I started the program versus where I am now and in those moments I realize

that no one will ever make a more positive impact on my academic career than you. You were a believer from the start - a constant presence never losing faith - and my career goal is to prove you right with every class I teach and with every paper I write.

PREFACE

*We want to see the Wizard!*

*The Wizard? But nobody can see the Great Oz!  
Nobody's ever seen the Great Oz! Even I've never seen him!*

*Well, then how do you know there is one?*

**--Dorothy and the Guardian of the Emerald City Gates, "THE WIZARD OF OZ", 1939**

## TABLE OF CONTENTS

<u>CHAPTER</u>	<u>PAGE</u>
ABSTRACT.....	i
DEDICATION.....	ii
ACKNOWLEDGEMENTS.....	iii
PREFACE.....	vii
LIST OF TABLES.....	xii
LIST OF FIGURES.....	xiv
CHAPTERS	
CHAPTER 1 - INTRODUCTION.....	1
CHAPTER 2 - CONCEPTUAL FRAMEWORK, MODEL, AND HYPOTHESES.....	10
2.1    Celebrity Brands.....	10
2.2    Celebrity Brand Narratives.....	15
2.3    Narrative Transportation Theory.....	18
2.4    Celebrity Brand Relationship Norms.....	21
2.5    Celebrity Brand Attachment.....	27
2.6    Intent to Consume Narrative.....	31
2.7    Conceptual Model.....	33
2.8    Moderating Factors.....	36
2.8.1    Brand Types.....	36
2.8.2    Celebrity Brand Types.....	41
2.8.3    Attachment Styles.....	44
CHAPTER 3 - METHODOLOGY AND DESIGN.....	52

3.1	Sample.....	52
3.2	Pretest & Pilot.....	56
3.3	Study 1 .....	62
	3.3.1 Design and Participants.....	63
	3.3.2 Procedure .....	64
	3.3.3 Potential Control Variables.....	66
	3.3.4 Mediating Variable .....	68
	3.3.5 Dependent Variables .....	68
	3.3.6 Statistical Analyses .....	71
3.4	Study 2 .....	73
	3.4.1 Design and Participants.....	74
	3.4.2 Procedure .....	75
	3.4.3 Dependent Variable .....	76
	3.4.4 Statistical Analysis.....	78
3.5	Study 3 .....	78
	3.5.1 Design and Participants.....	79
	3.5.2 Procedure .....	81
	3.5.3 Dependent Variable .....	82
	3.5.4 Statistical Analysis.....	84
3.6	Study 4 .....	84
	3.6.1 Design and Participants.....	85
	3.6.2 Procedure .....	86
	3.6.3 Dependent Variable .....	89

3.6.4	Statistical Analysis.....	89
CHAPTER 4 - RESULTS AND DISCUSSION .....		91
4.1	Narrative Type Manipulation Checks for Studies 1, 3, and 4.....	91
4.2	Study 1 .....	92
4.2.1	Outlier and Assumptions Analyses .....	92
4.2.2	Covariates .....	93
4.2.3	One-way ANOVA Results.....	94
4.2.4	Mediation Analysis Results .....	95
4.2.5	Correlation Analysis Results.....	96
4.2.6	Discussion .....	97
4.3	Study 2 .....	97
4.3.1	Outlier and Assumptions Analyses .....	97
4.3.2	Manipulation Checks .....	98
4.3.3	ANOVA Results .....	99
4.3.4	Discussion .....	101
4.4	Study 3 .....	103
4.4.1	Outlier and Assumptions Analyses .....	103
4.4.2	Manipulation Checks .....	103
4.4.3	ANOVA Results .....	104
4.4.4	Discussion .....	105
4.5	Study 4 .....	106
4.5.1	Outlier and Assumptions Analyses .....	106
4.5.2	Attachment Style Measurement Results .....	107

4.5.3	ANOVA Results .....	107
4.5.4	Discussion .....	111
CHAPTER 5 – CONCLUSION .....		114
5.1	Theoretical Implications .....	116
5.2	Managerial Implications .....	117
5.3	Limitations .....	120
5.4	Future Research .....	121
REFERENCES .....		123
APPENDICES		
Appendix A - Study 1 Experimental Instrument .....		138
Appendix B - Study 2 Experimental Instrument.....		151
Appendix C - Study 3 Experimental Instrument.....		161
Appendix D - Study 4 Experimental Instrument .....		182
VITA.....		195

## LIST OF TABLES

<u>TABLE</u>		<u>PAGE</u>
Table 1.1	Key Conceptual Definitions.....	9
Table 2.1	Summary of Hypotheses.....	51
Table 3.1	Sample Sizes for All Four Studies.....	56
Table 3.2	Pre-Test & Pilot: CFA Summary for Scale Items.....	59
Table 3.3	Pilot: Descriptive Statistics and Inter-Construct Correlations.....	61
Table 3.4	Study 1: Sample Size per Experimental Condition.....	63
Table 3.5	Study 1: Sample Characteristics.....	63
Table 3.6	Potential Covariates: CFA Summary for Scale Items.....	67
Table 3.7	Potential Covariates: Descriptive Statistics and Inter-Construct Correlations.....	67
Table 3.8	Study 1: CFA Summary for Scale Items.....	69
Table 3.9	Study 1: Descriptive Statistics and Inter-Construct Correlations.....	70
Table 3.10	Study 2: Sample Size per Experimental Condition.....	74
Table 3.11	Study 2: Sample Characteristics.....	74
Table 3.12	Study 2: CFA Summary for Scale Items.....	77
Table 3.13	Study 2: Descriptive Statistics and Inter-Construct Correlations.....	78
Table 3.14	Study 3: Sample Size per Experimental Condition.....	79
Table 3.15	Study 3: Sample Characteristics.....	80
Table 3.16	Study 3: CFA Summary for Scale Items.....	83
Table 3.17	Study 3: Descriptive Statistics and Inter-Construct Correlations.....	83
Table 3.18	Study 4: Sample Size per Experimental Condition.....	85
Table 3.19	Study 4: Sample Characteristics.....	85



Table 3.20	Study 4: CFA Summary for Scale Items .....	87
Table 3.21	Study 4: Descriptive Statistics and Inter-Construct Correlations .....	88
Table 4.1	Potential Covariate Attitude: One-Way ANOVA Results.....	94
Table 4.2	Potential Covariate Likability: One-Way ANOVA Results .....	94
Table 4.3	Study 1: One-Way ANOVA Test Results .....	95
Table 4.4	Study 1: Mediation Analysis Results.....	96
Table 4.5	Study 1: Correlation Analysis Results.....	96
Table 4.6	Study 2: 3x2 ANOVA Test Results.....	100
Table 4.7	Study 2: Pairwise Comparison Results.....	100
Table 4.8	Study 2: Pairwise Comparison Results.....	101
Table 4.9	Study 3: 2x2 ANOVA Test Results.....	105
Table 4.10	Study 4: 2x4 ANOVA Test Results.....	109
Table 4.11	Study 4: Pairwise Comparison Results.....	109
Table 4.12	Study 4: Tukey HSD Multiple Comparison Results.....	110
Table 4.13	Study 4: Pairwise Comparison Results.....	111
Table 4.14	Study 4: 2x2 ANOVA Test Results.....	113
Table 5.1	Summary of Findings.....	115

LIST OF FIGURES

<u>FIGURE</u>		<u>PAGE</u>
Figure 2.1	Conceptual Model of the Celerity Brand Attachment Process.....	34
Figure 4.1	Narrative Type on Attachment Cell Means Plot .....	95
Figure 4.2	Narrative Type x Brand Type on Attachment Cell Means Plot .....	99
Figure 4.3	Narrative Type x Celebrity Brand Type on Attachment Cell Means Plot .....	104
Figure 4.4	Narrative Type x Attachment Style Type on Attachment Cell Means Plot .....	108
Figure 4.5	Narrative Type x Attachment Style Type on Attachment Cell Means Plot .....	112

# CHAPTER 1

## INTRODUCTION

Celebrities hold an increasingly powerful place in society, industry, and marketing. From a societal standpoint, celebrities have enjoyed a long history of being powerful opinion leaders that shape the population's trends. Cultural studies scholars have theorized that celebrity influence on society has grown to such a point that celebrity culture may now even occupy the spot that once belonged to organized religion as a force organizing culture, giving us a touchstone (Rojek 2004). The societal gravitas possessed by celebrities has accelerated with technological developments and, more specifically, social media. In contrast to pre-social media models of diffusion, recent studies have found that adoption rarely results from chains of referral and are, instead, generated by a few select, elite, and dominant influencers (i.e. celebrities) (Goel, Watts, & Goldstein 2012; Wu, Hofman, Mason, & Watts 2011).

From an industrial standpoint, according to Plunkett Research, Ltd., in 2012 the U.S. alone, spent \$1.189 trillion on entertainment, communications, and media. Included within this vast category are the advertising, print, television, radio & music, film, Internet, video games, mobile devices, and gaming (i.e. casino) industries. Further, based on 2011 data collected by the U.S. Bureau of Economic Analysis the creative industry itself, which includes, amongst other areas, Hollywood, the advertising industry, cable TV production, broadcasting, and publishing generated \$504 billion which constitutes 3.2% of the United States GDP. Although not all of this spending can be attributed directly to celebrities, certainly these industries are substantially impacted, if not dependent, on them. Beyond the obvious relationship between celebrities and the entertainment, communications, and media industries, many other industries are also heavily

influenced by “star power”. For example, in the political industry, the phenomenon of the “celebrity politician” appears in two forms in academic research: 1) a politician or candidate who leverages associations with celebrities to enhance their agendas and profiles and 2) the celebrity who uses their influence and popularity to speak on political causes or enter politics themselves (Street 2004). Politicians or candidates may also, of course, be considered celebrities in their own right as their political and personal lives are consumed by the public and professionally managed by the likes of campaign managers and public relations teams. Certainly, with persistent rumors of extramarital affairs including one involving Marilyn Monroe, former US President John F. Kennedy resides in the pantheon of “A-list” celebrity politicians. In addition to the political sphere, many industries feature celebrities who raise the profile of their entire sector (e.g. Science Celebrities – Bill Nye, Neil deGrasse Tyson; Culinary Celebrities – Bobby Flay, Rachel Ray; CEO celebrities – Mark Zuckerberg, Steve Jobs; Medical Celebrities – Dr. Mehmet Oz, C. Everett Koop; Billionaire Celebrities – Warren Buffet, Mark Cuban; Legal Celebrities – Robert Shapiro, Judge Judy Sheindlin; Financial Celebrities – Carl Ichan, George Soros; Real Estate Celebrities – Donald Trump, Steve Wynn)

From a marketing standpoint, celebrities have historically made an impact on the field by serving as endorsers of brands. The marketing literature reflects this and has conducted considerable research on the role of celebrities as endorsers of corporate and product brands (Agrawal & Kamakura 1995; McCracken 1989; Till & Shimp 1998). By and large, the celebrity endorsement research is divided into two major streams examining: 1) the impact of celebrities on endorsements and 2) optimal selection of celebrity endorsers (Erdogan 1999; Keel & Natarajan 2012). Overall, findings on the impact of celebrities on endorsements are inconclusive and contradictory. Although they are commonly used in practice, the research has

yet to establish if celebrity endorsements provide any additional benefit to the brands that hire them compared to, for example, a non-celebrity (Mehta 1994). With regard to research on the optimal selection of celebrity endorsement, three models of effective celebrity endorser selection have emerged based on the: 1) celebrity's credibility (Ohanian 1991), 2) celebrity's attractiveness (Friedman, Termini, & Washing 1976), and 3) celebrity – brand - product fit (Kamins & Gupta 1994). All three models are cognitive and rational in nature and have resulted in inconclusive findings. Still, of the three, findings for celebrity – brand fit have been the most consistently supported despite a lack of clarity on specifically which dimensions celebrities, brands, and products need to fit on.

Although fit has demonstrated to be an instructive model for the selection of effective celebrity endorsers of corporate branded products, it has been less informative in emerging marketing contexts that involve celebrities. For example, celebrities are increasingly leveraging their own brand and extending it to create personally branded product lines (e.g. Michael Jordan's Jordan Brand, Kim Kardashian's K-Dash), yet, Kowalczyk (2011) found that perceived fit did not have a significant impact on attitudes toward the celebrity or their celebrity branded extensions and Keel & Natarajan (2012) noted that celebrity branded extensions appear to have the ability to be close or far away in fit from their original source of fame and still be accepted by consumers (e.g. Newman's Own Salad Dressings, George Foreman Grills). Further, marketing practitioners are increasingly seeking more subtle and integrated methods of incorporating celebrities into their marketing strategies than endorsements. Advocacy messages such as endorsed advertisements are overt in their commercial intentions and thus command far less focused attention from consumers than the narrative messages contained in TV shows, films, and athletic performances featuring celebrities (Green & Brock 2000; Appel & Richter 2007).

Certainly, celebrities are unique and increasingly powerful entities unto themselves; capable of making not only a colossal impact on marketing but across multiple industries and on society at large. Moreover, it is becoming increasingly clear that celebrities are not simply tools for brand endorsement as the aggregate of past and current marketing research attention would imply. Because of its limited scope and reliance on the rational and cognitive, the endorsement literature does not appear able to meaningfully inform its own or broader celebrity related research contexts. A more fundamental approach to examining celebrities may be required; an approach able to inform all contexts in which celebrities affect. The current research proposes one such approach; conceptualizing celebrities as not simply endorsers of brands, but brands in and of themselves - as celebrity brands. And to that end, what we know is limited.

In the limited research conducted on celebrity brands, the term “celebrity brand” has been conceptually defined in various ways, with each of those definitions having limitations. Luo, Chen, Han, & Park (2010) hold a narrower view of celebrity brands; essentially equating them to movie stars. However, “celebrity” has ranges and is not relegated only to the upper echelon of the film world. As noted above, celebrities arise from various industries. Furthermore, celebrity is not limited to those with stardom. Ordinary individuals, while not “stars” per se, can be catapulted into celebrity status simply from a news event or a viral video clip on the Internet. In contrast to Luo et al.’s (2010) conceptualization, Thomson (2006) offers a broader construct termed the “human brand.” Thomson defines a human brand as any “well-known persona who is the subject of marketing communications efforts” (2006, p. 104). Although a celebrity brand is based on a human being, conceptualizing them in such a broad manner may overlook any unique attributes that might make a celebrity different than an ordinary individual. Furthermore, referring to celebrities as a “human brand” may blur the lines between celebrities and ordinary

persons given that extant literature often refers to “human brands” as ordinary individuals who are self-marketing themselves like brands in order to attract prospective employers (Close, Moulard, & Monroe 2010; Hirschman 1987; Shepherd 2005). The current research is not focused on ordinary individuals, but, rather, high-profile individuals who derive equity from their fame. Rather than the *similarities*, the core of the current research is built from the consequences of the conceptual *differences* that separate celebrity brands from both ordinary persons and ordinary brands.

Despite the above limitations, Luo, et. al.’s (2010) narrower conceptualization of “celebrity brand” and Thomson’s (2006) broader conceptualization of “human brand” provide a strong foundation for a synthesized definition. Here, celebrity brand is defined as *a publicly-known and professionally managed persona, based on a living or previously living being, whose equity stems from his/her ability to be identified by a consumer base as distinct from others.*

Like all brands, celebrity brands are potential “relationship” targets for consumers. Unlike the rational cognitive approach of the endorsement literature, a relational approach to the consumer – celebrity dynamic incorporates not only the rational and cognitive, but also the irrational and emotional. Thus, the brand relationship literature may make for a stronger base than the endorsement literature when exploring fundamental dynamics between the consumer and the celebrity brand. For example, Aggarwal (2004) asserts that consumers use interpersonal relationships norms (i.e. rules which govern the giving of benefits to the other partner in a relationship) to guide their actions and assess the brand’s actions in brand relationships. Consumers relying on relationship norms, particularly communal relationship norms, may be influenced to consume celebrity branded products, not for rational reasons such as credibility, attractiveness, or fit as the endorsement literature suggests, but because their behaviors in

celebrity brand relationships are being guided by their experiences and knowledge of interpersonal relationships.

Viewing the celebrity brand as an active relationship partner (Fournier 1998) that consumers have the ability to care about seems an appropriate lens for understanding the potential and unique benefits a celebrity brand's human qualities can offer. Anecdotal evidence supports the notion that consumers can build vivid, real, and intensely emotional attachments from relationships with celebrity brands. For example, it is rumored that as many as 12 fans of pop music superstar Michael Jackson attempted or committed suicide after learning of his death in 2009 (Colothan 2009). These types of stories beg the driving question that compels this research: "How do people develop such intense bonds with celebrity brands?"

Research on celebrity brand relationships is even more scant than research on celebrity brands. In particular, the fundamental mechanics and outcomes of celebrity brand relationships have not yet been established despite the existing celebrity endorsement literature and brand relationship literature. Specifically, it is not yet known: 1) the relational process in which consumers become attached to celebrity brands or 2) how celebrity brand relationships differ from interpersonal relationships and from brand relationships. To that end, this dissertation proposes and empirically tests a theoretical model, grounded in narrative transportation theory (Green & Brock 2000), that attempts to answer those unknowns.

The celebrity brand attachment process (see Figure 2.1) process proposes that consumers predominantly learn of and experience celebrity brands through celebrity brand narratives. Celebrity brand narratives are stories about the celebrity brand that are pieced together by the consumer from narrative material generated by official sources such as marketers and unofficial sources such as the media and other consumers (Escalas 2004). These narratives transport



consumers into imperfectly mimicked interpersonal-like relationships with celebrity brands. Because of the imperfections, consumers are aware they are not engaged in an interpersonal relationship, however, due to the vivid experiences stemming from the narratives and subsequent triggering of communal relationships norms, consumers often feel and behave as if they are in an interpersonal relationship. The level of relationship norm communality dictates the consumer's attachment level to the celebrity brand, which consequently, is proposed to impact the consumer's intent to consume future narratives.

Furthermore, brand, celebrity brand, and consumer factors are proposed as moderators to the above relationship. Brand type examines the level of impact that a celebrity brand versus a non-human brand (e.g. Sony, Apple, Nike, etc.) has on the association between narratives and attachment levels. Celebrity brand type examines the effect of achieved celebrity brands versus attributed celebrity brands. Achieved celebrity brands are celebrities that are perceived by consumers as having achieved fame because of their skill or talent, while attributed celebrity brands are those celebrities that are perceived by consumers as having achieved fame because of media attention typically from their personal lives and lifestyle (adapted from Rojek 2004). Finally, consumer attachment style type examines the effect of anxious, avoidant, fearful and secure consumer attachment styles on the celebrity brand attachment process. A consumer attachment style is the pattern of relational feelings, thoughts, and actions that arise from previous attachment experiences (Mende, Bolton, & Bitner 2013). Consumer attachment style is comprised of two orthogonal dimensions: anxiety and avoidance. Those that are high in anxiety and low in avoidance are considered as anxious. Those that are low in anxiety and high in avoidance are considered as avoidant. Those that are high in anxiety and high in avoidance are

considered as fearful. And those that are low in anxiety and low in avoidance are considered as secure.

Four research questions guide this examination of celebrity brand relationships:

**RQ1:** How does the marketing of celebrity brand narratives drive attachment via brand relationships?

**RQ2:** Does brand type (celebrity brand vs. non-human brand) moderate the association between narrative type and attachment level?

**RQ3:** Does celebrity brand type (achieved celebrity brand vs. attributed celebrity brand) moderate the association between narrative type and attachment level?

**RQ4:** Does consumer attachment type (anxious vs. avoidant vs. secure vs. fearful) moderate the association between narrative type and attachment level?

Derived from those research questions, this study seeks to make two unique contributions which, combined, further the fundamental and general understanding of the dynamics between the marketer, the celebrity brand, and the consumer. First, the celebrity brand relationship is conceptualized, not as an ordinary interpersonal relationship or an ordinary brand relationship, but as a unique type of relationship with distinctive attributes from both. Second, based on those unique attributes, a conceptual model which demonstrates how and when marketers of celebrity brands can build stronger “relationships” and connections with consumers is proposed.

The following chapter, Chapter 2, will conceptualize celebrity brands and propose a conceptual model and hypotheses for the celebrity brand attachment process based on a synthesis of relevant prior literature. Chapter 3 will elaborate on the methodology used to test those hypotheses and Chapter 4 will detail the quantitative results of the four proposed studies. Finally, Chapter 5 will conclude this research project with theoretical implications, managerial implications, limitations of the study, and future research.

For purposes of convenience, the key conceptual definitions in this research project are presented below in Table 1.1.

**Table 1.1**  
**Key Conceptual Definitions**

<i>Construct</i>	<i>Types</i>	<i>Definition</i>
Celebrity Brand		A publicly-known and professionally managed persona, based on a living or previously living being, whose equity stems from his/her ability to be identified by a consumer base as distinct from others.
Celebrity Brand Narrative		An account of connected events involving a celebrity brand constructed by a consumer from source material originally produced and presented by societal institutions.
Relationship Norm Communality	High Low	The extent to which the rules that govern the giving of benefits to the other partner in a relationship are based on a genuine concern for the partner.
Celebrity Brand Attachment	High Low	The level of closeness a consumer perceives toward a celebrity brand.
Intent to Consume Narrative	High Low	The extent to which a consumer expects to consume a celebrity brand's story in the future
Narrative Type	On-Stage Off-Stage	Determined by whether the narrative tells the story of the celebrity brand's on-stage or off-stage persona.
Brand Type	Celebrity Non-Human	Determined by whether or not the brand is, at its core, a human being.
Celebrity Brand Type	Achieved Attributed	Determined by the celebrity brand's perceived source of fame.
Attachment Style Type	Secure Fearful Anxious Avoidant	A consumer's global and stable pattern of relational feelings, thoughts, and actions which are derived from their infant attachment experiences with their caregiver.

## CHAPTER 2

### CONCEPTUAL FRAMEWORK, MODEL, AND HYPOTHESES

In this chapter the celebrity brand concept will be explored and then extended. Building from that conceptualization, celebrity brand narratives, narrative transportation theory, celebrity brand relationship norms, and celebrity brand attachment are each examined. A conceptual model of the celebrity brand attachment process, along with its moderators are detailed and corresponding research hypotheses are proposed.

#### **2.1 Celebrity Brands**

Despite a call for attention (Keel & Natarajan 2012), prior marketing literature examining celebrity brands is sparse. In marketing's four major journals (JM, JMR, JCR, and JAMS), only two articles have explored the celebrity brand concept to date. Luo et al. (2010) examined the effects of sequential brand extensions on the dilution and enhancement of celebrity brands. The celebrity brand's extensions in this case were feature films. It was found that a celebrity brand's subsequent movie releases can dilute or enhance the equity of a celebrity brand. The focus of that research centered on concepts of brand extensions and brand equity rather than celebrity brand relationships or attachment. Furthermore, "celebrity brands" were used as an application and context for brands, in general, and were not treated as unique entities unto themselves.

The second article by Thomson (2006) examined the antecedents to "human brand" attachment. Thomson proposed and found that consumers who feel that a human brand responds to their innate need for autonomy, relatedness, and competence develop strong attachment

toward the human brand. As noted in the introduction, Thomson, however, delineates very few differences between celebrities and ordinary individuals. Yet key differences between the two exist, particularly in the manner in which people relate to them. Although interpersonal constructs such as autonomy, relatedness, and competence are known to antecede attachment in interpersonal relationships, the extent to which those constructs apply to celebrity brand “relationships” may be limited.

Furthermore, Thomson’s view of attachment is based on self-determination theory which proposes that autonomy, relatedness, and, competence directly affects “attachment security” and not specifically “attachment” (LaGuardia, Ryan, Couch, & Deci 2000). “Attachment security” is one type of attachment style. Attachment style is comprised of two orthogonal dimensions: 1) avoidance and 2) anxiety. Those who have feelings of low avoidance and low anxiety in their attachments are said to have secure attachments. “Attachment”, on the other hand, is based on the closeness, connection, or bond between the brand and the consumer (Park, MacInnis, Priester, Eisingerich, & Iacobucci 2010). Attachment is comprised of two indicators: 1) self-brand distance and 2) brand prominence (Park, Eisingerich, & Park 2013). Those who feel close in self-brand distance and have high levels of brand prominence are said to have high levels of attachment. Thus, attachment security and attachment are different constructs.

Certainly, those that feel attached to a relationship partner, do not always feel secure in that relationship. This distinction is alluded to in Paulssen’s (2009) conceptualization of business attachment. Paulssen viewed business attachment as a construct comprised of two distinct dimensions: 1) secure business attachment and 2) close business attachment. The “secure” dimension represents the individual’s ability to rely on a partner, while the “close” dimension represents the individual’s desire to bond and be connected with a partner. The present study

extends on and clarifies Thomson's (2006) research by employing Park et al.'s (2010) conceptualization of attachment (i.e. a close bond) as a consequence of celebrity brand relationships while incorporating attachment style (i.e. a willingness to rely) as a factor that moderates the dynamic celebrity brand attachment process and secure attachment as one of four attachment style types. Attachment and attachment style are each further elaborated on with their own sections later in this chapter.

Despite their limitations, both the Luo et al. (2010) and Thomson (2006) articles offer compelling justifications for celebrities to be considered brands. This study draws not only from these two marketing studies, but also the celebrity literature in the mass communications/cultural studies field to form a richer conceptualization of the "celebrity brand" which emphasizes its unique properties and characteristics.

Derived from the Latin "celebritas" meaning fame, a celebrity, in its most basic sense, is an elevated individual; a person that is well known; someone famous. Because of their fame, celebrities inherently possess a unique intangible asset: public awareness. The more public attention a celebrity has, the greater the potential value of their celebrity (Rindova, Pollock, & Hayward 2006). They are able to gain public attention through their definable and marketable personality (Boorstin 1962). In other words, celebrities, like brands, attain their value from consumers' ability to differentiate and identify them from others. Echoing those sentiments, the marketing literature has theorized that celebrities can be thought of as brands based on four reasons: 1) celebrities are professionally managed (Thomson 2006), 2) they have a consumer base (Luo et al. 2010), 3) they signal some type of expected quality (Luo et al. 2010), and 4) there is revenue premium in their celebrity (Luo et al. 2010).

However, celebrities have a key unique characteristic that conventional corporate brands (i.e. non-human) do not possess: celebrities are based on a living being. Thus, they have a true identity; an “irreducible core;” a soul. This true identity is referred to as the celebrity brand’s “veridical identity” (Rojek 2004). In addition to the celebrity brand’s veridical identity, the celebrity brand has two personas as well. A persona is a social character adopted by an individual (Jung 1953). A celebrity brand has an “on-stage persona” which is the persona that consumers see when the celebrity brand is “at work” in their primary occupation – their professional persona. For example, when consumers are in a movie theatre watching an actor performing in a film, they are consuming the celebrity brand’s on-stage persona. The on-stage persona, however, is not limited to only instances when a celebrity brand is “in character.” A celebrity brand could be discussing his/her work (e.g. discussing his character) and still be exhibiting the on-stage persona.

A celebrity brand also has an “off-stage persona” which is the persona that consumers see when the celebrity brand is away from his/her primary occupation – their personal personal. For example, when consumers read People Magazine and see pictures of a celebrity brand getting married or on a vacation, they are consuming the celebrity brand’s off-stage persona. Although the term “on-stage” and “off-stage” is used here, these personas are not confined to physical “stages.” Celebrities exist in many industries besides acting, such as athletics, music, fashion, etc. and the on-stage persona could be referred to as the “on-field,” “on-court,” “on-screen,” etc. persona depending on the occupation.

Celebrities, then, have three identities in total: 1) the on-stage persona, 2) the off-stage persona, and 3) the veridical identity. Both the on-stage and off-stage personas are presented in the public specifically for their consumption while the veridical identity remains private and is

not publicly consumed. Elements of the veridical identity that become publicly consumed are usurped into one of the two personas and are no longer considered part of the celebrity brand's veridical identity. This annexation occurs for two reasons: 1) once the veridical identity is made public, it becomes socially consumed and, thus, part of the celebrity brand's persona and 2) consumers can never know with certainty if a persona purporting to represent a celebrity brand's veridical identity truly does so.

Luo et al. (2010) theorize that the celebrity is the brand and, consequently, movies, games, shows, albums, t-shirts, posters, fragrances, etc. that feature them are considered brand extensions. We extend on that conceptualization further by making the distinction that it is not the actual celebrity that comprises the celebrity brand, but specifically their on-stage and off-stage personas that together form the celebrity brand. Unlike the actual celebrities, who are human beings, celebrity personas are immortal and can live on indefinitely. Elvis Presley passed away long ago; however his celebrity brand lives on through his on- and off-stage personas and brand extensions featuring them.

With the exception of rare instances, ordinary consumers are not directly exposed to a celebrity brand's on-stage or off-stage persona. Generally, these personas are mediated by film, television, radio, etc. Furthermore, consumers do not typically interact directly with celebrity brands. Even if they, for example, see a non-mediated live event or performance featuring a celebrity brand, consumers are still, in some way, obstructed from direct access to the celebrity brand (by a stage, security, etc.). The cultural studies literature suggests that because of these barriers and the celebrity brand's inherent societal importance, consumers are motivated to discover the celebrity brand's veridical identity (Dyer 1979; Marshall 1997; Meyers 2009). The mystery that shrouds these elevated individuals creates a persistent consumer curiosity that seeks



to discover what the celebrity brand is really “like.” To help find clues about the celebrity brand’s veridical identity, consumers examine the celebrity brand’s on-stage and off-stage personas. However, these personas do not exist in a vacuum as a collection of entities such as the marketers of the celebrity brand, the media, the celebrity brand, and the consumers themselves generate on-stage and off-stage narratives that carry the celebrity brand’s on-stage and/or off-stage personas to the consumer.

## **2.2 Celebrity Brand Narratives**

Gabler (2001) asserts that the sustaining lifeblood of a celebrity is an ongoing narrative. He dubs celebrities as “human entertainment,” with continued narratives about the celebrity providing the oxygen which sustains that entertainment. When the narratives end, the celebrity brand ceases to be “celebrated” and, consequently, value dwindles. Celebrity narratives originate and are disseminated by societal institutions such as marketers, the media, other consumers, and the celebrity brands themselves. This type of narrative is termed in this study as “source material narrative” although it has also been referred to in academic literature as “storyteller” narrative (van Laer, Visconti, & Wetzels 2014) as well. Because societal institutions create narratives and narratives create celebrities, then celebrity brands are, at their core, societal constructions (Boorstin 1962).

Although consumers of celebrity brand narratives, are not the initial originator of celebrity narratives, they are active in constructing their own narratives via their interpretation of the source material narratives. Consumers process their memories and experiences with celebrity brands in a story-like structure (Escalas 2004; Aron, Mashek, & Aron 2004). In a method known as “narrative processing,” experiences are given 1) temporal organization with a beginning,

middle, and end and 2) a clearly defined casual story structure where goals lead to actions which ultimately lead to outcomes (Escalas 2004). A celebrity brand narrative generated through narrative processing is referred to in this study as a “constructed narrative” although it has also been termed as “story receiver narrative” as well (van Laer et. al. 2014).

Based on the above review, a celebrity brand narrative is summarily defined here as *an account of connected events involving a celebrity brand constructed by a consumer from source material originally produced and presented by societal institutions.*

As noted in the preceding paragraph, source material narratives are originally produced from at least four societal sources: 1) celebrity brand marketers, 2) the media, 3) the celebrity brand, and 4) other consumers. Marketers have long been known to create narratives, such as an “underdog” narrative, for their brands (Paharia, Keinan, Avery, & Schor 2010). Like non-human brands, celebrity brands have a team of personally hired marketers that create narratives for their personas. This team includes agents, managers, publicists, fitness trainers, etc. In addition to the celebrity brand’s “people,” other interested marketers that are not personally employed by the celebrity brand but are commercially associated with the celebrity brand also create narratives for them as well. These interested parties include film studios, television networks, production companies, professional sports leagues, music labels, etc.

The media, which is comprised of the news, the tabloids, the paparazzi, etc., is another source that generates celebrity brand narratives. Like other for-profit industries, the media is also beholden to the demands of its customers (Gamson 1994). Thus, news outlets not only seek to report on entertainment and celebrity related news events, they also seek to engage consumers (McCartney 1987). In order to increase consumer appeal of their content, they too often dramatize celebrity brand events into narrative structures (Lippman 1922; Gamson 1994).

While media outlets can be difficult for celebrity brands to control, social networking sites such as Facebook, Vine, and Twitter have granted celebrity brands access to controllable channels where they, themselves, can distribute their narratives to consumers without an intermediary. Source material narratives conveyed by the celebrity brand via social media may also be perceived as more authentic by consumers as there are no overt third party intermediaries between the celebrity brand and the consumer. Because of those unique benefits, social media has become a popular channel for consumers who seek to follow a celebrity brand's narratives. Film studios are increasingly integrating their leading actor's social media into their film's marketing campaigns (Busch 2014).

Social media is not only a channel for the celebrity brand to convey narratives about himself/herself to consumers, it is also a channel where consumers can diffuse their constructed celebrity brand narratives to other consumers. When consumers share (i.e. gossip, tweet, post, etc.) their constructed celebrity brand narrative with other consumers, they become societal generators of source material narratives for the people they shared their constructed narrative with.

The aforementioned societal entities initially develop on-stage narratives that feature the celebrity brand's on-stage persona and off-stage narratives that feature the celebrity brand's off-stage persona. On-stage narratives attempt to tell the story of the celebrity brand's perceived talent or skill in their primary professional occupation - the story of the celebrity brand at work. The on-stage narrative often presents how the celebrity brand is extraordinary and should be marveled at. For example, Tom Brady's on-stage narrative tells the story of him as a professional football player. Conversely, off-stage narratives attempt to reveal the story of the celebrity brand's life away from his/her primary professional occupation - the story of the celebrity

brand's personal life. The off-stage narrative typically presents how the celebrity brand is ordinary and relatable to the average consumer. For example, Tom Brady's off-stage narrative tells the story of him as a husband and father. Although the on-stage narrative may shed some light on the celebrity brand's veridical identity, the primary intention of the on-stage narrative is to exhibit the celebrity brand's extraordinary talent and skill. Conversely, the primary intention of the off-stage narrative is typically to tell the story of the celebrity brand's veridical identity (Dyer 1979).

The off-stage narrative, of course, may or may not accurately tell a story that is representative of the celebrity brand's veridical identity. Furthermore, consumers may be skeptical that an off-stage narrative accurately represents the celebrity brand's veridical identity. Different types of media sources can impact the believability of the off-stage narrative. Ironically, "authorized" media sources that create unofficial off-stage narratives such as the entertainment news media (e.g. People Magazine) are often perceived by consumers as more legitimate, but may, in fact, be heavily influenced by marketers working for the celebrity brand (e.g. publicists) to portray the celebrity brand in a positive light (Goldsmith 2006). Conversely, "unauthorized" media sources such as tabloids (e.g. US Weekly) are often perceived by consumers as less legitimate, however, their off-stage narratives may more accurately reveal a celebrity brand's veridical identity.

### **2.3 Narrative Transportation Theory**

Narrative transportation theory suggests that consumers who are immersed into a narrative world can show effects of their absorption in their real-lives (Gerrig 1993; Green & Brock 2000). According to van Laer et al. (2014) consumers are transported when they

empathize with the narrative's character (i.e. the celebrity brand) (Slater & Rouner 2002) and mentally imagine the narrative's plot such that they feel they are experiencing the events themselves (Green & Brock 2002). Green & Brock (2000) conceptualize three consequences of narrative transportation: 1) the immersed consumer has a reduction in awareness of parts of the real world, 2) the consumer experiences strong emotions and motivations even if they know the story is not real, and 3) the consumer's beliefs, attitudes, and intentions may be changed by the experience.

Green & Brock (2000) proposed that in contrast to dual process models such as the Elaboration Likelihood Model (Petty, Cacioppo, & Schumann 1983) in which persuasion is dependent on the level of elaboration, narrative processing has the ability to persuade and alter a consumer's belief through three devices: 1) immersed consumers may be less able to scrutinize story claims, 2) immersive narratives mimic real experiences, and 3) transportation likely creates strong feelings towards the characters (i.e. the celebrity brands) in the narrative. Narrative processing is thought to create more lasting attitude and belief changes than analytical processing because the narratives are typically entertaining and less overt in their commercial intentions (Green & Brock 2000; Appel & Richter 2007).

Based on a comprehensive meta-analysis van Laer et al. (2014) developed the extended transportation-imagery model (ETIM). The ETIM outlined three "story teller" (i.e. constructed narratives) antecedents. In addition to identifiable characters that the consumer can identify with and an imaginable plot that mimics real-life experiences, van Laer et al. (2014) also asserted that narratives with a high level of verisimilitude positively antecedes transportation. Whereas "non-fiction" refers to stories that *have* occurred in real life and "fiction" refers to stories that *have-not* occurred in real life, "verisimilitude" refers to how likely a story *could* occur in real life.

Although the level in which a consumer is immersed has been found to be unaffected by whether a narrative is labeled as non-fiction or fiction (Green & Brock 2000; Green & Donahue 2011), high levels of verisimilitude have been found to increase consumers' transportation (Green 2004).

Four "story receiver" (i.e. constructed narrative) antecedents to narrative transportation are also identified by the ETIM. First, higher levels of familiarity with the narrative's topic or genre should increase the likelihood of a consumer being transported. Second, consumers who pay attention to the narrative experience greater transportation. Third, consumers who are empathetic have a predisposition toward being transported. Finally, younger, highly educated, and female consumers have reported higher levels of transportation.

Consumers may become transported to the celebrity brand's world when they consume source material narratives about a celebrity brand and subsequently construct their own narratives (Escalas 2004). It is in that transported state where consumers not only become immersed in the narrative world but also experience interpersonal-like relationships and connections to the celebrity brands that live in that world. The level of consumer's transportation and ultimately the strength of the "relationship" and connection to the celebrity brand is affected, in large part, by how relevant and meaningful the narrative is to the consumer (Park et al. 2013). In particular, because off-stage narratives tell relatable and imaginable stories featuring an empathetic side of the celebrity brand's life, those types of narratives are particularly high in verisimilitude and adept at creating an "illusion of intimacy" where the consumer feels that s/he truly "knows" the celebrity brand like an interpersonal partner (Schickel 1985).

Furthermore, because transported consumers feel like they are in an interpersonal relationship with a celebrity brand, they may also behave in that manner as well. Green & Brock

(2000) theorized that when transported consumers return back to “real life,” they return changed by their experience with their feelings, attitudes, liking, and behavioral intentions toward the celebrity brands strengthened. Extending on that notion, it is asserted here that an additional effect of narrative transportation is the activation of communal relationship norms. Because communal relationship norms are activated, consumers follow those norms appropriately and behave as if the celebrity brand relationship were “real” by mimicking actual interpersonal relationships. Thus, although transported consumers fully understand that a celebrity brand relationship is not a “real” (i.e. interpersonal) relationship (Bengtsson 2003) they, nevertheless, feel and behave as if they are.

#### **2.4 Celebrity Brand Relationship Norms**

The “illusion of intimacy” has been often explored in mass communication’s parasocial relationship literature (a.k.a. parasocial interaction). Parasocial relationships are perceived interpersonal relationships with a mass media persona (Perse & Rubin 1989). The concept of the parasocial relationship was originally conceptualized by Horton & Wohl (1956) as a bond of intimacy that television viewers form with characters over time and repeated viewings. As a viewer continues to watch, predictability of the persona increases and uncertainty is reduced. After a program ends, the viewer analyzes his/her role in the parasocial interaction and if the viewer accepts the role, the likelihood of watching the program again increases and an ongoing parasocial relationship is developed. Since that time, subsequent studies have proposed a multitude of alternative drivers of parasocial relationships other than uncertainty reduction such as loneliness and companionship (McQuail, Blumler, & Brown 1972; Rosengren & Windahl

1972), perceived realism and attraction (Rubin & Perse 1987), and homophily (i.e. the tendency for individuals to bond with others who are similar) (Turner 1993).

Thus far there has been very little convergence from scholars on the fundamental properties of a parasocial relationship (Giles 2002). Subsequent studies have contradicted and disputed the empirical findings of many of the afore-mentioned drivers suggesting a spurious nature to those findings (Rubin & Perse 1987; Rosengren, Windahl, Hankansson, & Johnsson-Smaragdi 1976). A widely accepted unifying theory explaining how, why, or when parasocial relationships form has yet to emerge.

One explanation for the fractured findings from the parasocial relationship literature could stem from a flaw in its fundamental assumption that consumers perceive parasocial relationships with celebrity brands in the same manner as they do interpersonal relationships with ordinary individuals, despite the conceptual differences between the two (e.g. the lack of reciprocity, communality, and interaction). Supporting that notion, marketing research has shown that attachment security to celebrities is much weaker compared to that of interpersonal friends (Thomson 2006). Thomson's (2006) finding of low levels of attachment security suggest that comparing celebrity brand relationships to brand relationships, which have also shown low levels of attachment, is a more appropriate analogue than comparing celebrity brand relationships to interpersonal relationships.

Like non-human brands, celebrity brands also have the potential to be metaphorical relationship targets for consumers (Thomson 2006). In Fournier's (1998) seminal article on brand relationships, it was theorized that consumers create interpersonal-like partners by anthropomorphizing brands and their marketing actions. These brand relationships can vary in intensity in similar ways as interpersonal relationship with a range of relationship strengths



described as flings, best friendships, committed partnerships, etc. Marketing's brand relationship literature, however, has encountered criticism for its application of the "relationship" metaphor to describe the consumer – brand dynamic. Bengtsson (2003) argues that the use of the relationship metaphor to describe brand relationships has become overextended. Bengtsson found that consumers are well aware that they are not engaged in a relationship akin to interpersonal relationship with brands and were, at times, uncomfortable using interpersonal relationship terms, such as love, to describe their brand relationships. Moreover, it has been found that consumers judge people based on abstract information while they judge products based on concrete information (Lingle, Altom, & Medin 1984).

Despite consumers being cognitively aware of the differences between interpersonal relationships and celebrity brand relationships, when certain brand actions are presented to the consumer in a relational manner, relational responses may be elicited from the consumer. Aggarwal (2004) found that consumers use relationship norms (*i.e. rules that govern the giving of benefits to the other partner in a relationship*) not only as a guide for their own actions, but also to evaluate the brand's actions. When brand actions mimic interpersonal actions, consumers are able to suspend their disbelief, rely on relationship norms, and act and make judgments as if they were in an interpersonal relationship with the brand even though they are aware that they are not truly in one. For example, in Aggarwal's (2004) experiment, despite consumers understanding they were truly in an exchange relationship, communal relationship norms were triggered when given a stimulus that described a bank that behaved like a friend to them (*i.e. the employees took a personal interest in the consumer, they suggested better ways to manage the consumers finances, etc.*)

Based on the above review, celebrity brand relationships are not viewed in this research project as literal relationships in the interpersonal sense (as the parasocial relationship literature typically asserts). Furthermore, interpersonal relationships are not viewed as metaphorical to celebrity brand relationships where, for example, interpersonal love is thought to have specifically analogous psychological properties and characteristics to brand love. Instead, interpersonal relationships are considered an allegory or parable to celebrity brand relationships where the general lessons consumers learn from their interpersonal relationships (i.e. norms) teach, inform, and guide them on how their behaviors and the celebrities behaviors in the “relationships” ought to proceed.

As conceptualized by Clark & Mills (1979) there are two types of relationships: 1) exchange relationships and 2) communal relationships. Exchange relationships are relationships where benefits are given with the expectation of receiving a return benefit as repayment. Conversely, communal relationships are relationships where benefits are given in response to a need of the other relationship partner. Relationship norm communality, then, is defined as *the extent to which the rules that govern the giving of benefits to the other partner in a relationship are based on a genuine concern for the partner.*

It has been argued that all relationships are exchange relationships (Batson 1993) based on the notion that even in the most communal of relationships, both parties receives, at least, an intrinsic reward. However, Clark & Mills (1993) distinguish between the exchange of “rewards” and the exchange of “benefits.” In their view, unlike an exchange of rewards, an exchange of benefits is utilitarian in nature and occurs when something useful is given or taken in return for something else. In other words, although all relationship types might exchange rewards, not all relationship types exchange benefits.

Communal relationships can be mutual or one-sided (Clark & Mills 1993). A communal relationship is mutual when both partners are giving benefits to meet the needs of the other partner (i.e. both parties are operating under communal norms). A communal relationship is one-sided when only one partner is giving benefits to meet the need of the other partner (i.e. one party is operating under communal norms while the other party is operating under exchange relationship norms). Thus, whether or not the celebrity brand would give a benefit to meet the needs of the consumer does not necessarily determine if the consumer feels the need to follow communal relationship norms. The determining factor in whether or not a consumer feels the need to follow communal relationship norms is if the consumer would give a benefit to the celebrity brand with or without the expectation of something in return. If the consumer would give a benefit to the celebrity brand without the expectation of something in return, then the consumer is operating under communal norms; if not, then the consumer is operating under exchange norms. The manner in which the celebrity brand elicits that feeling in the consumer does not necessarily have to be through the consumer's belief that the celebrity brand mutually feels that s/he is engaged in a communal relationship with the consumer. Thus, although reciprocity and interaction may be critical elements of a communal relationship (Giddens 1991), they are not necessary ingredients in the creation of communal relationship norms. This is a critical point in understanding celebrity brand relationships. Consumers recognize that celebrity brands are non-reciprocating, non-interactive, mass mediated, for-profit entities who are not aware of their existence. However, none of those celebrity brand relationship characteristics are necessary in the creation of communal relationship norms for the consumer. Consumers have the ability to operate under the norms of a communal relationship despite being fully aware that the celebrity brand 1) operates under exchange relationship norms, 2) will not reciprocate, and 3) is

non-interactive because celebrity brand relationships resemble a one-sided communal relationship (Clark & Mills 1993).

If celebrity brand reciprocation and/or interaction are not critical ingredients in determining a consumer's relationship norm type, then what is? Grounded in social relationship theory, Aggarwal (2004) asserts that when brands mirror interpersonal relationships (i.e. communal, exchange), interpersonal relationship norms are activated in consumers and consumers use those norms to guide their actions and evaluations with the brands. In other words, by simply mimicking interpersonal relationship behaviors, interpersonal relationship norms can be elicited. Extending on those notions, it is proposed here that since all celebrity brand actions are experienced by consumers through narratives, on-stage narratives are more likely to activate lower levels of relationship norm communality because they more closely mimic exchange relationships, while off-stage narratives are more likely to activate higher levels of relationship norm communality because they more closely mimic communal relationships. On-stage narratives focus more on the celebrity brand's perceived talent or skill in their primary professional occupation. On-stage narratives generally tell prodigious stories of the celebrity brand at work. Consumers are generally accustomed to exchanging their resources (typically money) with the marketers of the celebrity brand (i.e. by purchasing movie tickets, athletic tickets, music albums, etc.) to consume in the celebrity brand's extraordinary work.

Conversely, off-stage narratives focus more on the celebrity brand's personal life; supposedly giving consumers a glimpse of the celebrity brand's veridical identity. The "everyday" events of off-stage narratives better mimic the events that likely occurs in a consumer's communal relationships. Of course, since the celebrity brand is a for-profit entity, elements of exchange relationships do naturally exist in off-stage narratives as well. However,

the effects of these elements are somewhat concealed because consumers typically consume off-stage narratives via the media rather than marketers. Consumers exchange their time with the media rather than their money with marketers, which closer mimics communal relationship norms. Further, since the media is generally regarded as a reporter of news events rather than a marketer of professionally staged events, narratives reported by the media should more easily allow the “illusion of intimacy” of a communal relationship to be maintained.

Typically through the media, consumers consume off-stage narratives about what is believed to be the celebrity brand’s personal life (i.e. where they went on vacation, where they grew up, who they’re married to, their addictions, their children’s names, etc.) The events covered in off-stage narratives often rival the type of personal information consumers know about their close friends. This information along with the feelings they experience when immersed in the off-stage narrative sufficiently mimics a communal relationship and is consequently likely to activate higher levels of communal norms and elicit behaviors from the consumer that comply with those norms. Over time, the celebrity brand relationship may deepen and consumer attachment to the celebrity brand may develop.

## **2.5 Celebrity Brand Attachment**

According to narrative transportation theory, transported consumers return back to the real world changed (Green & Brock 2000). In a meta-analysis on the narrative transportation literature, van Laer et al. (2014) reiterate that vivid narratives high in verisimilitude and featuring an empathetic character, not only positively increase transportation, but also attitude, affective responses, and intentions. Empirical evidence from the brand relationship norm literature suggests that relationship norms high in communality should lead to higher brand evaluations

and purchase behaviors relative to relationship norms low in communality (i.e. exchange norms) (Aggarwal & Law 2005; Aggarwal & Zhang 2006). Based on those finding, there is considerable prior literature supporting the notion that off-stage narratives should lead to celebrity brand attitude, celebrity brand likability, and intent to consume. However, brand attachment, the focal outcome variable of interest in this research project, has not been empirically shown to be a consequence of narrative transportation. Brand attachment has garnered significant academic interest of late (Chaplin & John 2005; Fedorikhin, Park, & Thomson 2008; Park, MacInnis, & Priester 2007). Because of its ability to predict intention to perform difficult behaviors, purchase behaviors, brand purchase share, and need share, brand attachment has been dubbed the “ultimate destination for brand relationships” (Park et al. 2010, p. 2).

Over time, the concept of brand attachment has gradually evolved in the marketing literature. Initially, Thomson, MacInnis, & Park (2005) viewed attachment strictly as an emotional construct. They conceptualized attachment as a higher order construct which is reflected by affection, passion and connection. Park, MacInnis, Priester, Eisingerich, & Iacobucci (2010) refined the attachment concept by removing its reliance on emotional elements. They theorized that feelings that generate attachment could stem from not only emotions, but cognitions based on experiences and memories as well. Subsequently, they re-conceptualized attachment as a construct reflected by two factors: 1) self-brand connection and 2) brand prominence. As originally conceptualized, a self-brand connection is made when a consumer includes the brand as part of him/herself (i.e. into their self-concept) (Escalas & Bettman 2003, Escalas & Bettman 2005). The self-brand connection component is seen as the central factor in brand attachment, while brand prominence is seen as a supplemental, yet necessary, component.

Brand prominence is the extent to which emotions and cognitions about the brand are salient (Park et al. 2010).

Park, Eisingerich, & Park (2013) further refined brand attachment with their conceptualization of the attachment-aversion (AA) model. Attachment had been previously conceptualized as a construct with no negative valence; the opposite of attachment being no attachment. However, with the AA model, Park et al. (2013) captured the negative version of attachment; aversion. They define brand attachment as the level of close feelings a consumer has toward a brand. Brand aversion is defined as *the level of distant feelings a consumer has toward a brand*. The two components of an AA relationship are: 1) self-brand distance and 2) brand prominence. Self-brand distance is determined by the perceived valence and relevance of the memories consumers have about a brand. When a consumer has positive, highly relevant, and personally meaningful memories about a brand, they perceive the brand relationship as “close” in distance (Park et al. 2013). In summary, for a consumer to become attached to a brand, the brand must have: 1) positive valence, 2) relevance (i.e. meaningful), and 3) salience (i.e. “top of mind”) to a consumer. Following Park et al. (2013), celebrity brand attachment is defined here as *the level of closeness a consumer perceives toward a celebrity brand*.

The prevailing belief in the branding literature is that brand knowledge is created through associative learning (Aaker 1991, Keller 1993). Consumers make associations with brands through their experiences with them. A close self-brand relationship is the fundamental element in the development of a consumer becoming attached to a brand (Park et al. 2010). Meaning can be attached to these associations from two sources: 1) brand image and 2) the consumer him/herself (Escalas & Bettman 2009). Meaning from brand image is derived from external influences such as culture, marketers, media, reference groups, etc. (McCracken 1989).

Conversely, meaning from the consumer is derived from experiences with brand. Together, (i.e. meaning from the brand image and meaning from the consumer's experiences with the brand) these meanings have the ability to form a close self-brand relationship in the consumer (MacInnis, Park, & Priester 2009).

As applied to celebrity brands, external influences, consisting of marketers, the media, other consumers, etc., create celebrity brand meanings through source material narratives. Meanwhile, the consumer constructs narratives and celebrity brand meanings from interpreting personal experiences with the celebrity brand over the course of the celebrity brand relationship. These personal experiences are fit into a story like structure via narrative processing. Together, the source material narratives that are created externally from societal institutions combined with the constructed narratives created from narrative processing form a self-celebrity brand connection which is the crucial component of attachment (Escalas 2004). Thus, narratives are an antecedent to attachment. Furthermore, off-stage narratives should result in higher levels of closeness than on-stage narratives because they are more relevant and prominent due to the empathetic, imaginable, and high in verisimilitude nature of stories featuring the personal-life of a celebrity brand. Consequently, off-stage narratives should more positively impact attachment than on-stage narratives. Formally stated:

***H1:*** *Off-stage (on-stage) narratives produce higher (lower) brand attachment levels.*

Narratives transport consumers to world where they experience an “illusion of intimacy” with a celebrity brand. During and after transportation, consumers exhibit feelings and behaviors toward the celebrity brand akin to those from an interpersonal relationship. Thus, the level of relationship norm communality is proposed to mediate the relationship between narrative type and attachment level. More specifically, higher levels of relationship norms communality should



lead to higher levels of celebrity brand attachment, while lower levels of relationship norm communality should lead to lower levels of celebrity brand attachment. Closeness, the core factor in brand attachment, and brand prominence, the secondary factor in brand attachment, are both expected to be higher for communal relationship norms. Prior literature in psychology has found that strong communal relationships are highly correlated with strong feelings of closeness (Mills, Clark, Ford & Johnson 2004). Furthermore, consumers generally save communal relationships for partners that are most important to them (Mills & Clark 1982). This has two important implications: 1) self-brand distance should be closer for relationships under communal norms because of the importance of the communal partner to the consumer and 2) brand prominence should be higher for relationships high in relationship norm communality because communal relationships are rarer than exchange relationships. Therefore, relationship norms high in communality should be both more relevant and more salient than relationship norms low in communality. Formally stated:

***H2:*** *Higher (lower) relationship norm communality levels mediates the impact of off-stage (on-stage) narratives on higher (lower) brand attachment levels.*

## **2.6 Intent to Consume Narrative**

Intent to purchase has long been an established outcome variable in marketing, particularly by practitioners. The term “purchase”, however, may be a misnomer in the context of celebrity brand relationships. As noted previously, celebrity brand personas are conveyed to consumers through narratives and these narratives are typically mass mediated. In many instances the celebrity brand’s narrative may not be directly purchased. For example, a consumer could view a celebrity brand’s off-stage narrative on the news free of purchase. Thus, “intent to consume narrative” is used in this research study as a context specific analogue to intent to

purchase. It is defined here as *the extent to which a consumer expects to consume a celebrity brand's story in the future.*

This research project views “intent to consume” as a proxy for actual consumption behavior. As with all proxies, it should be noted that discrepancies between intention and behavior do exist and the literature suggests that intent to purchase, on its own, may not reliably predict actual purchase behaviors without the addition of other explanatory variables such as demographical variables (Jamieson & Bass 1989; Sun & Morwitz 2010). Further, Sun & Morwitz (2010) list three primary differences between intentions and actual behavior: 1) systematic self-reported intentions biases (Balasubramanian & Kamakura 1989), 2) intentions shifting over time (Infosino 1986), and 3) correlation and predictive power between intentions and action is not perfect (Bagozzi & Dholakia 1999). Despite these acknowledged differences, “intent to consume” should, nevertheless, serve as a functional proxy for actual consumption behavior as the attachment literature has found that brand attachment predicts both intention to perform difficult behaviors and actual purchase behaviors (Park et al. 2010).

It is expected that higher levels of celebrity brand attachment will elicit higher levels of intent to consume celebrity brand narratives while lower levels of celebrity brand attachment will elicit lower levels of intent to consumer celebrity brand narratives. As noted previously, the narrative transportation literature asserts that when consumers return to the real world, they return changed. More specifically, a change in behavior has been found as higher levels of transportation is correlated with higher levels of intention. Furthermore, the brand relationship norm literature suggests that when relationship partners are operating under communal relationship norms, they are expected to conform to those norms by behaving with actions that demonstrate a caring for the other's needs (i.e. consuming and learning more about them).

Although “intent to purchase” might be viewed as a violation of communal relationship norms due to its likening to feelings of quid pro quo, “intent to consume” differs from “intent to purchase” in that off-stage narratives (which elicit communal relationship norms) are not typically “purchased” per se and therefore, are not charged with the same feelings of quid pro quo. Prior literature from other literature streams also heavily supports the assertion that higher levels of attachment elicit higher levels of intentions to consumer future narratives. It has been found that the stronger one’s attachment to an object is, the more likely one is to maintain proximity to the object (Bowlby 1980; Hazan & Zeifman 1999). Additionally, it has been found that emotional attachment to a partner predicts their commitment to the relationship with that partner (Drigotas & Rusbult 1992; Rusbult 1983; Thomson, MacInnis, & Park 2005).

Attachment theory also supports these findings as it asserts that there is a positive relationship between one’s level of attachment to a person and one’s willingness to commit and make sacrifices to that person (Bowlby 1979; Bowlby 1980). This convergence suggests that attached consumers will be sufficiently motivated to seek additional celebrity brand narratives. Formally stated:

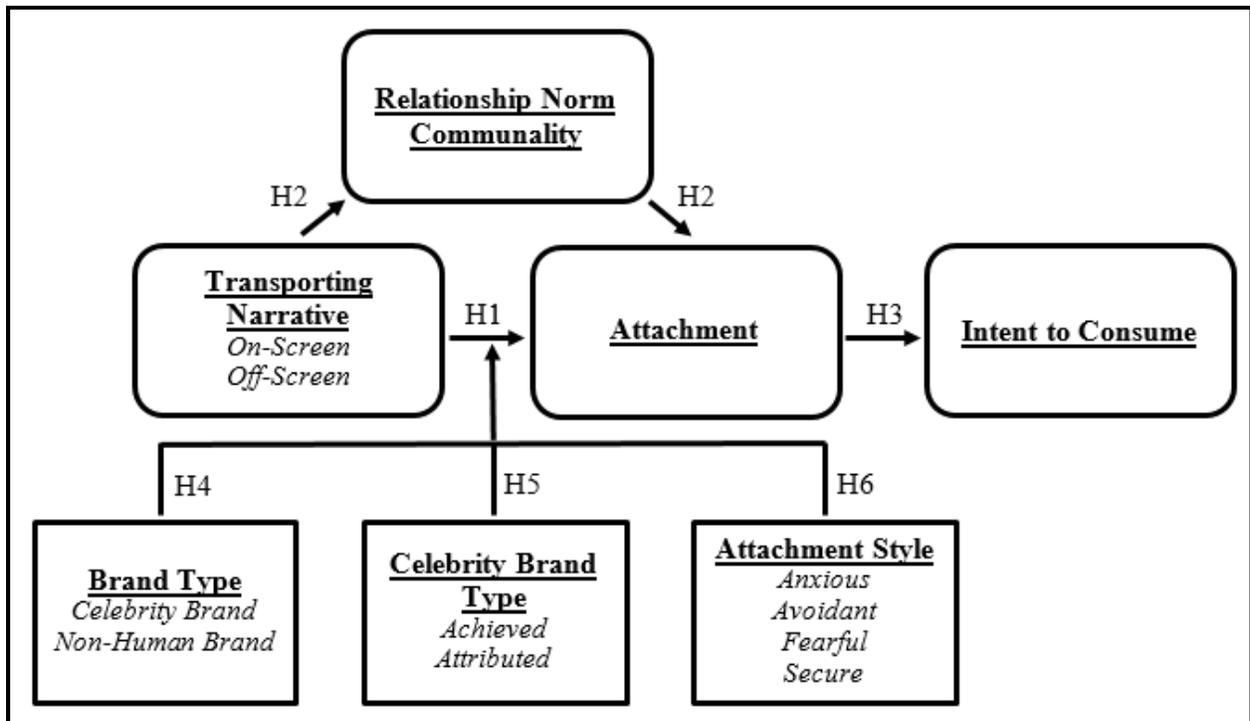
***H3:** Higher (lower) brand attachment levels produce higher (lower) levels of intent to consume narratives.*

## **2.7 Conceptual Model**

In MacInnis et al.’s (2009), *Handbook of Brand Relationships*, the authors provide a state-of-the-art of the existing brand relationship knowledge. They theorize that the connection of brand meanings that stem from meaning makers (e.g. marketers, the media, etc.) to consumer meanings derived from consumer goals, needs, and motivations is the antecedent to a brand relationship. This connection of meanings occurs when the consumer consumes and processes

brand meanings. As connections accumulate, a brand relationship develops and ultimately triggers internal effects in the consumer (e.g. attitudes, attachment, commitment, intent to purchase, loyalty, WOM, etc.). McCracken’s model of meaning transfer (1989) details this connection process in the context of celebrity endorsers. McCracken asserts that celebrity brands are a special category of person who are charged with powerful, yet individually unique, cultural meanings and these meanings are transferred from the celebrity endorser to the endorsed good and finally to the consumer.

Building off of MacInnis et al.’s (2009) illustration and McCracken’s model of meaning transfer (1989), a conceptual model of the celebrity brand relationship construct is proposed (Figure 2.1).



**Figure 2.1**  
**Conceptual Model of the**  
**Celebrity Brand Attachment Process**

Meaning makers (i.e. societal institutions, marketers, media, story tellers, etc.) create cultural meanings for celebrity brands exclusively via narratives (i.e. source material narratives). When a

consumer consumes and interprets a source material narrative, personal meanings are added to the source material narrative resulting in a new combined narrative. (i.e. constructed narrative). Each time the consumer constructs his/her own narrative from the source material narrative, a one-way connection to the celebrity brand is made. As positive connections accumulate, the celebrity brand relationship deepens and attachment eventually develops.

Celebrity brand relationships conceptually differ from interpersonal relationships in regard to fundamental elements such as reciprocity and interaction. Furthermore, consumers recognize these differences and are cognitively aware that they are not in an actual interpersonal relationship with celebrity brands. Despite these understandings, consumers may still be affectively and behaviorally impacted by celebrity brand relationships in ways akin to interpersonal relationships. Interestingly, a consumer's prior knowledge of interpersonal relationships plays an important role in the development of a celebrity brand relationship as they inform their norms. When celebrity brand narratives transport consumers into the world of a celebrity brand, consumers experience the "illusion" of an actual interpersonal relationship. The "illusion," while imaginary, can be, nonetheless, compelling. Vivid celebrity brand narratives mimicking interpersonal relationships not only emotionally register, but also trigger consumers to follow relationship norms learned from prior interpersonal relationships. These norms guide the consumer's behaviors during the celebrity brand relationship. Narrative transportation theory suggests that these emotions and behaviors are durable relative to other types of processing and long term cognitive and affective consequences such as attachment may develop. Furthermore, narrative transportation theory asserts that consumers may return back to the real-world changed with modified behaviors such as increased intentions to consume future celebrity brand narratives. Next moderating factors to the celebrity brand relationship are discussed.

## **2.8 Moderating Factors**

There are many possible differences in brands, celebrity brands, and consumers that can potentially affect celebrity brand relationships. In this study, three basic yet fundamental moderators are examined to determine their effects on the attachment process. Brand type is chosen in order to explore whether celebrity brands' unique qualities offer advantages in attachment over non-human brands. Celebrity brand type is selected to discover if celebrity brands that are perceived to be "famous for being famous" vary in brand attachment levels in comparison to celebrity brands who achieve fame from a perceived skill or talent. Finally, attachment style is chosen in order to examine how consumers' individual differences in their close interpersonal relationship patterns affect celebrity brand relationships.

### **2.8.1 Brand Types.**

Brands can be broadly divided into two types: 1) celebrity brands and 2) non-human brands. Non-human brands include corporate brands (i.e. Apple, Sony, Proctor & Gamble, etc.) as well as product brands (i.e. iPhone, PlayStation, Tide etc.). In this study, company brands are compared to celebrity brands because both are essentially intangible entities to the consumer. Celebrity brands can be considered intangible to the consumer because consumers typically come into contact with their personas and narratives but not the actual human being that the personas and narratives are based upon. For example, a celebrity brand could be based on a deceased human being (e.g. Elvis, Tupac, etc.). Based on their intangible brands, both celebrity brands and corporate brands, release an assortment of products. Product brands, then, are brand extensions of a corporate brand that typically, but not always, refer to a specific tangible product.

For example, Apple is the intangible corporate brand that releases the tangible product brand, iPhone. Similarly, Michael Jordan is the intangible celebrity brand that releases the tangible product brand, Air Jordan basketball shoes.

A significant conceptual difference between the two types of brands is that a celebrity brand is based on a human being, while a corporate brand is based on a man-made entity. It has been previously discussed that marketing's brand relationships are not actual relationships in the interpersonal-sense, but because of narrative transportation (Green & Brock 2000) and relationship norms (Aggarwal 2004) consumers can feel and behave as if they are in an interpersonal-like relationship even if they do not perceive brand relationships as similar to interpersonal relationships or brands as similar to interpersonal friends. But what are the limitations to this phenomenon? Could a celebrity brand's basis in a human being impact those feelings and behaviors in comparison to a corporate brand? In other words, are celebrity brand relationships richer (Keller 2012) than non-human brand relationships?

Brand relationships are able to mimic interpersonal relationships through two methods: 1) consumers can anthropomorphize a non-human brand and 2) consumers can relate with human employees of a non-human brand (Aggarwal 2004). When consumers anthropomorphize brands they give inanimate brands human attributes (Fournier 1998; Aaker 1997; Aggarwal & McGill 2012) Consumers, of course, have no need to anthropomorphize celebrity brands. Fournier (1998) argues that anthropomorphized brands are able to be active relationship partners through their marketing actions. In the same sense, celebrity brands are also able to be active relationship partners through marketing actions as well (i.e. their narratives). Based on the above analysis, it is asserted that an identifiable celebrity brand communicating with vivid narratives high in

verisimilitude should make for a more realistic “relationship” partner than an anthropomorphized non-human brand communicating with marketing actions.

With regard to consumer relations with human employees of a non-human brand, Thomson & Johnson (2006) found that brand relationships with human employees of a non-human brand are perceived as more communal than brand relationships without a personal interface. Yet, still, celebrity brands should be perceived as more realistic “relationship” partners than human employees of a non-human brands because celebrity brands are perceived as a unique individuals whereas human employees of a non-human brand are perceived more as a group of individuals. Palmatier, Scheer, & Steenkamp (2007) found that marketing relationships with an individual have stronger effects (i.e. loyalty and financial outcomes) on consumers than marketing relationships with groups of individuals. They attribute this difference to entitativity, which is the degree to which an entity displays unity, coherence, or consistency (Campbell 1958). Because consumers can better attribute behaviors of a single person to their own behaviors, relationships with a celebrity brand should be perceived as more coherent and possessing greater entitativity than relationships with a group of employees working for a non-human brand.

Thus, regardless of the type of narrative, a celebrity brand should be able to engender more life-like and stronger relationships with higher attachment levels than an anthropomorphized non-human brand or a group of employees representing a non-human brand. Formally stated:

***H4a:*** *Narrative type has a greater positive impact on brand attachment for celebrity brands than for non-human brands.*

Self-expansion theory (Aron & Aron 1986) suggests that a person engages in and maintains close relationships by expanding him/herself with attributes of the other relationship



partner (i.e. their resources, perspectives, and identities) in order to help achieve personal goals. A strong attachment is created as the person begins to experience the partner's attributes as his/her own (Park et al. 2010). Self-expansion theory fits well with the notion that consumers may develop attachment to celebrities from their perpetual curiosity of celebrity brands' veridical identity. As a consumer seeks a celebrity brand's veridical identity through narratives, they acquire some of the celebrity brand's attributes. And as these celebrity brand attributes are acquired, per self-expansion theory, attachment should also increase.

Although non-human brands have the equivalent of an on-stage persona (e.g. their image as a business) and an off-stage persona (e.g. their image as a community and societal member), they have no veridical identity as they are synthetic legal entities birthed solely to conduct business. This has at least two implications. First, there is little consumer curiosity to learn about the true nature of a non-human brand, making them inherently shallower relationship partners than celebrity brands. Second, when non-human brands behave as if they do have a true "soul," consumers may, at some point, find it to be an artificial gesture.

The "uncanny valley" (Mori 1970) suggests when this point might occur. The uncanny valley originated in the robotics literature and asserts that as a robot is made more humanlike in its appearance and motion, an observer's emotional response will increase positively until the robot's appearance and motion closely but imperfectly reproduces that of a human being's. At that close but imperfect point, emotional response abruptly declines and feelings of "creepiness" and "uncanniness" ensue. Applied to the brand relationship context, the uncanny valley suggests that there may be a limit to Aggarwal's (2004) notion that brand relationship mimicry begets brand relationship norms. It is theorized here that the point at which a non-human brand's brand relationship actions closely, but imperfectly reproduces that of a purely communal relationship,

the corresponding brand relationship norm will not be triggered and, instead, the brand's actions will produce lowered consumer attachment. Clark & Mills (1993) suggest that communal relationship strength can be measured by the cost one is willing to incur to meet their relationship partner's needs without expecting compensation. Following that line of thought, it is theorized here that a purely communal relationship is one where a partner would incur any and all costs to meet the needs of their relationship partner without expecting compensation in the long run. This theoretical point is referred to here as, "the point of no self-interest." At the point of no self-interest, non-human brand actions may engender negative responses in consumers because consumers are aware that all non-human brands actions are based on some level of self-interest and/or commercial intent. Purely communal relationships are typically those reserved for loved ones and intimate partners. Further, Bengsston (2003) found consumers were uncomfortable using purely communal terms such as "love" and "intimate" to describe their brand relationships. Non-human brands that communicate to consumers using such terms may be perceived as insincere, inauthentic, and disingenuous. Subsequently, for non-human brands attempting to elicit intimate communal norms should cause an expansion in brand-self distance and attachment should decrease in a similar, but less dramatic, way as the "uncanny valley".

Although they have commercial intent, celebrity brands are, nevertheless, based on a human being with a veridical identity. As such, the human being in which the celebrity brand is based on was not birthed solely to conduct business. The intentions of the human being underneath the celebrity brand may or may not necessarily be motivated by self-interest. In other words, it is not theoretically impossible for a celebrity brand's actions to reach a point of no self-interest as it is with a non-human brand. Furthermore, consumers are able to accept certain exchange relationship behaviors in a communal relationship to accommodate for the possibility

that an exchange relationship may grow into a communal relationship. Many communal relationships develop under such conditions (e.g. business relationship with a sales person that progresses into a marriage). Although it is unlikely they would ever meet, a consumer may feel that a celebrity brand could be actual communal partners if they were to ever meet (i.e. high verisimilitude), whereas they know for certain that they will never be actual communal partners with a non-human brand (i.e. low or no verisimilitude). Therefore, feelings of communal relationship artificiality are minimized and celebrity brands avoid falling into the “uncanny valley.” Formally stated:

***H4b:*** *For non-human brands, intimate narratives have a negative impact on brand attachment relative to on-stage and off-stage narratives.*

### **2.8.2 Celebrity Brand Types.**

The source of a celebrity’s fame is a topic that has been frequently explored in the celebrity studies literature. Conventional thought might assess celebrity as a function or consequence of some type of extraordinary skill or talent such as an athletic talent, acting talent, singing talent, charisma, speaking well, writing well, attractiveness, etc. However, celebrity is seen by most celebrity studies scholars as a function of contemporary popular culture. In their view, modern culture is characterized by ripe conditions that enable the explosion of the celebrity. Rojek (2004) identified three interrelated cultural factors that have made celebrities particularly relevant today: 1) the decline of religion, 2) democracy, and 3) the commodification of everyday life. The decline of gods and kings in conjunction with class mobility has given the average person the belief that they too can rise to societal fame. Furthermore, celebrity culture is seen as a significant influence of human opinions, thus making celebrities commodities that consumers desire to possess. Marshall (1994) asserts that celebrity is created by societal

institutions to control an inherently irrational population. Celebrities are an attempt to show the masses the possibilities and rewards of upward mobility. By becoming identifiable role models and figureheads, celebrities are examples to the masses thereby keeping them docile and obedient. Dyer (1979) theorized that the conditions in which celebrities thrive are extremely unique in nature. Celebrity is influenced, not only by repeated performances of the on-stage persona, but also by a complex relationship between the values that the celebrity's on- and off-stage personas represent and the values of society. In sum, celebrity is thought to be a by-product of cultural and societal characteristics rather than specific characteristics of the celebrity (Rindova et al. 2006).

The societal view is consistent with the view presented here earlier where celebrity is theorized to be constructed by societal institutions through the use of narratives featuring the celebrity brand's personas. The lone necessary requirement for celebrity is that some type of societal institution creates and publicly exploits an individual's persona through a narrative. No special skill or talent is necessarily required. Thus, all human beings conceivably have the potential to become a celebrity brand. Perceived skill and talent does have an impact on celebrity brands however. Celebrity brands who are perceived to have achieved their celebrity through a skill or talent are believed to have higher and longer lasting "star power" than those celebrities who are not perceived to have achieved their celebrity through a skill or talent (Gamson 1994; McCracken 1989; Rindova et al. 2006). Celebrity brands that rose to fame despite a perceived lack of skill or talent have been derisively referred to as "human pseudo-events" in order to capture their staged and manufactured nature (Boorstin 1962).

Based on a synthesis of the literature, two types of celebrity brands are posited here: 1) achieved celebrity brands and 2) attributed celebrity brands. Achieved celebrity brands are those

whose source of fame is perceived to have been derived from an extraordinary skill or talent. An example of an achieved celebrity brand is an athlete renowned for her athletic ability or an actor known for his acting talent. Attributed celebrity brands are those whose source of fame is perceived to have been derived, not from an extraordinary skill or talent, but from a societal institution's (i.e. media, marketers, consumers, etc.) attention. In the words of Boorstin (1962), an attributed celebrity brand is "well-known for his well-knownness" (p. 57). An example of an attributed celebrity brand would be an average person who is thrust into the lime-light via a reality television show, viral video, or news event. Gradients of achieved and attributed likely exist and the two may lie as opposite anchor points on a continuum. For example, a pop star with little singing talent may be perceived as more an attributed celebrity brand than an achieved celebrity brand as the pop star may be perceived as a "media darling" rather than a legitimate musical talent.

On-stage narratives featuring an achieved celebrity brand are typically extraordinary stories, produced by marketers, and purposely centered on the celebrity brand's professional talent in an effort to define the celebrity brand from other possible competing narratives. Consumers may find themselves in awe of an achieved celebrity brand, but will have difficulty empathizing with them because of the on-stage narrative's focus on the celebrity brand's extraordinary skill or talent. In other words, salience and prominence will likely be high; however, relevance and meaningfulness will likely be low, resulting in low levels of attachment. Attachment, however, increases dramatically if the consumer is exposed to the celebrity brand's off-stage narrative and higher levels of communal relationship norms are elicited. Consumers are still in awe of the achieved celebrity brand's legitimate talents, yet they now also feel empathy for the celebrity brand because of the off-stage narrative's focus on the celebrity brand's more

identifiable personal life. Therefore, the achieved celebrity brand featured in an off-stage narrative should be both highly salient and relevant to the consumer. Thus, significantly higher attachment levels should result.

Conversely, on-stage narratives featuring an attributed celebrity brand are typically “real-life” stories, produced by marketers, and centered on the celebrity brand’s identifiable characteristics. Consumers should find attributed celebrity brands as meaningful because the celebrity brand is an empathetic “average-joe” and the celebrity brand’s on-stage narrative is high in verisimilitude (e.g. reality TV). However, because the attributed celebrity brand lacks any perceived legitimate talent or skill, consumer salience is low. Because relevance is moderately high but salience is low, on-stage narratives for attributed celebrity brands should engender medium attachment levels. Furthermore, attachment should remain unchanged when a consumer is exposed to the celebrity brand’s off-stage narrative. The attributed celebrity brand’s off-stage narrative typically will not differ significantly from their off-stage narrative as the attributed celebrity brand remains perceived as empathetic, albeit untalented, figure and the off-stage narrative is similarly high in verisimilitude. Therefore, the achieved celebrity brand featured in an off-stage narrative should remain low in salience but moderately relevant to the consumer and, thus, moderate attachment levels should again result. Formally stated:

*H5: Narrative type has a greater positive impact on brand attachment for achieved celebrity brands than for attributed celebrity brands.*

### **2.8.3 Attachment Style Types.**

An attachment style is an individual’s pattern of relational feelings, thoughts, and actions (Mende, Bolton, & Bitner 2013). Bowlby (1973) asserted that relationship attachment styles are manifestations of an infant’s experiences with their caregiver’s repeated attempts to meet their

needs. Over time, the infant develops an “internal working model” of how close interpersonal relationships should operate (Collins, Ford, Guichard, & Allard 2006). This attachment style remains stable as the infant grows into an adult (Bowlby 1973).

The literature has converged on the notion that attachment style is comprised of two dimensions: 1) anxiety and 2) avoidance. The anxiety dimension can be characterized as the “I’m not worthy” dimension. Those that are high in anxiety generally fear rejection and abandonment and have a constant need for approval. They actively pursue and are overly preoccupied with interpersonal relationships and attachment. Meanwhile, the avoidance dimension can be characterized as the “They’re not worthy” dimension. Those that are high in avoidance generally fear dependence and trust and have a constant need for self-reliance. They actively avoid interpersonal relationships and attachment. The literature typically views the two dimensions as either orthogonal (Brennan, Clark & Shaver 1998) or quasi-orthogonal (Mende, et. al 2013). If viewed as orthogonal, the two dimensions create four attachment styles (Bartholomew 1990; Bartholomew & Horowitz 1991; Griffin & Bartholomew 1994). Those that are high in anxiety and low in avoidance are named here as anxious (a.k.a. “preoccupied”). Those that are low in anxiety and high in avoidance are referred to here as avoidant (a.k.a. “dismissing”). Those that are high in anxiety and high in avoidance are considered as fearful. They feel both, “I am not worthy” and “They are not worthy” simultaneously. Fearful individuals generally have frustrated and distressed attachment needs because they desire social contact and intimacy, yet fear trusting a partner and rejection by a partner. Finally, those that are low in anxiety and low in avoidance are considered as secure. Secure individuals generally have high self-esteem and are comfortable with interpersonal relationships and attachment.

Although the “internal working model” is relatively stable throughout an individual’s life, the current view in the psychology literature is that individuals are also able to temporarily appropriate different attachment styles when participating in different types of interpersonal relationships (LaGuardia, Ryan, Couchman, & Deci 2000). Hence, there are at least two types of attachment schemas: 1) relationship specific and 2) global (i.e. the internal working model) (Pualssen 2009). These schemas are thought to be nested within each other in a hierarchy (i.e. a relationship specific attachment style is nested within a broader global attachment style) and these schemas have the ability to be incongruent (e.g. an individual could have an avoidant relationship specific attachment style, but a secure global attachment style). Thus, although individuals have a stable internal attachment style, their attachment style may vary depending on the context and relationship partner. Based on the current view of attachment styles, Mende & Bolton (2011) created a relationship specific attachment style scale specifically for relationships with firms. Through the use of that scale, Mende et al. (2013) found that attachment style predicted consumer loyalty, intentions, and behaviors more effectively than traditional marketing variables.

The notion of a celebrity brand relationship specific attachment style nested within a consumer’s global attachment style is consistent with the above theorized celebrity brand attachment process concept. The concept asserts that celebrity brand attachment is a consequence of communal relationships norms that are learned from a consumer’s real-life communal interpersonal relationships. The parasocial relationship literature has long held that differences in a consumer’s attachment to a celebrity brand may stem from experiences in their interpersonal relationships. Moreover, consumers are cognitively aware that celebrity brand relationships are not equivalent to their communal interpersonal relationships as reciprocity and direct interaction



with the celebrity brand makes the difference salient. Because of these cognitions, a consumer's celebrity brand relationship specific attachment style may be incongruent to their global attachment style.

Although constructing a celebrity brand relationship specific attachment style scale and conceptualizing its dimensions are not the charge of this research project, the foundation for such future research is laid here. The current research, instead, explores how a consumer's global attachment style impact their celebrity brand relationship and their attachment to celebrity brands. For example, attachment may be stronger for consumers who prefer the physical distance a celebrity brand relationship provides relative to an interpersonal relationship. Thus, in this study, attachment style refers to the consumer's global attachment style and is defined as *a consumer's global and stable pattern of relational feelings, thoughts, and actions which are derived from their infant attachment experiences with their caregiver*. There are two orthogonal dimensions: 1) anxiety and 2) avoidance which result in four attachment style types: 1) secure, 2) anxious, 3) avoidant, and 4) fearful.

Consumers with secure global attachment styles are confident in themselves and others and, thus, generally have fulfilling interpersonal relationships (Keelan, Dion, & Dion 1994; Pistole 1989). Because of their comfort with trust and commitment, secure individuals are thought by extant literature to possess the ideal attachment style for non-human (i.e. corporate) brand relationships (Paulssen 2009; Thomson & Johnson 2006; Mende, Bolton, & Bitner 2013). However, this research project extends on the extant literature by suggesting that although secure types may be the ideal attachment style for interpersonal and non-human brand relationships, they are not necessarily the ideal attachment style type for celebrity brand relationships (i.e. in the sense that they may not exhibit the highest level of attachment toward a celebrity brand).

Although secure types are secure in their interpersonal relationships and do not excessively seek or avoid intimacy or relationships, this also suggests that they should not have a disproportionate need or distaste to compensate their relationship needs with celebrity brand relationships (Tsao 1996). Furthermore, Thomson (2006) found that celebrity brands who elicit feelings of autonomy, relatedness, and competence induce higher levels of attachment security (i.e. the lack of separation distress) than those that do not. Thus, in this research project, secure types are considered the “reference” attachment style type, rather than the “ideal” attachment style type, because they are expected to follow the previously detailed celebrity brand attachment process (i.e. on-stage narratives should engender lower attachment levels, but attachment should rise when transported by off-stage narratives). Since secure types are considered the “reference” attachment style type, the other three attachment styles are examined relative to them.

Consumers with a fearful global attachment style believe that they are unlovable and others are also unlovable. Thus, they are the least likely to establish interpersonal relationships and most likely to establish dysfunctional interpersonal relationships (Bartholomew 1990). However, fearful types yearn for intimacy and social relationships. In other words, their need for relationships is high, but their insecurities in themselves and potential relationship partners produces a paralyzing fear which prevents them from fulfilling their relationship needs. Thomson & Johnson (2006) assert that consumers who are not satisfied with personal relationships tend to be satisfied with their brand relationships. Extending on that contention, it is proposed here that because of their inability to maintain fulfilling interpersonal relationships, celebrity brand attachment for fearful consumers should be high relative to all other attachment style types, and in particular, secure consumers.

The dependability in which a celebrity brand can be consumed through their narratives and brand extensions in addition to celebrity brand's inability to reciprocate should limit fearful type's fears of abandonment and rejection. Furthermore, physical barriers to the celebrity brand should ease fearful type's insecurity about themselves and the intimacy from a celebrity brand relationship provides a "safe" alternative to the intimacy fearful types truly desire from an interpersonal relationship. Thus, this research project departs from the established attachment style literature by proposing that it is the fearful consumer, rather than the secure consumer, that possesses the ideal attachment style for celebrity brand relationships. Indeed, fearful consumers may find celebrity brand relationships more palatable than even interpersonal relationships.

Formally stated:

***H6a:*** *Relative to those with a secure attachment style, those with a fearful attachment style will have higher brand attachment levels when exposed to either on-stage or off-stage narrative types.*

Anxious types tend to fall in love easily but still have poor interpersonal relationships due to their insecurity. Like fearful types, because of their poor interpersonal relationships and low self-esteem, anxious individuals seek external alternatives to increase their self-esteem and to compensate for their interpersonal relationship and intimacy needs (Swaminathan et al. 2009; Birnbaum, Mikulincer, Reis, Gillath, & Orpaz 2006; Cicirelli 2004). Anxious types do not typically believe their interpersonal relationships to be reciprocal (Thomson & Johnson 2006) which suggests that the lack of reciprocation from a celebrity brand will not negatively affect their relationship. As a result, anxious types should exhibit high levels of attachment relative to secure types when consuming celebrity brand on-stage narratives. Furthermore, anxious types have a repressed desire for interpersonal intimacy which also elicits in them an affinity towards off-stage narratives as well (Cole & Leets 1999). However, lack of physical and emotional

interaction from the celebrity brand makes it difficult for anxious consumers to fully meet the interpersonal intimacy needs they truly desire. Subsequently attachment levels for anxious consumers should not significantly increase when moving from on-stage narratives to off-stage narratives as expected with secure types. Formally stated:

***H6b:*** *Narrative type has a greater positive impact on those with a secure attachment style than on those with an anxious attachment style.*

Avoidant consumers have little desire for relationships in any shape or form - interpersonal, celebrity brand, or otherwise (Cole & Leets 1999). Self-esteem is high for them and they are secure in their independence from interpersonal relationships and lack of intimacy (Bartholomew 1990). This suggests that avoidant types should feel lower levels of attachment to celebrity brands than secure consumers regardless of narrative. Prior literature indicates that off-stage narratives could result in even lower attachment levels than on-stage narratives. Thomson & Johnson (2006) suggest that avoidant individuals prefer exchange relationships to interpersonal relationships. Furthermore, as the media or marketers attempt to reveal more of the celebrity brand's veridical identity with off-stage narratives, avoidant consumers, who are distrustful of "real" love (Feeney & Noller 1990; Hazan & Shaver 1987), may employ defensive strategies (e.g. skeptical of marketing actions) to further distance themselves from the celebrity brand, thus lowering their attachment even more. Formally stated:

***H6c:*** *Relative to those with a secure attachment style, those with an avoidant attachment style will have lower brand attachment levels when exposed to either on-stage or off-stage narrative types.*

For purposes of convenience, a summary of all the hypotheses in this research project are presented in Table 2.1.

**Table 2.1**  
**Summary of Hypotheses**

<i>Study</i>	<i>Hypothesis #</i>	<i>Hypothesis</i>
Study 1	H1	Off-stage (on-stage) narratives produce higher (lower) brand attachment levels.
	H2	Higher (lower) relationship norm communality levels mediates the impact of off-stage (on-stage) narratives on higher (lower) brand attachment levels.
	H3	Higher (lower) brand attachment levels produce higher (lower) levels of intent to consume narratives.
Study 2	H4a	Narrative type has a greater positive impact on brand attachment for celebrity brands than for non-human brands.
	H4b	For non-human brands, intimate narratives have a negative impact on brand attachment relative to on-stage and off-stage narratives.
Study 3	H5	Narrative type has a greater positive impact on brand attachment for achieved celebrity brands than for attributed celebrity brands.
Study 4	H6a	Relative to those with a secure attachment style, those with a fearful attachment style will have higher brand attachment levels when exposed to either on-stage or off-stage narrative types.
	H6b	Narrative type has a greater positive impact on those with a secure attachment style than on those with an anxious attachment style.
	H6c	Relative to those with a secure attachment style, those with an avoidant attachment style will have lower brand attachment levels when exposed to either on-stage or off-stage narrative types.

## CHAPTER 3

### METHODOLOGY AND DESIGN

The preceding hypotheses will be tested over the course of four studies. In Study 1, possible mediation and the main effects of the celebrity brand attachment process were evaluated. This evaluation occurred via testing of hypotheses H1, H2, and H3. The remaining three studies explore the boundary conditions of the relationship between celebrity brand narratives and attachment. In Study 2, hypotheses H4(a) and H4(b) representing the brand type moderator will be tested. Next, hypothesis H5 representing the celebrity brand type moderator will be tested in Study 3. Finally, hypotheses H6(a), H6(b), and H6(c) representing the attachment style type moderator will be tested in Study 4.

This chapter begins with a report on the sample used in this research project as the pre-test, pilot, and full-run experiments for all four studies were conducted online on Qualtrics survey software using samples drawn from MTurk. Next, the procedures and outcomes of the pre-test and pilot studies are summarized. Finally, the design, procedures, variable measures, and statistical analyses employed for each of the four studies are detailed.

### **3.1 Sample**

The population of interest in this research project and, correspondingly all four studies, is celebrity brand consumers. As consumers of celebrity brands are quite ubiquitous to those with online capabilities, crowdsourcing appears to be a conducive method for drawing representative samples from that particular population. Consequently, samples were drawn using Amazon Mechanical Turk (MTurk) for all pretests, pilots, and experiments. MTurk is a “crowd-sourced”

Internet marketplace where individuals can be hired to perform human intelligence tasks (HITs) online (i.e. participate in experiments, take surveys, etc.).

With respect to the external validity of samples drawn from MTurk, studies have found that MTurk samples are as representative as traditional subject pools (Paolacci, Chandler, & Ipeirotis 2010) and significantly more diverse than college student pools (Buhrmester, Kwang, & Gosling 2011). Furthermore, MTurk samples have been found to be more representative in studies that require random population sampling than more specific populations (Berinsky, Huber, & Lenz 2012). The American MTurk population tends to be younger than the overall American population with a median age of 30 years old (Mason & Suri 2011); however this is ideal since younger populations tend to be more aware and more likely to grow attachments to celebrities than older populations (Thomson 2006, Perse & Rubin 1989).

With regard to internal validity, participants were randomly assigned by Qualtrics into groups in order to increase equivalency of the groups and decrease systematic error by evenly distributing idiosyncratic characteristics in individuals thus increasing confidence that any differences found between the groups is a result of the manipulations or by chance. Although Qualtrics has features which automates random assignment and prevents a respondent from participating in a particular experiment twice, it does not have a function that prevents a respondent from participating in related studies. This limitation, however, can be effectively resolved via MTurk. In MTurk, the key to random assignment is to ensure that every time an experiment is done; it is done by a new participant (Mason & Suri 2012). In order to increase the likelihood of random assignment, Peer, Paolacci, Chandler, & Mueller's (2012) method for limiting duplicate respondents on MTurk was followed. That method entails adding a code to each study's HIT which transmits the participant's unique WorkerID to a screening survey on

Qualtrics. The screening survey then automatically cross-references the participant's WorkerID against an aggregate list of WorkerIDs compiled from all previous studies. Although this system is not infallible (i.e. the same respondent could discover ways to gain access to multiple WorkerIDs), it does allow researchers the ability to effectively limit participants who have participated in previous studies.

One concern that may arise with a hired online sample is the potential for participants to be inattentive to an experiment's elements. Participants have the ability to multitask while participating in an online experiment. Furthermore, participants have a financial incentive to complete as many HITs as quickly as possible as they are compensated per HIT. To combat possible respondent inattentiveness from affecting the data quality, multiple measures were implemented. First, respondents were asked to give their opinions on specific events that occurred in the experimental manipulations. Second, "dummy" items instructing the participant to simply choose "neither agree nor disagree" were sporadically placed in the scales. Third, reverse coded "dummy" items were sporadically placed in the scales. Fourth, completion time for each respondent was reviewed to identify any respondents who spent an inordinately short time completing the survey. Participants who failed these measures or were deleted from the data set.

The following qualifications were established for the sample in this research project: 1) must be at least 18 years of age or older, 2) must have some knowledge of celebrities, 3) cannot have taken a previous study, 4) must have a HIT approval rate % greater than or equal to 95%, 5) must have had at least 50 prior HITs approved, and 6) must complete the HIT within a one hour maximum time limit. With regard to the first requirement, MTurk has an age minimum of 18 years and registered users must certify that they are of age. To verify the second requirement,



scale items were included in the experiment which assessed the participant's celebrity knowledge. All manipulations and scale items for all four studies can be found in the Appendices A-D. The Peer et al. (2012) random assignment method noted previously was implemented to enforce the third qualification while MTurk has automated options which allow for enforcement of the fourth, fifth, and sixth qualifications.

With regard to sample compensation, Buhrmester et al. (2011) found that paying 2, 10, or 50 cents per participant does not affect the quality of the data however amount of compensation may affect data collection speeds. Nevertheless, quality of data and collection speed were both less than ideal when paying those amounts during the pre-test and pilot as the length of the survey was an influencing factor in the amount of compensation a potential subject would be willing to accept. Ultimately, subjects were paid 75 cents for surveys that took an estimated completion time of either 8-10 minutes or 10-13 minutes and 1 dollar for surveys that took an estimated completion time of 15-18 minutes (exact compensation per study is specified in the upcoming Methodology chapter). These figures demonstrated to be optimal as data collection took less than 24 hours for each of the studies to be completed and the quality of data was acceptable.

In order to achieve appropriate power (i.e. the probability that the statistical analysis will correctly reject the null hypothesis) for the analyses, careful consideration of the sample size was necessary (Sawyer & Ball 1981). Power is influenced not only by sample size, but also by the significance criterion and effect size. There is widespread convergence in academic publications from the social sciences to target studies with a power of 80% and a significance criterion of 5%. Wilson & Sherrell (1993) conducted a meta-analysis on literatures from multiple disciplines which examined the effect of a message source's expertise, attractiveness, and similarity on the

persuasion of an audience and found a relatively small average effect size of 9%. Amos, Holmes, & Strutton (1977), however, conducted a meta-analysis specifically on marketing literature on the effect of celebrity endorser effects on advertising effectiveness and found medium effect sizes of 46% for celebrity trustworthiness, 38% for celebrity expertise, 38% for celebrity attractiveness, 30% for celebrity credibility, 26% for celebrity familiarity, and 33% for celebrity likeability. Based on those two articles, a medium effect size of 25% was selected here (Cohen 1977).

The statistical power analysis program GPower was used to calculate an approximate a priori sample sizes for all four studies.

**Table 3.1**  
**Sample Sizes for All Four Studies**  
*(Based on: Power = 80%, Significance Criterion = 5%, Effect Size = 25%)*

<b>Study</b>	<b>Statistical Analysis</b>	<b># of Groups</b>	<b>Ideal N</b>	<b>Main Study N</b>
1	ANOVA, Mediation, Correlation	2	128	108
2	3x2 ANOVA	6	211	218
3	2x2 ANOVA	4	179	203
4	2x4 ANOVA	8	237	229

Table 3.1 above summarizes the calculated a prior sample sizes. Actual sample sizes for each of the four main studies is reported in the table as well. Actual sample size, observed power, and effect sizes are detailed in the results section.

### **3.2 Pretest & Pilot**

One pretest and one pilot was conducted in order to: 1) refine and validate scales, 2) conduct manipulation checks, and 3) hone experimental stimuli and other miscellaneous experimental considerations (i.e. background factors, instrument instructions, transition statements, participant compensation, completion time, etc.). The pretest and pilot was conducted online using a randomly assigned sample from MTurk to be as similar as possible to the four

main studies. The pretest had sample sizes as follows: Study 1 (N=62), Study 2 (N=144), Study 3 (N=128), and Study 4 (N=126). Pretest studies 1, 3, and 4 manipulated narrative type by exposing participants to either a fictional on-stage or off-stage entertainment news article featuring “Celebrity A,” a fictional, generically named, unspecified, faceless, and gender non-specific celebrity actor. Utilizing a fictional but faced and gender specific celebrity brand for the studies was considered, however the notion was passed on as doing so may have produced unintended variance in the level of likability of the created celebrity brand which may have affected the variance of the intended constructs to be measured. Similarly, the idea of utilizing an actual celebrity brand was also passed on as desirability of the actual celebrity brand may have varied as participants could have had pre-existing opinions about the celebrity brand which may have potentially affected attachment and intention levels.

Celebrity A was featured in narrative stimuli that was developed to appear as authentic to actual entertainment news websites as possible. The entertainment news articles replicated those commonly found on either People.com or EW.com (Entertainment Weekly) Because it is the 7th most visited entertainment website and 384<sup>th</sup> most visited website overall in the U.S. (Alexa.com), EW.com is ostensibly a familiar website to the participants. Similarly, People.com should also be a familiar website to the participants as it is the 3rd most visited entertainment website and 213<sup>th</sup> most visited website overall in the U.S. (Alexa.com).

In addition to the narrative type manipulation, participants in the Study 3 pretest were also exposed to a celebrity brand type manipulation. The manipulation consisted of a short paragraph describing Celebrity A as either a talented actor famous because of inherent talent (i.e. achieved celebrity brand) or a reality TV star famous because of media attention (i.e. attributed celebrity brand). Participants in pretest Study 4 were exposed to an attachment style

manipulation prior to the narrative type manipulations. Attachment style was manipulated under the guise of a cover story (i.e. they were asked to partake in a separate study about relationships). Similar to a priming method adapted from Swaminathan, Stilley, & Ahluwalia (2009) and Bartz & Lydon (2004), participants were exposed to an attachment style type stimulus. Next, they were asked to recall and deeply visualize a past relationship that resembled that attachment style type. Finally, they were assigned to write a sentence or two describing their thoughts and feelings about themselves in relation to that relationship partner.

Pretest study 2 manipulated brand type and narrative type. Unlike the other 3 pretest studies, half of the participants in pretest Study 2 were exposed to stimuli featuring Celebrity A while the other half were exposed to information about Brand A, a fictional firm in the electronics industry. As with Celebrity A, using fictional, generic, and unspecified brand name allowed participants to create impressions of the brand based solely on the information provided. Further deviating from the other studies, narrative type was not dichotomous, but instead had three levels: 1) on-stage, 2) off-stage, and 3) intimate off-stage. Intimate off-stage narratives purport to tell stories in a manner seemingly fit only for a person's closest friends and family (e.g. in a manner with no self-interest). In order to aid in engendering that level of intimacy, narrative type was operationalized through fictional tweets from the social networking site, Twitter. Twitter was chosen as the narrative medium rather than online magazines articles because it uniquely allows non-human brands and celebrity brands to communicate more directly and intimately to consumers; as if they were speaking directly to them. Screen shots of artificial tweets were used to manipulate the variable narrative type. Like People.com and EW.com, Twitter was chosen for this study because of its familiarity with American consumers. Stimuli were developed to appear as authentic to actual brand and celebrity brand tweets as possible.

After the pre-rest data was collected, scales for narrative transportation, communality, attachment, and intent to consume were refined per Churchill's guidelines for developing marketing measures (1979). All scales were based on existing scales, but were slightly modified to fit the celebrity brand context. A confirmatory factor analysis was conducted on Study 1 only, as Study 1 contained all constructs used in Studies 2, 3, and 4. The results of the CFAs for both the pre-test and the pilot can be found below in Table 3.2. The criterion for item elimination were if the item loaded below .7 or if it was redundant. An 8 item narrative transportation scale was reduced to 4 items, a 14 item communality scale was reduced to 4 items, a 12 item attachment scale (5 items for prominence dimension and 7 items for the closeness dimension) was reduced to 7 items (3 items for prominence and 4 items for closeness), and no items from a 3 item intent to consume scale were removed. Preliminary manipulation checks for all four studies were conducted per Perdue & Summers (1986) and passed.

**Table 3.2**  
**Pre-Test & Pilot: CFA Summary for Scale Items**

Constructs/Statements	Pre-Test Loadings	Pilot Loadings
<b>Narrative Transportation</b> ( <i>Pre-Test Cronbach's Alpha = .733; Pilot Cronbach's Alpha = .800</i> )		
While I was reading the article, I could easily picture the events in it taking place.	.72	.79
I could easily picture myself in the scene of the events described in the article.	.44	.70
I was mentally involved in the article while reading it.	.69	.66
After finishing the article, I found it difficult to put it out of my mind.	Dropped	Dropped
The article affected me emotionally.	Dropped	Dropped
The events in the article are relevant to my everyday life.	Dropped	Dropped
The events in the article have changed my life.	Dropped	Dropped
While reading the article, I had a vivid image of Celebrity A.	.80	Dropped
<b>Communality</b> ( <i>Pre-Test Cronbach's Alpha = .915; Pilot Cronbach's Alpha = .908</i> )		
I would be willing to travel far to visit Celebrity A.	.73	.81
I would be happy if I did something that helped Celebrity A.	Dropped	Dropped
I would spend a lot of time to learn more about Celebrity A.	Dropped	Dropped
I would spend a lot of money to support Celebrity A's future projects.	Dropped	Dropped

**Table 3.2 (continued)**  
**Pre-Test & Pilot: CFA Summary for Scale Items**

I would give up a lot to meet Celebrity A.	.83	.91
I would have a difficult time putting the needs of Celebrity A out of my thoughts if Celebrity A were in trouble or danger.	Dropped	Dropped
Meeting the needs of Celebrity A is a high priority for me.	.71	Dropped
I would not hesitate to sacrifice for Celebrity A.	Dropped	Dropped
I would be willing to give up a lot to help Celebrity A if Celebrity A needed it.	Dropped	Dropped
I would go out of my way to do something for Celebrity A.	.79	.85
It would be difficult for me to accept not helping Celebrity A if Celebrity A needed it.	Dropped	Dropped
I would not expect something comparable back if I gave something to Celebrity A.	Dropped	Dropped
I wouldn't bother keeping track of time spent consuming news or programs featuring Celebrity A.	Dropped	Dropped
I wouldn't bother keeping track of money spent on products featuring Celebrity A.	Dropped	Dropped
<b>Attachment – Prominence Dimension</b> ( <i>Pre-Test Cronbach's Alpha = .910; Pilot Cronbach's Alpha = .917</i> )		
My thoughts and feelings toward Celebrity A are often automatic, coming to my mind seemingly on their own.	.88	.93
My thoughts and feelings toward Celebrity A come to my mind naturally and instantly.	.98	.92
My thoughts and feelings toward Celebrity A come to my mind so naturally and instantly that I don't have much control over them.	Dropped	Dropped
Celebrity A automatically brings to my mind many thoughts about the past, present, and future.	Dropped	Dropped
I have many thoughts about Celebrity A.	.73	.83
<b>Attachment – Closeness Dimension</b> ( <i>Pre-Test Cronbach's Alpha = .942; Pilot Cronbach's Alpha = .956</i> )		
Celebrity A is part of who I am.	.89	Dropped
I feel personally connected to Celebrity A.	.95	.96
I feel emotional bonds to Celebrity A.	.83	.93
Celebrity A is part of me.	Dropped	Dropped
Celebrity A says something to other people about who I am.	Dropped	Dropped
I feel close to Celebrity A.	.90	.92
Celebrity A feels very close to who I am.	Dropped	Dropped
<b>Intent to Consume</b> ( <i>Pre-Test Cronbach's Alpha = .935; Pilot Cronbach's Alpha = .956</i> )		
Unlikely/Likely	.93	.94
Improbable/Probable	.93	.96
Definitely Would Not/Definitely Would	.87	.96

After the pretest, a full-scale pilot study was conducted implementing the refined scales. Sample sizes for the pilot are as follows: Study 1 (N=194), Study 2 (N=290), Study 3 (N=221), and Study 4 (N=252). A confirmatory factor analysis was conducted again on the scales and redundant items were removed in order to achieve parsimony. Once again, a confirmatory factor analysis was conducted on Study 1 only, as Study 1 contained all constructs used in Studies 2, 3, and 4. After running the CFA, once again items were typically eliminated if they loaded below .7 or were redundant. Since at least three items are necessary to be properly specified, some items that loaded below .7 were kept if eliminating the item reduced the total number of items in the construct to below three. Based on the results of that analysis, a 4 item narrative transportation scale was reduced to 3 items, a 4 item communality scale was reduced to 3 items, a 7 item attachment scale (3 items for prominence dimension and 4 items for the closeness dimension) was reduced to 6 items (3 items for prominence and 3 items for closeness), and, again, no items from a 3 item intent to consume scale were eliminated. The fit statistics for the pilot model were as follows:  $\chi^2_{(160)} = 426.8$  ( $p < .001$ ), RMSEA = .0921, CFI = .9712, GFI = .8205. The AVE for each construct was higher than the square of their inter-construct correlations indicating discriminant validity (Fornell & Larcker 1981). Table 3.3 details the inter-construct correlations along with descriptive statistics for each construct.

**Table 3.3**  
**Pilot: Descriptive Statistics and Inter-Construct Correlations**  
Average Variance Extracted (AVE) is reported on the diagonal and in *italics*.

	<b>Mean</b>	<b>SD</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<b>Transportation</b>	5.3376	1.0119	<i>.5281</i>				
<b>Communality</b>	3.5086	1.3861	.4	<i>.6291</i>			
<b>Attachment – Prominence</b>	Below	Below	.4	.6	<i>.8001</i>		
<b>Attachment - Closeness</b>	3.4956	1.4251	.39	.8	.6	<i>.8475</i>	
<b>Intent to Consume</b>	4.6564	1.7348	.43	.66	.57	.6	<i>.9089</i>

Once again, all manipulation checks passed, however results from pilot hypothesis testing indicated that the narrative manipulations for all four studies were unable to sufficiently elicit stable or high attachment levels toward Celebrity A, presumably due to lack of realism and immersion. Although narrative transportation levels were above the midpoint ( $M = 5.3376$ ), those items may be particularly susceptible to inflation due to social desirability. The narrative transportation items may have been perceived by the respondent as checks of their effort and attention and thus rated them highly in order to ensure their payment. Furthermore there was no qualitative data to verify if participants were sufficiently immersed in the narratives.

Based on the results of the pilot study, further adjustments to the scales and manipulations were made for the main studies. The details of the adjustments are explicated in the next section. Final manipulation check items, scale items, demographical items, and stimuli discussed for all four main studies can be found in Appendices A-D.

### **3.3 Study 1**

Study 1 examined the effect of on-stage versus off-stage narratives on attachment (H1) as well as the impact of attachment on intent to consume (H3). It is expected that consumers will show higher levels attachment towards celebrity brands when exposed to off-stage narratives than when exposed to on-stage narratives. Subsequently, higher attachment levels are expected to be associated with higher levels of intentions to consume future celebrity brand narratives. Furthermore the role of relationship norm communality as a possible mediator between narrative type and attachment (H2) was tested. To analyze the results of Study 1, an ANOVA was used to test H1, a mediation analysis to test H2, and a correlation analysis to test H3.



### 3.3.1 Design and Participants.

In Study 1, a between subjects experimental design manipulating two levels of narrative type (on-stage and off-stage) was employed to empirically test H1, H2, and H3. Table 3.4 details the group sample size in each condition.

**Table 3.4**  
**Study 1: Sample Size per Experimental Condition**

<i>On-Stage Narrative</i>	52
<i>Off-Stage Narrative</i>	56
<i>Total</i>	108

There are four variables examined in Study 1: 1) the independent variable - narrative type, 2) the mediator - relationship norm communality, 3) the primary dependent variable - attachment level, and 4) a secondary dependent variable resulting from attachment level - intent to consume narrative. 116 MTurk workers participated in the online experiment with an estimated completion time of 15-18 minutes for 1 US dollar. Of the 116 participants, 8 were removed from the data set as they did not meet qualifications (i.e. substantial lack of celebrity knowledge, failed attention and recall items, clearly demonstrated lack of effort) leaving a sample size total of 108. Demographical characteristics of the sample are outlined below in Table 3.5.

**Table 3.5**  
**Study 1: Sample Characteristics**

Characteristic		Percentage of Study 1 respondents (N = 108)
<i>Gender</i>	<i>Female</i>	49.1% (n = 53)
	<i>Male</i>	50.9% (n = 55)
<i>Age</i>	<i>18-24</i>	18.5% (n = 20)
	<i>25-34</i>	41.7% (n = 45)
	<i>35-44</i>	25% (n = 27)
	<i>45-54</i>	8.3% (n = 9)
	<i>55-64</i>	6.5% (n = 7)
	<i>65+</i>	0

**Table 3.5 (continued)**  
**Study 1: Sample Characteristics**

<b>Race</b>	<i>American Indian/Alaska Native</i>	.9% (n = 1)
	<i>Asian</i>	9.3% (n = 10)
	<i>Black/African American</i>	7.4% (n = 8)
	<i>Hispanic/Latino</i>	.9% (n = 1)
	<i>Native Hawaiian/Pacific Islander</i>	.9% (n = 1)
	<i>White</i>	80.6% (n = 87)
	<i>Other</i>	0
<b>Education</b>	<i>Elementary</i>	0
	<i>Junior High</i>	0
	<i>High School</i>	8.3% (n = 9)
	<i>Some College</i>	25.9% (n = 28)
	<i>Associate's Degree</i>	11.1% (n = 12)
	<i>Bachelor's Degree</i>	41.7% (n = 45)
	<i>Master's Degree</i>	12% (n = 13)
<i>Doctoral or Other Professional Degree</i>	.9% (n = 1)	
<b>Relationship Status</b>	<i>Single</i>	31.5% (n = 34)
	<i>In a Relationship</i>	22.2% (n = 24)
	<i>Married</i>	42.6% (n = 46)
	<i>Widowed</i>	.9% (n = 1)
	<i>Divorced</i>	2.8% (n = 3)

### 3.3.2 Procedure.

Participants were randomly assigned into one of two treatment conditions (i.e. on-stage narrative or off-stage narrative). The narrative manipulations were modified from the pretest and pilot in three ways to add to the realism of the stimuli and increase participant immersion.

Although realistic settings are not ordinarily sufficient in attaining external validity (Lynch, Jr. 1982), in this particular research project, realism was critical as antecedents to transportation include an identifiable character, verisimilitude, and an imaginable plot. First, “Celebrity A” was replaced with “Michael Fredrick,” a fictional male celebrity in his early 30’s. In order to ensure that no participant confused “Michael Fredrick” with an actual celebrity brand, another

qualifying item measuring the extent to which the participant knew of Michael Fredrick prior to the survey was included in the study.

Second, the conveyance of the celebrity brand's narrative was expanded from one medium (i.e. an online celebrity magazine article) to over the course of three successive, yet different, mediums: 1) an online celebrity news video, 2) an online celebrity news article, and 3) the celebrity brand's twitter feed. Conveying the narrative over the course of three successive points in time allowed for a narrative arc similar to a classic three act structure (i.e. set-up, conflict, and resolution) to be established. Furthermore, varying narrative platforms was chosen because it more accurately simulated how real world consumers typically piece together a celebrity brand's narrative from different societal sources and platforms.

A fictional online celebrity news program was created and named "The Hollywood Minute." The show closely simulated online celebrity news video distributed on YouTube and produced by E!, TMZ, and Hollyscoop TV. The host of "The Hollywood Minute" narrated a one to two minute celebrity news segment featuring either an on-stage or off-stage narrative about Michael Fredrick. Next, an online celebrity news magazine article continued telling the story of the narrative events established in the video. Although the news about Michael Fredrick was fictional, a real online news magazine, Entertainment Weekly, was used to enhance realism. Finally, the conclusion of the narrative was conveyed through the fictional words of Michael Fredrick through his twitter account.

After exposure to each of the mediums, participants were asked to type a one or two sentence opinion based on the events conveyed in the narrative. The writing assignment was implemented to not only immerse the participant, but also to collect qualitative data that had various uses (e.g. verifying attention and effort, verifying celebrity knowledge). Manipulation

checks for the narrative manipulations were assessed in Study 3 as Study 3 utilized the same (plus additional) manipulations that appeared in this study. Manipulation check items can be found in Appendix A.

### **3.3.3 Potential Control Variables.**

Because of the changes in the manipulation, celebrity brand attitude and celebrity brand likability were measured as potential covariates. The scale for celebrity brand attitude was adapted from attitude scales found in Escalas (2004) and Argo, Dahl & Morales (2008). Celebrity brand attitude was assessed using four seven-point semantic differential scales: “Unfavorable/Favorable,” “Bad/Good,” “Terrible/Outstanding,” and “Negative/Positive.” Celebrity brand likability was adapted from likability scales found in Mitchell (1986) and Fischer, Volckner, & Sattler (2010). It was assessed using a seven-point four-item Likert scale ranging from “strongly disagree” (1) to “strongly agree” (7). The items were: “I like Michael Fredrick very much,” “I feel that Michael Fredrick is pleasant,” “My overall feelings toward Michael Fredrick are very good,” and “I feel that Michael Fredrick is a likable person.” Participants also responded to demographical items indicating: 1) gender, 2) age, 3) ethnicity, 4) education, and 5) zip code as van Laer et al. (2014) found that younger, educated, and female consumers tend to be most transported by narratives.

A preliminary evaluation of the psychometric properties of the attitude and likability constructs was conducted using Cronbach’s alpha. For celebrity brand attitude, Cronbach’s alpha was .917 and for celebrity brand likability, Cronbach’s alpha was .929, both suggesting good reliability. A confirmatory factor analysis (CFA) was conducted on the two potential covariates. The CFA was conducted on the two potential covariates alone because they were not ultimately

included in the main study model. A summary of the item loadings can be found below in Table 3.6.

**Table 3.6**  
**Potential Covariates: CFA Summary for Scale Items**

<b>Constructs/Statements</b>	<b>Loadings</b>
<b>Attitude</b> (Cronbach's Alpha = .917)	
Unfavorable/Favorable	.93
Bad/Good	.97
Terrible/Outstanding	.89
Negative/Positive	.92
<b>Likability</b> (Cronbach's Alpha = .929)	
I like Michael Fredrick very much.	.88
I feel that Michael Fredrick is pleasant.	.87
My overall feelings toward Michael Fredrick are very good.	.95
I feel that Michael Fredrick is a likable person	.89

The measurement model fit is acceptable with  $\chi^2_{(19)} = 53.9056$  ( $p = .0001$ ), comparative fit index (CFI) = .9767, goodness of fit index (GFI) = .888, and root mean square error of approximation (RMSEA) = .1243. Each item except for the third attachment prominence item loaded above .87. To establish discriminant validity, the AVE of each construct should exceeded the square of correlations between construct and other constructs in the model (Fornell & Larcker 1981). Both constructs showed discriminant validity. Table 3.7 details the inter-construct correlations.

**Table 3.7**  
**Potential Covariates: Descriptive Statistics and Inter-Construct Correlations**  
Average Variance Extracted (AVE) is reported on the diagonal and in *italics*.

	<b>Mean</b>	<b>SD</b>	<b>1</b>	<b>2</b>
<b>Attitude</b>	5.7083	.8704	<i>.8611</i>	
<b>Likability</b>	5.4884	.8690	.87	<i>.8065</i>

### **3.3.4 Mediating Variable.**

The “relationship norm communality” construct was measured on three-item Likert scale ranging from “strongly disagree” (1) to “strongly agree” (7) adapted from scales created by Clark (1986) and Mills et al. (2004) The items were: “I would be willing to travel far to visit Michael Fredrick,” “I would give up a lot to meet Michael Fredrick,” and “I would go out of my way to do something that helped Michael Fredrick.” Cronbach’s alpha for the construct was .876 and average variance extracted (AVE) was .672 suggesting good reliability. Results of the CFA for relationship norm communality and the dependent variables, attachment, and intent to consume, are discussed in the next section.

### **3.3.5 Dependent Variables.**

The primary dependent variable of this research project, “attachment,” is a construct comprised of two dimensions: 1) prominence and 2) closeness. Scales for each dimension were adapted from Park et al. (2010) and Park et al. (2013). Prominence was measured on a three-item Likert scale ranging from “strongly disagree” (1) to “strongly agree” (7). The items were: “My thoughts and feelings toward Michael Fredrick are often automatic, coming to my mind seemingly on their own,” “My thoughts and feelings toward Michael Fredrick come to my mind naturally and instantly,” and “I have many thoughts about Michael Fredrick.” Cronbach’s alpha for the prominence dimension was .830 and AVE was .658 indicating good reliability. Closeness was measured on three-item Likert scale ranging from “strongly disagree” (1) to “strongly agree” (7). The items were: “I feel connected to Michael Fredrick,” “I feel a bond with Michael Fredrick,” and “I feel close to Michael Fredrick.” Cronbach’s alpha for the closeness dimension was .958 and AVE was .884 again suggesting good reliability.

A secondary dependent variable, intent to consume, was also assessed. The “intent to consume” construct was adapted from an oft-cited purchase intentions scale (Yi 1990). Intent to consume was measured using three seven-point semantic differential scales: “Unlikely/Likely,” “Impossible/Possible,” and “Definitely Would Not/Definitely Would.” Cronbach’s alpha for the intent to consume construct was .953 and AVE was .872 suggesting good reliability.

The construct validity of the “relationship norm communality,” “attachment,” and “intent to consume” constructs were further evaluated by conducting a CFA. A summary of the item loadings can be found below in Table 3.8.

**Table 3.8**  
**Study 1: CFA Summary for Scale Items**

Constructs/Statements	Study 1 Loadings
<b>Communality</b> (Cronbach’s Alpha = .876)	
I would be willing to travel far to visit Michael Fredrick.	.81
I would give up a lot to meet Michael Fredrick.	.83
I would go out of my way to do something that helped Michael Fredrick.	.82
<b>Attachment – Prominence Dimension</b> (Cronbach’s Alpha = .83)	
My thoughts and feelings toward Michael Fredrick are often automatic, coming to my mind seemingly on their own.	.92
My thoughts and feelings toward Michael Fredrick come to my mind naturally and instantly.	.89
I have many thoughts about Michael Fredrick.	.58
<b>Attachment – Closeness Dimension</b> (Cronbach’s Alpha = .958)	
I feel connected to Michael Fredrick.	.94
I feel a bond with Michael Fredrick.	.94
I feel close to Michael Fredrick.	.94
<b>Intent to Consume</b> (Cronbach’s Alpha = .953)	
Unlikely/Likely	.94
Impossible/Possible	.89
Definitely Would Not/Definitely Would	.97

The fit of the Study 1 model is acceptable, with  $\chi^2_{(48)} = 83.071$  ( $p = .0013$ ), comparative fit index (CFI) = .9855, goodness of fit index (GFI) = .894, and root mean square error of approximation (RMSEA) = .074. Each item except for the third attachment prominence item loaded above .81. To establish discriminant validity, the AVE of each construct should exceed the square of correlations between construct and other constructs in the model (Fornell & Larcker 1981). All constructs except for relationship norm communality showed discriminant validity. The AVE for relationship norm communality (AVE = .6725) was lower than the squared correlations between relationship norm communality and the closeness dimension of the attachment construct, which was .6889. Given that it is likely that those who have a certain level of relationship norm communality with a celebrity brand tend to also have a proportionate amount of attachment toward that celebrity brand, it is understandable that these two constructs are highly correlated; however, they are theoretically separate entities with fundamentally different properties. Relationship norm communality is behavioral in nature as it is based on learned habits and the active giving of benefits to others. Conversely, the closeness dimension of the attachment construct, is cognitive and affective in nature as it is based on the relevance and meaningfulness of others. Thus, despite the violation of discriminant validity for relationship norm communality, this research project proceeds forward. Descriptive statistics and correlations for all items in the model are detailed in Table 3.9. At the end of the survey, qualifying and demographical items were collected.

**Table 3.9**

**Study 1: Descriptive Statistics and Inter-Construct Correlations**

Average Variance Extracted (AVE) is reported on the diagonal and in *italics*.

	<b>Mean</b>	<b>SD</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
<b>Communality</b>	6.3333	1.2939	<i>.6725</i>			
<b>Attachment – Prominence</b>	Below	Below	.49	<i>.6583</i>		
<b>Attachment - Closeness</b>	3.787	1.1905	.83	.58	<i>.8836</i>	
<b>Intent to Consume</b>	4.3272	1.6157	.74	.66	.7	<i>.8722</i>



### 3.3.6 Statistical Analyses.

A one-way ANOVA was used to test the impact of narrative type (i.e. on-stage v. off-stage) on attachment (H1). Since narrative type is a categorical variable and attachment is a continuous variable, a one-way ANOVA is an appropriate analysis for testing this hypothesis. If the attachment level for the off-stage group is higher and significantly different than the levels for the on-stage group then H1 will be supported.

A mediation analysis was used to test the possible mediating impact of relationship norm communality on the relationship between narrative type and attachment (H2). Baron & Kenney's (1986) traditional method of analyzing mediators has become a virtual formality in not only the marketing literature but in the social science literature as a whole. In summary, Baron & Kenney (1986) asserts that a variable is a mediator when: 1) variance in the IV significantly accounts for variance in the mediator (path a), 2) variance in the mediator significantly accounts for variance in DV (path b), and 3) when paths a and b are controlled, a previously significant relationship between the IV and DV (path c) is no longer significant (path c'). Full mediation is said to occur when path c' is zero. To test for mediation, three ordinary least squares (OLS) regression equations are estimated: 1), the mediator is regressed on the IV (i.e.  $Y=cX+E1$ ), 2) the DV is regressed on the IV (i.e.  $M=aX+E2$ ) and, 3) the DV is regressed on both the IV and the mediator (i.e.  $Y=bM+c'X+E3$ ). Partial mediation is established if the IV is correlated with the mediator in the first regression, the IV is correlated with the DV in the second regression, and the mediator is correlated with the DV in the third equation. Full mediation is established if partial mediation is established and path c' (a.k.a. "the direct effect") in the third equation is zero. In order to determine if path a x b is significant (a.k.a. "the indirect effect"), the Sobel z-test is recommended.

Baron & Kenney's (1986) traditional method, however, has been found to be problematic for two reasons. First, Baron & Kenney's requirement of a significant effect in equation 2 in order to have mediation may result in the oversight of a competitive mediation (Zhao, Lynch Jr., & Chen 2010). Competitive mediation occurs if  $c$  and  $a \times b$  are of opposite signs and both paths are significant. In these situations, although  $c'$  can be close to zero, equation 2 may still fail, which under Baron & Kenney's traditional method would have immediately resulted in the failure of the entire mediation analysis. Second, both Zhao et al. (2010) and MacKinnon, Lockwood, & Williams (2004) recommend bootstrapping as a more accurate method than the Sobel test in measuring the indirect effect. The sampling distribution of products and Sobel's  $z$  is not normally distributed because the indirect effect (i.e.  $a \times b$ ) is the product of two parameters (Preacher & Hayes 2004).

Based on those reasons, this study will forgo Baron & Kenney's (1986) traditional method of determining partial and full mediation in favor of Zhao et al.'s (2010) decision tree for mediation interpretation. That method suggests to first assess the significance of  $a \times b$ , then the significance of  $c$ , and finally whether  $a \times b \times c$  is positive or negative. If an indirect effect but no direct effect exists then there is support for indirect-only mediation (a.k.a. "full-mediation"). If an indirect effect and direct effect both exist and point in the same direction then there is support for complementary mediation (a.k.a. "partial-mediation"). If an indirect and direct effect both exist but point in opposite directions then there is support for competitive mediation. If a direct effect exists but no indirect effect exists then there is support for direct-only non-mediation. And if neither direct effect nor indirect effects exists then there is support for no-effect non-mediation. This study will utilize Preacher & Hayes' (2004) bootstrapped regression macro, INDIRECT, to assess the indirect effect rather than the Sobel test. Bootstrapping solves

the normal distribution issue of the Sobel test by repeatedly generating empirical sampling distributions of  $a \times b$  and estimating regression equations 1 & 3. Confidence intervals are then determined from those estimates (Zhao et al. 2010).

Per Zhao et al. (2010), if the confidence intervals for the indirect effect does not include a zero then the indirect effect (i.e.  $a \times b$ ) is significant and H2 is supported. However, if it does, then H2 is unsupported. If H2 is supported, the specific type of mediation can be determined by noting if the direct effect ( $c$ ) is significant. If  $c$  is not significant then indirect-only mediation exists. If  $c$  is significant and  $a \times b \times c$  is positive then complementary mediation exists. If  $c$  is significant and  $a \times b \times c$  is negative then competitive mediation exists.

A correlation analysis will be conducted to determine the effect of attachment level on intent to consumer narrative (H3). Since attachment level is a continuous variable and intent to consumer narrative is also a continuous variable, a correlation analysis is an appropriate statistical test. If attachment levels are determined to be significantly and positively correlated to intent levels, then H3 is supported.

### **3.4 Study 2**

Study 2 examined the moderating effect of brand type (i.e. celebrity brand and non-human brand) on the narrative type (i.e. on-stage, off-stage, and intimate) – attachment relationship. Per H4(a), it is expected that participants will show higher levels attachment towards celebrity brands than non-human brands regardless of narratives type. Furthermore, per H4(b), it is also expected that relative to celebrity brands, intimate narratives will have a significant negative impact on attachment for non-human brands. To analyze the results of Study 2, a 3x2 full-factorial ANOVA was used to test H4(a) and H4(b).

### 3.4.1 Design and Participants.

In Study 2, a 2x3 between subjects experimental design manipulating three levels of the independent variable, narrative type (on-stage, off-stage, and intimate), and two levels of the moderator, brand type (celebrity brand and non-human brand) was employed to empirically test H4(a) and H4(b). Table 3.10 details the group sample size in each condition.

**Table 3.10**  
**Study 2: Sample Size per Experimental Condition**

	<i>Celebrity Brand</i>	<i>Non-Human Brand</i>	<i>Total</i>
<i>On-Stage Narrative</i>	34	37	71
<i>Off-Stage Narrative</i>	37	40	77
<i>Intimate Narrative</i>	34	36	70
<i>Total</i>	105	113	218

There are three variables examined in Study 2: 1) the independent variable - narrative type, 2) the moderator – brand type, and 3) the dependent variable - attachment level. 235 MTurk workers participated in the online experiment with an estimated completion time of 8-10 minutes for .75 US cents. Of the 235 participants, 17 were removed from the data set as they did not meet qualifications (i.e. substantial lack of celebrity knowledge, failed attention and recall items, clearly demonstrated lack of effort) leaving a sample size total of 218. Demographical characteristics of the sample are outlined in Table 3.11

**Table 3.11**  
**Study 2: Sample Characteristics**

<b>Characteristic</b>		<b>Percentage of Study 2 respondents (N = 218)</b>
<i>Gender</i>	<i>Female</i>	49.5% (n = 108)
	<i>Male</i>	50.5% (n = 110)
<i>Age</i>	<i>18-24</i>	16.5% (n = 36)
	<i>25-34</i>	47.7% (n = 104)
	<i>35-44</i>	17% (n = 37)
	<i>45-54</i>	10.1% (n = 22)
	<i>55-64</i>	7.8% (n = 17)
	<i>65+</i>	.9% (n = 2)

**Table 3.11 (continued)**  
**Study 2: Sample Characteristics**

<b>Race</b>	<i>American Indian/Alaska Native</i>	6.4% (n = 14)
	<i>Asian</i>	11.5% (n = 25)
	<i>Black/African American</i>	8.3% (n = 18)
	<i>Hispanic/Latino</i>	4.1% (n = 9)
	<i>Native Hawaiian/Pacific Islander</i>	.5% (n = 1)
	<i>White</i>	67.9% (n = 148)
	<i>Other</i>	1.4% (n = 3)
<b>Education</b>	<i>Elementary</i>	.5%(n = 1)
	<i>Junior High</i>	.5%(n = 1)
	<i>High School</i>	11.9% (n = 26)
	<i>Some College</i>	26.6% (n = 58)
	<i>Associate's Degree</i>	12.8% (n = 28)
	<i>Bachelor's Degree</i>	34.4% (n = 75)
	<i>Master's Degree</i>	11.9% (n = 26)
<i>Doctoral or Other Professional Degree</i>	1.4% (n = 3)	
<b>Relationship Status</b>	<i>Single</i>	34.4% (n = 75)
	<i>In a Relationship</i>	19.7% (n = 43)
	<i>Married</i>	41.3% (n = 90)
	<i>Widowed</i>	2.3% (n = 5)
	<i>Divorced</i>	2.3% (n = 5)

### 3.4.2 Procedure.

Participants were randomly assigned into one of six treatment conditions. To manipulate brand type, participants were either exposed to background information on a fictional celebrity actor brand named “Michael Fredrick” or a fictional technology brand named “TechKnow.” Next, participant were exposed to the narrative manipulation (i.e. either an on-stage, off-stage, or intimate narrative).

Unlike Study 1, the narrative manipulations Study 2 featured only one narrative medium, twitter. Despite the potential reappearance of the weaknesses that plagued the pre-test and pilot when only using one narrative medium, only one medium was chosen in this study to manipulate

narrative because it was thought that the utilization of “Michael Fredrick” instead of “Celebrity X” as well as a writing assignment might compensate for the lack of a narrative arc occurring over successive mediums. Furthermore, twitter was specifically chosen as the one narrative platform to manipulate narrative type because 1) of the difficulty in creating non-human brand news videos equivalent in tone and appearance to celebrity brand news videos and 2) intimate narratives are typically presented directly from the brand (e.g. via a tweet) and rarely from news videos or articles.

After exposure to the narrative manipulation, participants were asked to type a one or two sentence opinion based on the events contained in the narrative. Like study 1, the writing assignment was implemented to not only immerse the participant, but also to collect qualitative data that had various uses (e.g. verifying attention and effort, verifying celebrity knowledge).

After writing assignment, manipulation checks assessing whether the narratives were perceived as either on-stage, off-stage, intimate were asked of the participants. Manipulation checks consisted of a seven-point multi-item Likert scale measure ranging from “strongly disagree” (1) to “strongly agree” (7). All manipulation check items can be found in Appendix B.

### **3.4.3 Dependent Variable.**

Unlike Study 1, only the primary dependent variable of this research project, “attachment” was of interest in Study 2. The same items measuring attachment in Study 1 were utilized again in Study 2 with the only difference being that in the non-human brand groups, attachment scale items featured “TechKnow” instead of “Michael Fredrick. Once again, prominence was measured on three-item Likert scale ranging from “strongly disagree” (1) to “strongly agree” (7). The items were: “My thoughts and feelings toward Michael

Fredrick/TechKnow are often automatic, coming to my mind seemingly on their own,” “My thoughts and feelings toward Michael Fredrick/TechKnow come to my mind naturally and instantly,” and “I have many thoughts about Michael Fredrick/TechKnow.” And like Study 1, closeness was measured on three-item Likert scale ranging from “strongly disagree” (1) to “strongly agree” (7). The items were: “I feel connected to Michael Fredrick/TechKnow,” “I feel a bond with Michael Fredrick/TechKnow,” and “I feel close to Michael Fredrick/TechKnow.” At the end of the survey, qualifying and demographical items were collected.

The construct validity of the “attachment” dimensions were evaluated by conducting a CFA. The item loadings are listed in Table 3.12.

**Table 3.12**  
**Study 2: CFA Summary for Scale Items**

Constructs/Statements	Study 2 Loadings
<b>Attachment – Prominence Dimension</b> (Cronbach’s Alpha = .77)	
My thoughts and feelings toward TechKnow/Michael Fredrick are often automatic, coming to my mind seemingly on their own.	.84
My thoughts and feelings toward TechKnow/Michael Fredrick come to my mind naturally and instantly.	.82
I have many thoughts about TechKnow/Michael Fredrick.	.59
<b>Attachment – Closeness Dimension</b> (Cronbach’s Alpha = .97)	
I feel connected to TechKnow/Michael Fredrick.	.95
I feel a bond with TechKnow/Michael Fredrick.	.98
I feel close to TechKnow/Michael Fredrick.	.98

The fit of the Study 2 model is marginally acceptable, with  $\chi^2_{(48)} = 85.7968$  ( $p < .001$ ), comparative fit index (CFI) = .9353, goodness of fit index (GFI) = .8913, and root mean square error of approximation (RMSEA) = .2028. Each item except for the third attachment prominence item loaded above .82. To establish discriminant validity, the AVE of each construct should exceed the square of correlations between construct and other constructs in the model (Fornell

& Larcker 1981). Inter-construct correlations are summarized in Table 3.13. Both constructs showed discriminant validity.

**Table 3.13**  
**Study 2: Descriptive Statistics and Inter-Construct Correlations**  
 Average Variance Extracted (AVE) is reported on the diagonal and in *italics*.

	<b>Mean</b>	<b>SD</b>	<b>1</b>	<b>2</b>
<b>Attachment – Prominence</b>	Below	Below	<i>.5754</i>	
<b>Attachment – Closeness</b>	3.7294	1.3012	<i>.55</i>	<i>.9411</i>

### 3.4.4 Statistical Analysis.

A 3x2 full-factorial ANOVA was used to test the moderating impact of brand type on the relationship between narrative type and attachment (H4(a) and H4(b)). Since narrative type is a categorical independent variable, brand type is a categorical moderating variable and attachment is a continuous variable, a full-factorial ANOVA is an appropriate analysis for testing this hypothesis. If the attachment level marginal means for celebrity brands are determined to be significantly different and higher than the means for non-human brands across all three narrative types, then H4(a) is supported. Furthermore, if the attachment level means for non-human brands at the intimate off-stage narrative level are determined to be significantly different and lower than the means for non-human brands at both the off-stage narrative level and on-stage narrative level, then H4(b) is supported.

### 3.5 Study 3

Study 3 examined the moderating effect of celebrity brand type (i.e. achieved celebrity brand and attributed celebrity brand) on the narrative type (i.e. on-stage and off-stage) – attachment relationship. Per H5, it is expected that narratives type will show a greater positive



impact on achieved celebrity brands than attributed celebrity brands. To analyze the results of Study 3, a 2x2 full-factorial ANOVA was used to test H5.

### 3.5.1 Design and Participants.

In Study 3, a 2x2 between subjects experimental design manipulating two levels of the independent variable, narrative type (on-stage and off-stage), and two levels of the moderator, celebrity brand type (achieved celebrity brand and attributed celebrity brand) was employed to empirically test H5. Table 3.14 details the group sample size in each condition.

**Table 3.14**  
**Study 3: Sample Size per Experimental Condition**

	<i>Achieved Celebrity</i>	<i>Attributed Celebrity</i>	<i>Total</i>
<i>On-Stage Narrative</i>	51	50	101
<i>Off-Stage Narrative</i>	51	51	102
<i>Total</i>	102	101	203

Like Study 2, there are three variables examined in Study 3: 1) the independent variable - narrative type, 2) the moderator – celebrity brand type, and 3) the dependent variable - attachment level. 213 MTurk workers participated in the online experiment with an estimated completion time of 10-13 minutes for .75 US cents. Of the 213 participants, 10 were removed from the data set as they did not meet qualifications (i.e. substantial lack of celebrity knowledge, failed attention and recall items, clearly demonstrated lack of effort) leaving a sample size total of 203. Demographical characteristics of the sample are outlined in Table 3.15.

**Table 3.15**  
**Study 3: Sample Characteristics**

<b>Characteristic</b>	<b>Percentage of Study 3 respondents (N = 203)</b>
<b>Gender</b>	
<i>Female</i>	44.8% (n = 91)
<i>Male</i>	55.2% (n = 112)
<b>Age</b>	
<i>18-24</i>	16.3% (n = 33)
<i>25-34</i>	45.8% (n = 93)
<i>35-44</i>	20.2% (n = 41)
<i>45-54</i>	9.9% (n = 20)
<i>55-64</i>	6.9% (n = 14)
<i>65+</i>	1% (n = 2)
<b>Race</b>	
<i>American Indian/Alaska Native</i>	1.5% (n = 3)
<i>Asian</i>	11.3% (n = 23)
<i>Black/African American</i>	6.4% (n = 13)
<i>Hispanic/Latino</i>	5.4% (n = 11)
<i>Native Hawaiian/Pacific Islander</i>	.5% (n = 1)
<i>White</i>	73.9% (n = 150)
<i>Other</i>	1% (n = 2)
<b>Education</b>	
<i>Elementary</i>	0
<i>Junior High</i>	1% (n = 2)
<i>High School</i>	6.9% (n = 14)
<i>Some College</i>	28.1% (n = 57)
<i>Associate's Degree</i>	8.9% (n = 18)
<i>Bachelor's Degree</i>	43.3% (n = 88)
<i>Master's Degree</i>	8.9% (n = 18)
<i>Doctoral or Other Professional Degree</i>	2.5% (n = 5)
<b>Relationship Status</b>	
<i>Single</i>	29.6% (n = 60)
<i>In a Relationship</i>	25.6% (n = 52)
<i>Married</i>	38.9% (n = 79)
<i>Widowed</i>	.5% (n = 1)
<i>Divorced</i>	4.9% (n = 10)

### **3.5.2 Procedure.**

Participants were randomly assigned into one of four treatment conditions. To manipulate celebrity brand type, participants were either exposed to background information on an achieved celebrity brand named “Michael Fredrick” or an attributed celebrity brand named “Michael Fredrick.” After the celebrity brand manipulation exposure, manipulation checks assessing whether the participants were able to perceive Michael Fredrick as either an achieved celebrity brand or attributed celebrity brand were presented. Manipulation checks consisted of a seven-point multi-item Likert scale measure ranging from “strongly disagree” (1) to “strongly agree” (7). All manipulation check items can be found in Appendix C.

Next, participants were exposed to the narrative manipulation (i.e. either an on-stage, off-stage). Like Study 1, the narrative manipulations feature a narrative about Michael Fredrick that occurs successively over three different platforms: 1) an online celebrity news video, 2) an online celebrity news magazine article, and 3) tweets from the celebrity brand. Once again, after exposure to each narrative platform, participants were asked to type a one or two sentence opinion based on the events contained in the narrative. Like the previous studies, the writing assignment was implemented to not only immerse the participant, but also to collect qualitative data that had various uses (e.g. verifying attention and effort, verifying celebrity knowledge).

After writing assignment, manipulation checks assessing whether the narratives were perceived as either on-stage or off-stage were asked of the participants. Manipulation checks consisted of a seven-point multi-item Likert scale measure ranging from “strongly disagree” (1) to “strongly agree” (7). All manipulation check items can be found in Appendix C.

In order to gauge if the narratives were sufficiently immersive, participants were also asked to respond to a seven-point multi-item Likert scale measuring the level of narrative

transportation ranging from “strongly disagree” (1) to “strongly agree” (7). Adapted from a narrative transportation scale from Green & Brock (2000), the items were: “I could easily picture the events featuring Michael Fredrick taking place,” “I could picture myself in the scene of events featuring Michael Fredrick,” and “I was mentally involved in the event featuring Michael Fredrick.” An evaluation of the reliability of the narrative transportation construct was conducted using Cronbach’s alpha. Cronbach’s alpha was .725 suggesting acceptable reliability. Since narrative transportation was utilized to assess the effectiveness of the narrative manipulation (i.e. like a manipulation check), rather than as a construct in the Study 3 model, it was left out of the CFA assessing model fit.

### **3.5.3 Dependent Variable.**

Once again, only the primary dependent variable of this research project, “attachment” was of interest in Study 3. The same items measuring attachment in Study 1 were utilized again in Study 3. Prominence was measured on three-item Likert scale ranging from “strongly disagree” (1) to “strongly agree” (7). The items were: “My thoughts and feelings toward Michael Fredrick are often automatic, coming to my mind seemingly on their own,” “My thoughts and feelings toward Michael Fredrick come to my mind naturally and instantly,” and “I have many thoughts about Michael Fredrick.” Closeness was measured on three-item Likert scale ranging from “strongly disagree” (1) to “strongly agree” (7). The items were: “I feel connected to Michael Fredrick,” “I feel a bond with Michael Fredrick,” and “I feel close to Michael Fredrick.” At the end of the survey, qualifying and demographical items were collected.

The construct validity of the “attachment” dimensions were evaluated by conducting a CFA. Item loadings are summarized in Table 3.16.

**Table 3.16**  
**Study 3: CFA Summary for Scale Items**

<b>Constructs/Statements</b>	<b>Study 3 Loadings</b>
<b>Attachment – Prominence Dimension</b> (Cronbach's Alpha = .785)	
My thoughts and feelings toward Michael Fredrick are often automatic, coming to my mind seemingly on their own.	.87
My thoughts and feelings toward Michael Fredrick come to my mind naturally and instantly.	.92
I have many thoughts about Michael Fredrick.	.49
<b>Attachment – Closeness Dimension</b> (Cronbach's Alpha = .972)	
I feel connected to Michael Fredrick.	.92
I feel a bond with Michael Fredrick.	.99
I feel close to Michael Fredrick.	.98

The fit of the Study 2 model is acceptable, with  $\chi^2_{(48)} = 71.2847$  ( $p < .001$ ), comparative fit index (CFI) = .9379, goodness of fit index (GFI) = .9075, and root mean square error of approximation (RMSEA) = .182. Each item except for the third attachment prominence item loaded above 87.

To establish discriminant validity, the AVE of each construct should exceeded the square of correlations between construct and other constructs in the model (Fornell & Larcker 1981). Inter-construct correlations are listed below in Table 3.17. Both constructs showed discriminant validity.

**Table 3.17**  
**Study 3: Descriptive Statistics and Inter-Construct Correlations**  
Average Variance Extracted (AVE) is reported on the diagonal and in *italics*.

	<b>Mean</b>	<b>SD</b>	<b>1</b>	<b>2</b>
<b>Attachment – Prominence</b>	Below	Below	<i>.6145</i>	
<b>Attachment – Closeness</b>	3.6223	1.2850	.37	<i>.9290</i>

### **3.5.4 Statistical Analysis.**

A 2x2 full-factorial ANOVA was used to test the moderating impact of brand type on the relationship between narrative type and attachment (H5). Since narrative type is a categorical independent variable, celebrity brand type is a categorical moderating variable and attachment is a continuous variable, a full-factorial ANOVA is an appropriate analysis for testing this hypothesis. If there is a significant interaction effect between narrative type and celebrity brand type where the achieved celebrity brand elicits significantly higher levels of attachment for off-stage narratives than on-stage narratives while attributed celebrity brand produces no significant difference in levels of attachment between on-stage and off-stage narratives, then H5 is supported.

### **3.6 Study 4**

Study 4 examined the moderating effect of attachment style type (i.e. secure, anxious, avoidant, and fearful) on the narrative type (i.e. on-stage, off-stage) – attachment relationship. Per H6(a), it is expected that fearful participants will demonstrate higher attachment levels than secure participants for both on-stage or off-stage narratives. Also, per H6(b), it is expected that narrative type will have a greater positive impact on secure participants' attachment levels than anxious participants'. Finally, per H6(c), it is expected that avoidant participants, will demonstrate lower attachment levels than secure participants for both on-stage and off-stage narratives. To analyze the results of Study 4, a 2x4 full-factorial ANOVA was used to test H6(a), H6(b), and H6(c).

### 3.6.1 Design and Participants.

In Study 4, a 2x4 between subjects experimental design manipulating two levels of the independent variable, narrative type (on-stage, off-stage), and measuring four levels of the moderator, attachment style type (secure, avoidant, anxious, and fearful) was employed to empirically test H6(a), H6(b), and H6(c). Table 3.18 details the group sample size in each condition.

**Table 3.18**  
**Study 4: Sample Size per Experimental Condition**

	<i>Secure</i>	<i>Anxious</i>	<i>Fearful</i>	<i>Avoidant</i>	<i>Total</i>
<i>On-Stage Narrative</i>	67	27	14	4	112
<i>Off-Stage Narrative</i>	65	29	17	6	117
<i>Total</i>	132	56	31	10	229

Like Study 2 and 3, there are three variables examined in Study 4: 1) the independent variable - narrative type, 2) the moderator – attachment style type, and 3) the dependent variable - attachment level. 267 MTurk workers participated in the online experiment with an estimated completion time of 10-13 minutes for 1 US dollar. Of the 267 participants, 38 were removed from the data set as they did not meet qualifications (i.e. substantial lack of celebrity knowledge, failed attention and recall items, clearly demonstrated lack of effort) leaving a sample size total of 229. Demographical sample characteristics are outlined below in Table 3.19.

**Table 3.19**  
**Study 4: Sample Characteristics**

Characteristic		Percentage of Study 4 respondents (N = 229)
<i>Gender</i>	<i>Female</i>	48.5% (n = 111)
	<i>Male</i>	51.5% (n = 118)
<i>Age</i>	<i>18-24</i>	23.1% (n = 53)
	<i>25-34</i>	46.7% (n = 107)
	<i>35-44</i>	16.2% (n = 37)
	<i>45-54</i>	7.9% (n = 18)
	<i>55-64</i>	4.4% (n = 10)
	<i>65+</i>	1.7% (n = 4)

**Table 3.19 (continued)**  
**Study 4: Sample Characteristics**

<b>Race</b>	<i>American Indian/Alaska Native</i>	1.7% (n = 4)
	<i>Asian</i>	9% (n = 21)
	<i>Black/African American</i>	6.4% (n = 15)
	<i>Hispanic/Latino</i>	4.7% (n = 11)
	<i>Native Hawaiian/Pacific Islander</i>	.4% (n = 1)
	<i>White</i>	74.2% (n = 173)
	<i>Other</i>	1.7% (n = 4)
<b>Education</b>	<i>Elementary</i>	0
	<i>Junior High</i>	0
	<i>High School</i>	11.2% (n = 26)
	<i>Some College</i>	30.5% (n = 71)
	<i>Associate's Degree</i>	7.7% (n = 18)
	<i>Bachelor's Degree</i>	36.5% (n = 85)
	<i>Master's Degree</i>	12.4% (n = 29)
	<i>Doctoral or Other Professional Degree</i>	0

### 3.6.2 Procedure.

Participants were randomly assigned into one of eight treatment conditions. Like in the pilot and the pretest, to manipulate attachment style type, participants were told in a cover story that they were partaking in two separate and unrelated studies: one study about relationships and a second study about celebrities. However, unlike the pretest and pilot, attachment style was measured rather than manipulated. This choice was made because some of the unstable attachment levels that appeared in the pretest and pilot were attributed to the primed attachment style manipulations. Primed attachment style manipulations have been found to unstable in prior literature (Mikulincer & Shaver 2007). To measure attachment style, participants were asked to think about a person with whom they had their closest relationship with and then to type that person's first name. Next, participants rated a seven-point six-item Likert scale ranging from "strongly disagree" (1) to "strongly agree" (7) that evaluated their attachment style.



Attachment style is a two dimensional construct comprised of anxious and avoidant. The anxious items were: “I worry about being abandoned by this person,” “I worry that this person really doesn’t like me,” and “I worry that this person doesn’t care about me as much as I care about him/her.” Cronbach’s alpha for the anxious dimension of the attachment style construct was .856 and AVE was .6725 indicating good reliability. Item loadings can be found in Table 3.20 below. The avoidant items were: “It is an uncomfortable feeling to depend on this person,” “It is difficult for me to feel warm and friendly towards this person,” and “I am nervous when this person gets too close.” Cronbach’s alpha for the avoidant dimension of the attachment style construct was .817 and AVE was .608 again suggesting good reliability.

**Table 3.20**  
**Study 4: CFA Summary for Scale Items**

Constructs/Statements	Study 4 Loadings
<b>Attachment Style – Anxious Dimension</b> (Cronbach’s Alpha = .856)	
I worry about being abandoned by this person.	.81
I worry that this person really doesn’t like me.	.83
I worry that this person doesn’t care about me as much as I care about him/her.	.82
<b>Attachment Style – Avoidant Dimension</b> (Cronbach’s Alpha = .817)	
It is an uncomfortable feeling to depend on this person.	.69
It is difficult for me to feel warm and friendly towards this person.	.78
I am nervoud when this person gets too close.	.86
<b>Attachment – Prominence Dimension</b> (Cronbach’s Alpha = .815)	
My thoughts and feelings toward Michael Fredrick are often automatic, coming to my mind seemingly on their own.	.85
My thoughts and feelings toward Michael Fredrick come to my mind naturally and instantly.	.94
I have many thoughts about Michael Fredrick.	.59
<b>Attachment – Closeness Dimension</b> (Cronbach’s Alpha = .967)	
I feel connected to Michael Fredrick.	.95
I feel a bond with Michael Fredrick.	.98
I feel close to Michael Fredrick.	.93

The AVEs for both dimensions surpassed the square of correlations between the constructs and other constructs in the model thus demonstrating discriminant validity (Fornell & Larcker 1981).

Inter-construct correlations are listed in Table 3.21.

**Table 3.21**  
**Study 4: Descriptive Statistics and Inter-Construct Correlations**  
Average Variance Extracted (AVE) is reported on the diagonal and in *italics*.

	<b>Mean</b>	<b>SD</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
<b>Attachment Style – Anxious</b>	3.2460	1.7439	<i>.6725</i>			
<b>Attachment Style – Avoidant</b>	2.4527	1.4185	<i>.57</i>	<i>.6080</i>		
<b>Attachment – Prominence</b>	Below	Below	<i>.13</i>	<i>.12</i>	<i>.6514</i>	
<b>Attachment – Closeness</b>	3.5721	1.3041	<i>.09</i>	<i>.11</i>	<i>.48</i>	<i>.9093</i>

After attachment style was measured, participants were exposed to the narrative manipulation (i.e. either an on-stage, off-stage). Like Study 1 and Study 3, the narrative manipulations feature a narrative about Michael Fredrick that occurs successively over three different platforms: 1) an online celebrity news video, 2) an online celebrity news magazine article, and 3) tweets from the celebrity brand. Once again, after exposure to each narrative platform, participants were asked to type a one or two sentence opinion based on the events contained in the narrative. Like the previous studies, the writing assignment was implemented to not only immerse the participant, but also to collect qualitative data that had various uses (e.g. verifying attention and effort, verifying celebrity knowledge).

Manipulation checks for the narrative manipulations were assessed in Study 3 as Study 3 utilized the exact same manipulations that appeared in this study. The results of the manipulation checks can be found in the next chapter. All manipulation check items can be found in Appendix D.

### **3.6.3 Dependent Variable.**

Once again, only the primary dependent variable of this research project, “attachment” was of interest in Study 4. The same items measuring attachment in Study 1 and Study 3 were utilized again in Study 4. Prominence was measured on three-item Likert scale ranging from “strongly disagree” (1) to “strongly agree” (7). The items were: “My thoughts and feelings toward Michael Fredrick are often automatic, coming to my mind seemingly on their own,” “My thoughts and feelings toward Michael Fredrick come to my mind naturally and instantly,” and “I have many thoughts about Michael Fredrick.” Closeness was measured on three-item Likert scale ranging from “strongly disagree” (1) to “strongly agree” (7). The items were: “I feel connected to Michael Fredrick,” “I feel a bond with Michael Fredrick,” and “I feel close to Michael Fredrick.” At the end of the survey, qualifying and demographical items were collected.

The construct validity of the attachment and attachment style construct were further evaluated by conducting a CFA. Item loadings can be found in Table 3.20 above. The fit of the Study 4 model is acceptable, with  $\chi^2_{(48)} = 161.7439$  ( $p < .001$ ), comparative fit index (CFI) = .947, goodness of fit index (GFI) = .9026, and root mean square error of approximation (RMSEA) = .095. Each item except for the first avoidant item and third attachment prominence item loaded above .78. The AVEs for both dimensions surpassed the square of correlations between the constructs and other constructs in the model thus demonstrating discriminant validity (Fornell & Larcker 1981). Inter-construct correlations are listed above in Table 3.21.

### **3.6.4 Statistical Analysis.**

A 2x4 full-factorial ANOVA was used to test the moderating impact of attachment style type on the relationship between narrative type and attachment (H6(a), H6(b), and H6(c)), Since

narrative type is a categorical independent variable, attachment style type is a categorical moderating variable and attachment is a continuous variable, a full-factorial ANOVA is an appropriate analysis for testing this hypothesis. If fearful participants demonstrate significantly different and higher attachment levels than secure participants for both on-stage or off-stage narratives, then H6(a) will be supported. Furthermore, if narrative type has a significantly greater positive impact on secure participants' attachment levels than anxious participants', then H6(b) is supported. Finally, if avoidant participants exhibit significantly lower attachment levels than secure participants for both on-stage and off-stage narratives, then H6(c) is supported.

## CHAPTER 4

### RESULTS AND DISCUSSION

This chapter reports the results from the four studies and discusses the findings in the context of the concepts theorized in Chapter 2. Since the narrative manipulations and manipulation checks used for Study 3 include the same narrative manipulations and manipulations checks for Studies 1 and 4, results for those manipulation checks are reported first. Next, the results for each study is detailed. Discussions are offered following the reporting of each studies' results.

#### **4.1 Narrative Type Manipulation Checks for Studies 1, 3, and 4**

In both Study 1 and Study 4, the celebrity type presented was an achieved celebrity brand. Since narrative manipulations were created for both achieved and attributed celebrity brands in Study 3, the exact same narrative manipulations that were used for the achieved celebrity brand groups in Study 3, were used as narrative manipulations in both Study 1 and Study 4. Since the narrative manipulations for Studies 1, 3 (achieved only), and 4 are the same, manipulation checks for narrative type were conducted only once for all three studies. The results of the manipulation checks indicate significant mean differences in the correct direction ( $p < .01$  for both on-stage and off-stage items). The results of Study 3 below reports findings for both achieved and attributed narrative manipulation checks

To be effective manipulations, the narratives also had to be sufficiently immersive (i.e. “transporting”). As found in the pretest and pilot, narrative transportation levels were again above the above midpoint ( $M = 5.3458$ ), however this time, the high transportation levels were

verified by the participants qualitative responses. Further, there were no significant difference in narrative transportation ( $p=.391$ ) between narrative type groups, indicating that both groups were equally transported.

As noted in the methodology chapter, narrative manipulations in Studies 1, 3, and 4 utilized a celebrity brand narrative conveyed across three successive, yet varied, mediums (i.e. video, print article, and tweet). However, for Study 2, narrative was manipulated using only tweets, thus it utilized a different manipulation than the other three studies. Since that particular narrative manipulation was unique, the results of the Study 2 narrative manipulation checks can be found in the Study 2 section below.

## **4.2 Study 1**

### **4.2.1 Outlier and Assumptions Analyses.**

To identify outliers, the attachment scores were transformed into Z-scores. Responses + or - 2.5 standard deviations represented potential outliers. For Study 1, one case was identified as a potential outlier: #47 ( $z=2.6988$ ). The potential outlier, however, was not removed from the data set because the respondent's item responses were consistent with what he or she reported in the qualitative responses.

Study 1 utilizes ANOVA, multiple regression, and a correlation analysis to test H1, H2, and H3, respectively. Three assumptions must be met for ANOVA and correlation: 1) Independence, 2) Normality, and 3) Equal Variance. The assumption of independence asserts that the responses in each group are made independently from responses from any of the other groups. A violation of independence in this study is not likely because this experiment was conducted using random assignment over the Internet, the participants shared very little in terms

of common experiences with each other. Independence was supported statistically as the Durbin-Watson statistic ( $DW = 1.808$ ) was near 2. The assumption of normality states that the dependent variable scores should follow a normal distribution. Based on a visual inspection of a normal probability plot of the attachment variable, normality was not likely violated as plots closely followed the diagonal without a noticeable “S” or “bowing” shape. Normality was further supported statistically as the Shapiro Wilks test ( $SW=.694$ ) was not significant. The assumption of equal variance (a.k.a. homoscedasticity) states that there cannot be substantial differences in the amount of variance of one group’s dependent variable scores versus another group’s scores. Levene’s test (Levene’s = .029) indicates that the assumption of equal variance may have been violated. However, since equal group sizes mitigates the effect of this violation and this study had roughly equal cell sizes (see Table 3.4 for group sample sizes) this study proceeds forward without data transformation.

The assumptions for multiple regression are the same three as ANOVA (independence, normality, and equal variance), plus a fourth – linearity. The assumption of linearity states that the data representing the relationship between the dependent variable and independent variables should follow a linear pattern. To assess whether the assumption of linearity was violated, a scatterplot of residuals versus predicted values was generated. Since the data was symmetrically distributed along a horizontal line (i.e. no “bowing” or curvilinear pattern), the assumption of linearity was not violated.

#### **4.2.2 Covariates.**

Covariates are continuous variables that are not part of the main experiment, but have an effect on the dependent variable. In this research project, two potential covariates were

identified: 1) celebrity brand attitude and 2) celebrity brand likability. In order to be included as covariates in the experimental analyses, the effect of the covariates should not overlap (i.e. explain some of the variance) with the effect of the experimental manipulation. To verify if the potential covariates are independent of the experimental manipulation variable, narrative type, ANOVAs were performed to assess whether the on-stage and off-stage groups differed on celebrity brand attitude and celebrity brand likability. The results of the ANOVAs (Table 4.1 and Table 4.2) indicate that the two groups significantly differ on both attitude ( $F_{1, 107} = 21.193, p < .001$ ) and likability ( $F_{1, 107} = 15.451, p < .001$ ).

**Table 4.1**  
**Potential Covariate Attitude: One-Way ANOVA Results**

Source	F	Sig
Attitude	21.193	< .001

**Table 4.2**  
**Potential Covariate Likeability: One-Way ANOVA Results**

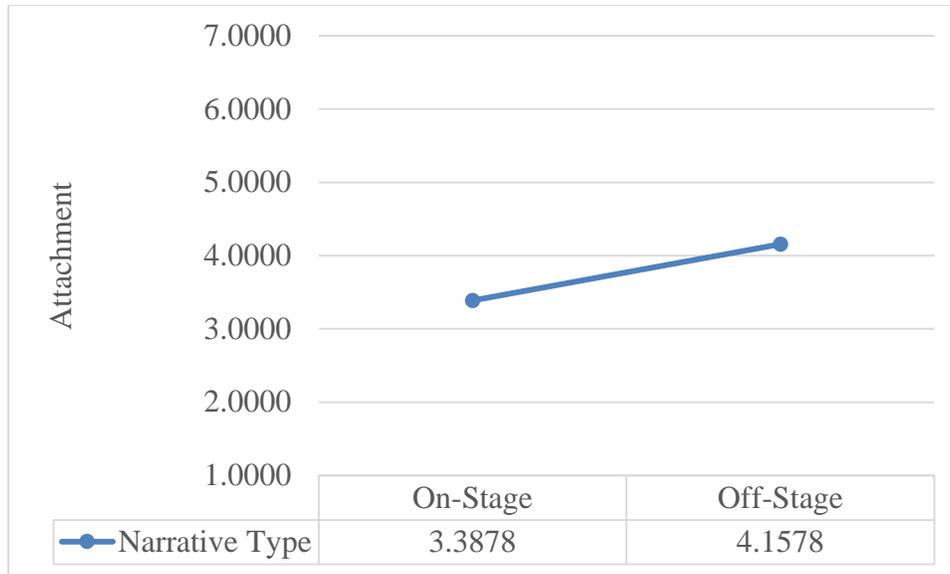
Source	F	Sig
Likability	15.451	< .001

The results from the ANOVAs suggest that both celebrity brand attitude and celebrity brand likability are dependent of narrative type and should not be included in the study as covariates.

#### **4.2.3 One-way ANOVA Results.**

A one-way ANOVA was performed on attachment. The independent variable, narrative type, had two levels: 1) on-stage and 2) off-stage. Figure 4.1 plots the means for both groups of narrative type.





**Figure 4.1**  
**Narrative Type on Attachment Cell Means Plot**

Significant differences among narrative type was evident ( $F_{1, 106} = 12.487$ ,  $p = .001$ , partial  $\eta^2 = .105$ , observed power = .938) with respondents in the off-stage group ( $M = 4.1578$ ,  $SD = .9317$ ) having higher mean attachment scores than those in the on-stage group ( $M = 3.3878$ ,  $SD = 1.313$ ), thus, *H1 is supported*. Table 4.3 below summarizes the results of the one-way ANOVA.

**Table 4.3**  
**Study 1: One-Way ANOVA Test Results**

Source	F	Sig	Partial $\eta^2$	Observed Power
Narrative Type	12.487	.001	.105	.938

#### 4.2.4 Mediation Analysis Results.

A bootstrapped regression model (Table 4.4) revealed that the mean indirect effect is positive and significant ( $a \times b = .4506$ ), with a 95% confidence interval excluding zero (CI = .1587 to .7708). In the indirect path, a unit increase in narrative type increases relationship norm communality by  $a = .707$  units on a zero to one scale and a unit increase in relationship norm communality increases attachment by  $b = .6373$  on a zero to one scale. The direct effect ( $c =$

.3194) is not significant ( $p=.0508$ ). In the direct path, holding relationship norm communality constant, a unit increase in narrative type does not significantly increase attachment. Since the indirect effect is significant and the direct effect is not significant, relationship norm communality fully mediates (a.k.a. an “indirect only mediation”) narrative type and attachment. Thus *H2 is supported*.

**Table 4.4**  
**Study 1: Mediation Analysis Results**

<b>Path</b>	<b>Coefficient</b>	<b>LLCI</b>	<b>ULCI</b>	<b>p</b>	<b>Sig</b>
Narrative → Communality → Attachment	.4506	.1587	.7708		Significant
Narrative → Communality	.7070				
Communality → Attachment	.6373				
Narrative → Attachment	.3194			.0508	Not Significant

#### **4.2.5 Correlation Analysis Results.**

A bivariate correlation analysis was performed between attachment and intent to consume. Table 4.5 reports the results of the correlation analysis.

**Table 4.5**  
**Study 1: Correlation Analysis Results**

<b>r</b>	<b>r<sup>2</sup></b>	<b>Sig</b>
.641	.4109	<.001

There was a significant relationship between attachment and intent to consume ( $r = .641$ ,  $p < .001$ ) with respondents exhibiting lower mean attachment scores ( $M = 3.787$ ,  $SD = 1.1905$ ) than intent to consume scores ( $M = 4.3272$ ,  $SD = 1.6157$ ), thus, *H3 is supported*.

#### **4.2.6 Discussion.**

Study 1 shows support for the foundational mechanisms of the celebrity brand attachment process. The findings indicate that celebrity brand narratives elicit feelings of relationship norm communality which subsequently engenders attachment. Furthermore, this study proposes and tests a factor that celebrity brand marketers can directly control to leverage the impact of celebrity brand narratives on attachment - the type of narrative. More specifically, it was found that, relative to on-stage narratives, participant's exposed to off-stage narratives reported higher levels of attachment. Lastly, this study adds support to prior literature which suggests that attachment leads to behavioral intentions. It was found that participant's level of attachment to a celebrity brand was positively correlated with their intent to consume additional narratives.

### **4.3 Study 2**

#### **4.3.1 Outlier and Assumptions Analyses.**

As with Study 1, attachment scores were transformed into Z-scores to identify outliers. Two cases were above + or - 2.5 standard deviations from the mean and identified as potential outliers: 1) #217 ( $z=2.5135$ ) and 2) #218 ( $z=2.5135$ ). These two potential outliers, however, were not removed from the data set because their item responses were consistent with what they reported in their qualitative responses.

Study 2 employed an ANOVA to test H4(a) and H4(b). As with Study 1, three assumptions must be met for ANOVA: 1) Independence, 2) Normality, and 3) Equal Variance. Like Study 1, a violation of independence in Study 2 is not likely because this experiment was conducted using random assignment over the Internet, thus the participants shared very little in terms of common experiences with each other. Furthermore, independence was supported

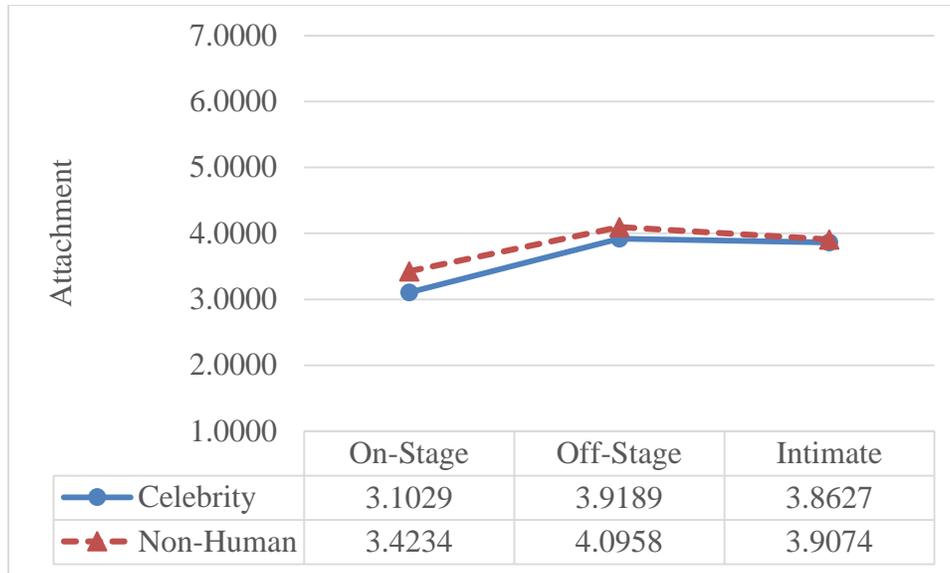
statistically as the Durbin-Watson statistic ( $DW = 1.656$ ) was near 2. Normality, however, may have been violated as the Shapiro Wilks test ( $SW = .039$ ) was significant. However, because a visual inspection of a normal probability plot of the attachment variable revealed that plots closely followed the diagonal without a noticeable “S” or “bowing” shape, the study proceeds without data transformation. Finally, cell sizes were roughly equal (1) achieved x on-stage – 71, 2) achieved x off-stage – 77, 3) achieved x intimate – 70 4) attributed x on-stage – 71, 4) attributed x off-stage – 77, and 6) attributed x intimate - 70) and Levene’s test ( $Levene's = .363$ ) was not significant indicating that the assumption of equal variance has not been violated.

#### **4.3.2 Manipulation Checks.**

Manipulations checks were carried out on narrative type to determine if the manipulations elicited the intended variance in the subjects. Unlike the other studies, narrative type in Study 2 was comprised of three levels: on-stage, off-stage, and intimate. Because of the three levels, a Tukey HSD post-hoc analysis was conducted following an ANOVA to investigate multiple comparison. The post-hoc analysis indicated that manipulations for the on-stage narratives passed demonstrating significant mean differences from the off-stage and intimate narratives ( $p < .001$  and  $p < .001$  respectively), however, manipulations for the off-stage and intimate narratives failed as they did not exhibit significant mean differences ( $p = .054$  and  $p = .195$  respectively). These results indicate that participants had a difficult time differentiating between those two types of narratives. Manipulation checks for brand type (i.e. celebrity vs. non-human brand) were not conducted as that variable is not a latent variable and participants can presumably differentiate between a human celebrity and a non-human corporation.

### 4.3.3 ANOVA Results.

A 3x2 ANOVA was performed on attachment. The independent variable, narrative type, had three levels: 1) on-stage, 2) off-stage, and 3) intimate. The hypothesized moderator, brand type, had two levels: 1) celebrity brand and 2) non-human brand. Figure 4.2 plots means for all combinations of narrative types and brand types.



**Figure 4.2**  
**Narrative Type x Brand Type on Attachment Cell Means Plot**

Significant differences among narrative type were found ( $F_{2, 212} = 7.137$ ,  $p = .001$ , partial  $\eta^2 = .063$ , observed power = .929). Respondents in the off-stage group ( $M = 4.0108$ ,  $SD = 1.1867$ ) had the highest mean attachment scores, followed by those in the intimate group ( $M = 3.8857$ ,  $SD = 1.3651$ , and those in the on-stage group had the lowest mean attachment scores ( $M = 3.2699$ ,  $SD = 1.2479$ ). No significant differences were found among brand type ( $F_{1, 212} = 1.099$ ,  $p = .296$ , partial  $\eta^2 = .005$ , observed power = .181). Respondents in the non-human brand group had higher overall mean attachment scores ( $M = 3.8156$ ,  $SD = 1.1229$ ) than those in the celebrity brand group ( $M = 3.6365$ ,  $SD = 1.469$ ). The interaction effect between narrative type and brand

type was also not significant ( $F_{2, 212} = .208$ ,  $p = .813$ , partial  $\eta^2 = .002$ , observed power = .082).

The results of the ANOVA are summarized below in Table 4.6.

**Table 4.6**  
**Study 2: 3x2 ANOVA Test Results**

Source	F	Sig	Partial $\eta^2$	Observed Power
Narrative Type	7.137	.001	.063	.929
Brand Type	1.099	.296	.005	.181
Narrative x Brand	.208	.813	.002	.082

To test the H5(a) and H5(b), pairwise comparisons (Table 4.7) were examined utilizing the Bonferroni correction to account for family-wise error. Since there were four statistical tests run for H5(a) and H5(b), .05 is divided by 4 and the Bonferroni corrected alpha is .0125.

**Table 4.7**  
**Study 2: Pairwise Comparison Results**

Narrative Type	Brand Type I - Brand Type J	Mean Difference	Sig	Bonferroni Alpha
On-Stage	Celebrity (I) –Non-Human (J)	-.302	.290	.0125
Off-Stage	Celebrity (I) –Non-Human (J)	-.177	.542	.0125
Intimate	Celebrity (I) –Non-Human (J)	-.045	.883	.0125

Differences in mean attachment scores between celebrity brand participants and non-human brand participants were not significant for any of the three narrative types (on-stage  $p = .290$ , off-stage  $p = .542$ , intimate  $p = .883$ ). For on-stage narratives, respondents in the non-human brand group ( $M = 3.423$ ,  $SD = 1.0035$ ) had higher mean attachment scores than those in the celebrity brand group ( $M = 3.103$ ,  $SD = 1.4662$ ). For off-stage narratives, respondents in the non-human brand group ( $M = 4.096$ ,  $SD = 1.1669$ ) had higher mean attachment scores than those in the celebrity brand group ( $M = 3.919$ ,  $SD = 1.2169$ ). For intimate narratives, respondents in the non-human brand group ( $M = 3.907$ ,  $SD = 1.1051$ ) had higher mean attachment scores than those in the celebrity brand group ( $M = 3.863$ ,  $SD = 1.6124$ ). Since non-human brand participants did not

demonstrate lower or significantly different ( $p < .0125$ ) attachment levels than celebrity brand participants for on-stage, off-stage, not intimate narratives, *H5(a) was not supported*.

Univariate tests on the main effects indicated that differences between narratives for non-human brands was not significant ( $F_{2, 212} = 2.83, p = .061$ ). Further testing using pairwise comparisons (Table.4.8) indicated that intimate narratives were not significantly different than on-stage narratives ( $p = .105$ ) or off-stage narratives ( $p = .519$ ) for non-human brands. Off-stage respondents ( $M = 4.096, SD = 1.1669$ ) in the non-human brands group had higher mean attachment scores than intimate respondents in the non-human brands group ( $M = 3.907, SD = 1.1051$ ) while on-stage respondent ( $M = 3.423, SD = 1.0035$ ) in the non-human brands group had lower mean attachment scores than intimate respondents in the non-human brands group. Although attachment scores for participants in the intimate group were lower than those in the off-stage group for non-human brands as hypothesized, intimate attachment scores were not lower than on-stage scores. Furthermore, none of these attachment score differences between the non-human brand narratives were significant at the  $p < .0125$  level, thus *H5(b) was not supported*.

**Table 4.8**  
**Study 2: Pairwise Comparison Results**

<b>Brand Type</b>	<b>Narrative Type I - Narrative Type J</b>	<b>Mean Difference</b>	<b>Sig</b>	<b>Bonferroni Alpha</b>
Non-Human	Intimate (I) – On-Stage (J)	.105	.290	.0125
Non-Human	Intimate (I) – Off-Stage (J)	.519	.542	.0125

#### **4.3.4 Discussion.**

Contrary to *H5(a)*, Study 2 revealed no significant mean differences in attachment levels between participants exposed to the celebrity brand and participants exposed to the non-human

brand for any of the three narratives individually or as a combined main effect. Furthermore, the directionality for each of the narratives indicated that non-human brands elicit more attachment than celebrity brands. The findings for H5(b) also ran contrary to expectations with intimate narratives not exhibiting the “uncanny valley” effect (i.e. intimate narrative mean attachment scores were not significantly lower than on-stage and off-stage narratives scores).

Findings in this study did, however, replicate the results of H1. Like in Study 1, participants exposed to off-stage narratives exhibited significantly higher mean attachment levels than participants exposed to on-stage narratives. Studies 3 and 4 also replicate the results of H1, however, Study 2’s replication, may be more externally valid as it utilized a different narrative, different narrative platforms, and a different number of narrative platforms than Studies 1, 3, and 4.

The findings of Study 2, especially H5(b), are problematic due to participants’ inability to discriminate between off-stage and intimate as evidence by the failed manipulation checks. As noted previously in the methodology section, unlike the other three studies, the narrative manipulations in Study 2 featured tweets only (rather than videos, articles, and tweets in succession). With only one narrative platform manipulating the narrative construct, the manipulation may have not been sufficiently immersive or realistic to elicit differentiation between the off-stage and intimate narratives or stable attachment levels between non-human and celebrity brands in a similar way as the pilot study.



## **4.4 Study 3**

### **4.4.1 Outlier and Assumptions Analyses.**

Outliers were once again identified by transforming attachment scores into Z-score. One case was above + or – 2.5 standard deviations from the mean and identified as a potential outlier: #205 ( $z=2.5007$ ). The potential outlier, however, was not removed from the data set because their item responses were consistent with what had been reported in the respondent’s qualitative responses.

Like Study 2, Study 3 employed an ANOVA to test H5. Once again, a violation of independence in Study 3 is not likely because this experiment was conducted using random assignment over the Internet, thus the participants shared very little in terms of common experiences with each other. Furthermore, independence was supported statistically as the Durbin-Watson statistic ( $DW = 1.49$ ) was near 2. Normality may have been violated as the Shapiro Wilks test ( $SW=.009$ ) was significant; however, because a visual inspection of a normal probability plot of the attachment variable revealed that plots closely followed the diagonal without a noticeable “S” or “bowing” shape, the study proceeds without data transformation. Finally, cell sizes were roughly equal (1) achieved x on-stage – 51, 2) achieved x off-stage – 51, 3) attributed x on-stage – 50, and 4) attributed x off-stage – 51) and Levene’s test ( $Levene’s = .676$ ) was not significant indicating that the assumption of equal variance has not been violated.

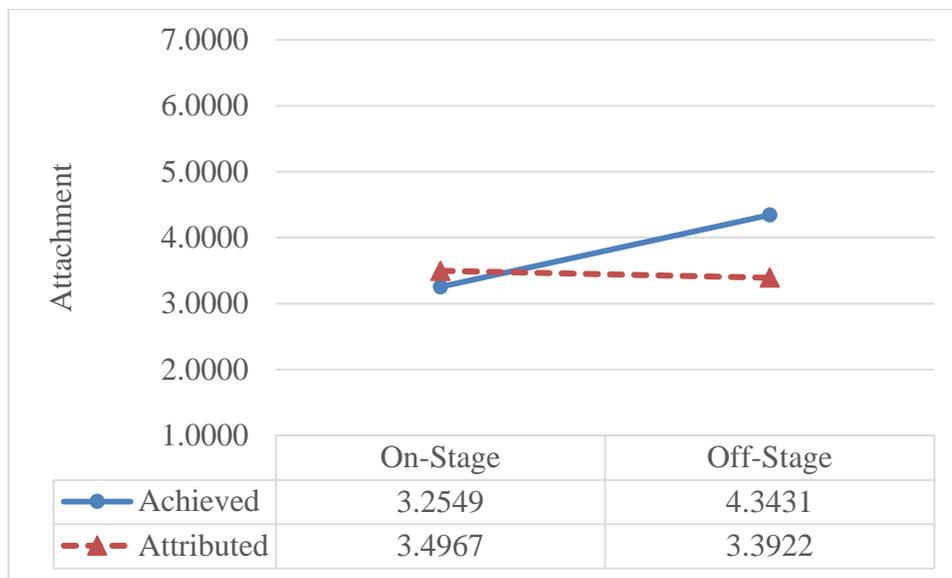
### **4.4.2 Manipulation Checks.**

As noted in 4.1, narrative manipulation check results indicated significant mean differences in the correct direction ( $p < .001$  for both on-stage and off-stage items) for achieved celebrity brands. Narrative manipulations checks for attributed celebrity brands also indicated

significant mean differences in the intended direction ( $p = .036$  for on-stage and  $p < .001$  for off-stage). When achieved and attributed celebrity brands were collapsed together, narrative manipulation checks passed once again ( $p < .001$ ). In summary, manipulations for narrative type successfully passed checks in all forms and variations of celebrity brand type. Celebrity brand type manipulation checks demonstrated a significant mean difference in the correct direction for both sets of achieved and attributed celebrity brand manipulation check items ( $p < .001$  for both).

#### 4.4.3 ANOVA Results.

A 2x2 ANOVA was performed on attachment. The independent variable, narrative type, had two levels: 1) on-stage and 2) off-stage. The hypothesized moderator, celebrity brand type, had two levels: 1) achieved and 2) attributed. Figure 4.3 plots means for all combinations of narrative types and celebrity brand types.



**Figure 4.3**  
**Narrative Type x Celebrity Brand Type on Attachment Cell Means Plot**

Replicating the findings of H1, significant differences among narrative type was evident ( $F_{1, 199} = 8.235, p = .005, \text{partial } \eta^2 = .04, \text{observed power} = .815$ ). Respondents in the off-stage group ( $M = 3.8677, SD = 1.253$ ) had higher mean attachment scores than those in the on-stage group ( $M = 3.3746, SD = 1.2753$ ). Significant differences among celebrity brand type also was evident ( $F_{1, 199} = 4.28, p = .04, \text{partial } \eta^2 = .0421, \text{observed power} = .539$ ). Respondents in the achieved group ( $M = 3.799, SD = 1.3561$ ) had higher mean attachment scores than those in the attributed group ( $M = 3.4439, SD = 1.1891$ ). These main effects were modified by a statistically significant interaction between narrative type and celebrity brand type ( $F_{1, 199} = 12.106, p = .001, \text{partial } \eta^2 = .057, \text{observed power} = .934$ ). Thus, *H5 is supported*. The results of the ANOVA are summarized below in Table 4.9.

**Table 4.9**  
**Study 3: 2x2 ANOVA Test Results**

Source	F	Sig	Partial $\eta^2$	Observed Power
Narrative	8.235	.005	.04	.815
Celebrity Brand	4.28	.04	.0421	.539
Narrative x Celebrity Brand	12.106	.001	.057	.934

#### 4.4.4 Discussion.

Building on Study 1, Study 3 not only replicates the findings that relative to on-stage narrative, off-stage narratives elicit higher levels of attachment, but also demonstrates that the perceived source of the celebrity brand's fame moderates the narrative – attachment relationship. Participants that were exposed to the attributed celebrity brand exhibited similarly low attachment levels regardless of whether the narrative about the attributed celebrity brand was personal or professional in nature. Conversely, participants that were exposed to the achieved

celebrity brand reported low levels of attachment for narratives about the achieved celebrity brand's professional life and high levels of attachment for narratives about the achieved celebrity brand's personal life.

## **4.5 Study 4**

### **4.5.1 Outlier and Assumptions Analyses.**

After attachment scores were transformed into *Z*-scores to identify outliers, one case was above + or – 2.5 standard deviations from the mean and identified as a potential outlier: #203 ( $z=2.6285$ ). The potential outlier, however, was not removed from the data set because their item responses were consistent with what had been reported in the respondent's qualitative responses.

Study 4 employed an ANOVA to test H6(a), H6(b), and H6(c). Once again, a violation of independence is not likely because this experiment was conducted using random assignment over the Internet, thus the participants shared very little in terms of common experiences with each other. Furthermore, independence was supported statistically as the Durbin-Watson statistic ( $DW = 1.979$ ) was near 2. Normality may have been violated as the Shapiro Wilks test ( $SW=.035$ ) was significant; however, because a visual inspection of a normal probability plot of the attachment variable revealed that plots closely followed the diagonal without a noticeable "S" or "bowing" shape, the study proceeds without data transformation. Finally, Levene's test ( $Levene's = .004$ ) was significant indicating that the assumption of equal variance may be violated. Despite this violation, a transformation was not conducted because this study irreparably suffered from substantially unequal group sizes resulting in several underpowered groups (see Table 3.18 for group sample sizes). Collecting more data to even out the group sizes in a future study will increase power and may mitigate the effects of a violation of equal variances if it occurred again.

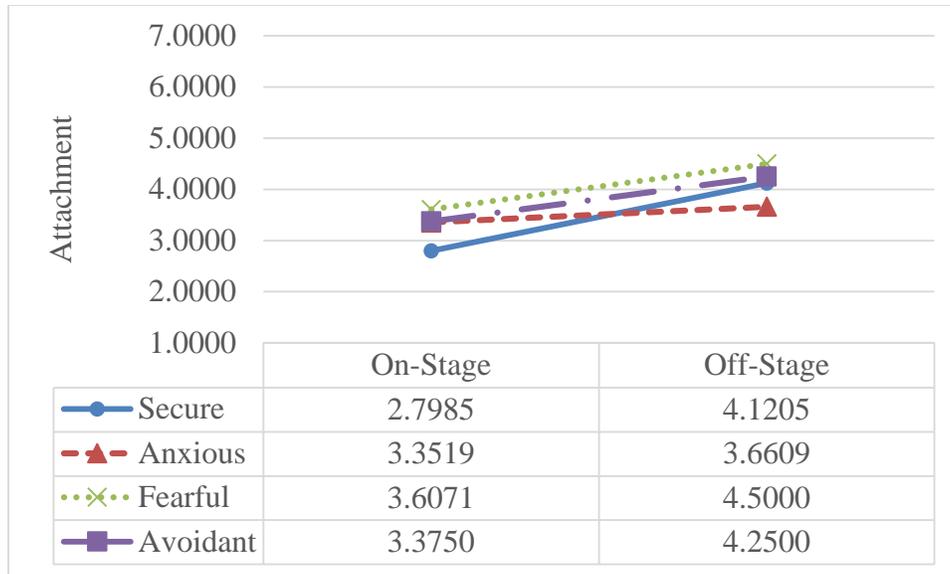
#### **4.5.2 Attachment Style Measurement Results.**

In Study 4, the participants' global attachment style was measured on two orthogonal dimensions: 1) anxious and 2) avoidant. Participants with mean anxiety scores below the midpoint (i.e. 4) were as low anxiety while those with a mean anxiety scores above the midpoint were considered high anxiety. Similarly, participants with mean avoidant scores below the midpoint were considered low avoidant while those with a mean avoidant scores above the midpoint were considered high avoidant. Based on their designation of high/low anxious and high/low avoidant, the participants were classified into attachment style types where low anxiety and low avoidant were classified as "secure", high anxiety and high avoidant were classified as "fearful", high anxiety and low avoidant were classified as "anxious", and low anxiety and high avoidant were classified as "avoidant." As noted above, of the total sample size of 229, substantially unequal group sizes resulted from the attachment style measurements (see Table 3.18 for group sample sizes).

As noted in 4.1, narrative manipulation check results indicated significant mean differences in the correct direction ( $p < .01$  for both on-stage and off-stage items).

#### **4.5.3 ANOVA Results.**

A 2x4 ANOVA was performed on attachment. The independent variable, narrative type, had two levels: 1) on-stage and 2) off-stage. The hypothesized moderator, attachment style type, had four levels: 1) secure, 2) anxious, 3) avoidant, and 4) fearful. Figure 4.4 plots means for all combinations of narrative types and attachment style types.



**Figure 4.4**  
**Narrative Type x Attachment Style Type on Attachment Cell Means Plot**

Replicating the findings of H1, significant differences among narrative type was evident ( $F_{1, 221} = 12.735$ ,  $p < .001$ , partial  $\eta^2 = .054$ , observed power = .944). Respondents in the off-stage group ( $M = 4.0684$ ,  $SD = 1.3202$ ) had higher mean attachment scores than those in the on-stage group ( $M = 3.0536$ ,  $SD = 1.0683$ ). No significant differences were found among attachment style type ( $F_{3, 221} = 2.283$ ,  $p = .08$ , partial  $\eta^2 = .03$ , observed power = .571). Respondents in the secure group had the lowest overall mean attachment scores ( $M = 3.4494$ ,  $SD = 1.3979$ ). The second lowest group in terms of overall mean attachment scores were those in the anxious group ( $M = 3.5119$ ,  $SD = 1.166$ ). The second highest group in terms of overall mean attachment scores were those in the avoidant group ( $M = 3.9$ ,  $SD = 1.2551$ ). The highest group in terms of overall mean attachment scores were those in the fearful group ( $M = 4.0968$ ,  $SD = 1.0172$ ). The interaction effect between narrative type and attachment style type was also not significant ( $F_{3, 221} = 2.436$ ,  $p = .066$ , partial  $\eta^2 = .032$ , observed power = .602). Table 4.10 summarizes the results of the ANOVA.

**Table 4.10**  
**Study 4: 2x4 ANOVA Test Results**

Source	F	Sig	Partial $\eta^2$	Observed Power
Narrative Type	12.735	< .001	.054	.944
Attachment Style Type	2.283	.08	.03	.571
Narrative x Attachment Style	2.436	.066	.032	.602

To test the H6(a), H6(b), and H6(c), multiple comparisons were examined utilizing Tukey HSD post-hoc analysis while the simple effects analyses utilized the Bonferroni correction to account for family-wise error. Since there were five statistical tests run for H6(a), H6(b), and H6(c), .05 is divided by 5 and the Bonferroni corrected alpha is .01.

Differences in mean attachment scores between secure and fearful types approached significance for on-stage narratives ( $p = .021$ ). Fearful respondents in the on-stage group ( $M = 3.6071$ ,  $SD = .7696$ ) had higher mean attachment scores than secure respondents in the on-stage group ( $M = 2.7986$ ,  $SD = 1.1012$ ). Differences in mean attachment scores between fearful and secure types were not significant for off-stage narratives ( $p = .24$ ). Fearful respondents in the off-stage group ( $M = 4.5$ ,  $SD = 1.0375$ ) also had higher mean attachment scores than secure respondents in the off-stage group ( $M = 4.1205$ ,  $SD = 1.3596$ ). Although the means for attachment were higher for fearful types than secure types for both narrative types as hypothesized, fearful participants did not demonstrate significantly different ( $p < .01$ ) attachment levels than secure participants for either on-stage or off-stage narratives, thus *H6(a) was not supported*. The results of the pairwise comparison are summarized below in Table 4.11.

**Table 4.11**  
**Study 4: Pairwise Comparison Results**

Narrative Type	Attachment Style I – Attachment Style J	Mean Difference	Sig	Bonferroni Alpha
On-Stage	Secure (I) – Fearful (J)	-.809	.021	.01
Off-Stage	Secure (I) – Fearful (J)	-.379	.24	.01

The Tukey HSD analysis (Table 4.12) did not find that narrative had a significantly greater positive impact ( $p = .987$ ) on secure types than on anxious types. Anxious respondents in the on-stage group ( $M = 3.3519$ ,  $SD = .9928$ ) had higher mean attachment scores than secure respondents in the on-stage group ( $M = 2.7986$ ,  $SD = 1.1012$ ). Differences in mean attachment scores between fearful and secure types were not significant for off-stage narratives ( $p = .24$ ). Anxious respondents in the off-stage group ( $M = 3.6609$ ,  $SD = 1.3066$ ) had lower mean attachment scores than secure respondents those in the off-stage group ( $M = 4.1205$ ,  $SD = 1.3596$ ). Although narrative type did impact secure types more positively than anxious types as hypothesized, this impact was not statistically significant, thus, *H6(b) was not supported*.

**Table 4.12**  
**Study 4: Tukey HSD Multiple Comparison Results**

<b>Attachment Style I – Attachment Style J</b>	<b>Mean Difference</b>	<b>Sig</b>
Secure (I) –Anxious (J)	-.0624	.987
Secure (I) –Fearful (J)	-.6473	.033
Secure (I) – Avoidant (J)	-.4505	.652

Differences in mean attachment scores between secure and avoidant types were not significant for on-stage narratives ( $p = .345$ ). Avoidant respondents in the on-stage group ( $M = 3.375$ ,  $SD = .7862$ ) had higher mean attachment scores than secure respondents those in the on-stage group ( $M = 2.7986$ ,  $SD = 1.1012$ ). Differences in mean attachment scores between secure and avoidant types were not significant for off-stage narratives ( $p = .798$ ). Avoidant respondents in the off-stage group ( $M = 4.25$ ,  $SD = 1.4482$ ) had higher mean attachment scores than secure respondents in the off-stage group ( $M = 4.1205$ ,  $SD = 1.3596$ ). Avoidant participants did not demonstrate lower or significantly different ( $p < .01$ ) attachment levels than secure participants for either on-stage or off-stage narratives, thus *H6(c) was not supported*. Table 4.13 summarizes the results of the pairwise comparison.



**Table 4.13**  
**Study 4: Pairwise Comparison Results**

<b>Narrative Type</b>	<b>Attachment Style I – Attachment Style J</b>	<b>Mean Difference</b>	<b>Sig</b>	<b>Bonferroni Alpha</b>
On-Stage	Secure (I) – Avoidant (J)	-.576	.345	.01
Off-Stage	Secure (I) – Avoidant (J)	-.129	.798	.01

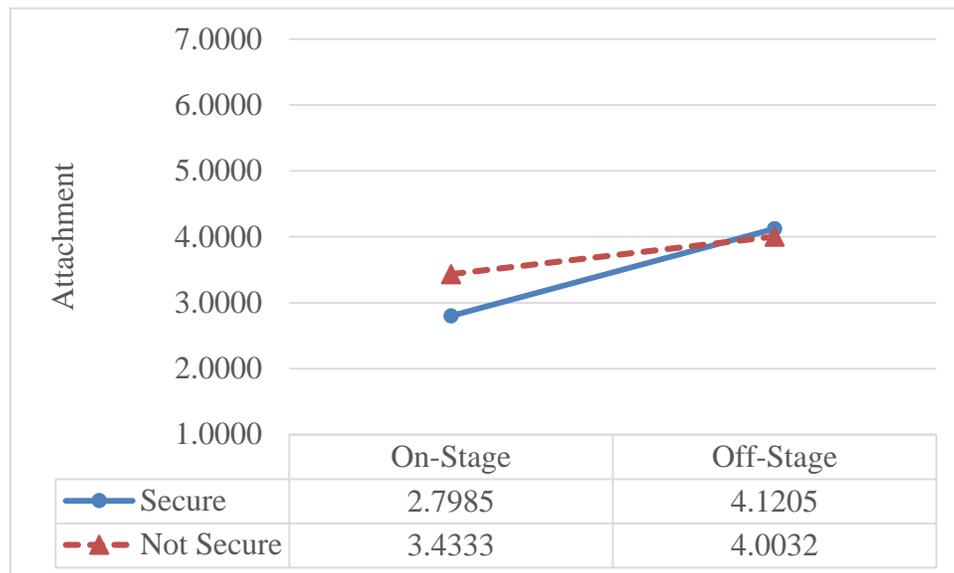
#### **4.5.4 Discussion.**

The results of the significance testing for the hypotheses associated with Study 4 are essentially inconclusive due to the substantially unequal group sample sizes. Rather than discussing significance, discussed instead is the directionality of the data. To that end, participants classified as fearful reported higher levels of attachment than participants classified as secure for both on-stage and off-stage narratives. Despite the lack of significance, the directionality is consistent with H6(a). With regard to H6(b), participants classified as anxious demonstrated a .3090 higher mean level of attachment when exposed to off-stage narratives, while participants classified as secure demonstrated 1.3219 higher mean level attachment when exposed to off-stage narratives. Despite the lack of significance, the directionality is consistent with H6(b). With regard to H6(c), participants classified as avoidant reported higher levels of attachment than participants classified as secure for both on-stage and off-stage narratives. Not only was there a lack of significance, the directionality of the data is inconsistent with H6(c). That said, the two avoidant groups had samples sizes of 6 and 4 and would likely demonstrate the biggest change with appropriate sample sizes.

Examining the main effects, once again, the findings of H1 are replicated. A significant difference between on-stage and offstage narratives is found with off-stage narratives engendering more attachment than on-stage narratives. Since the secure group was deemed the

reference group, they should also exhibit similar attachment patterns as the narrative type main effects. Indeed, a significant difference in means ( $p < .001$ ) is found, with secure types exposed to on-stage narratives ( $M = 2.799$ ,  $SD = 1.1011$ ) exhibiting lower attachment than secure types exposed to off-stage narratives ( $M = 4.121$ ,  $SD = 4.1205$ ).

Since substantially unequal sample sizes existed within the groups with far more respondents classified as secure than any of the three attachment style types, the anxious, avoidant, and fearful were collapsed into one category termed, “not secure”, purely for this discussion section (i.e. un-hypothesized). Collapsing the three styles into one group, resulted in a “secure type” sample size of 132 (67 – on-stage cell and 65 – off-stage cell) and a “not secure type” sample size of 97 (45 – on-stage cell and 52 off-stage cell). A 2x2 ANOVA (Table 4.14) was conducted on attachment with narrative group (on-stage, off-stage) serving its typical role as the independent variable and attachment style (secure, not secure) as the moderator. Figure 4.5 illustrates the group means.



**Figure 4.5**  
**Narrative Type x Attachment Style Type on Attachment Cell Means Plot**

The interaction effect between narrative type and modified attachment style type was significant ( $F_{1, 229} = 5.584$ ,  $p = .019$ ,  $\text{partial } \eta^2 = .024$ ,  $\text{observed power} = .653$ ). Although secure and not secure respondents exhibited similar mean attachment levels for off-stage narratives (Secure  $M = 4.1205$ ,  $SD = 1.3596$ ; Not Secure  $M = 4.0032$ ,  $SD = 1.2793$ ), they demonstrated lower mean attachment levels than not secure respondents for on-stage narratives (Secure  $M = 2.7985$ ,  $SD = 1.1012$ ; Not Secure  $M = 3.4333$ ,  $SD = .9020$ ). Although this finding was not hypothesized, it does lend support for the assertion that secure types are not necessarily the ideal attachment style for celebrity brand relationships.

**Table 4.14**  
**Study 4: 2x2 ANOVA Test Results**

Source	F	Sig	Partial $\eta^2$	Observed Power
Narrative x Attachment Style	5.584	.019	.024	.653

## CHAPTER 5

### CONCLUSION

Despite the significant role that celebrity brands play in marketing, the entertainment industry, business, and society at large, extant literature has not provided an explanation of the fundamental process of how and when celebrity brand relationships and attachment develop. Although Thomson (2006) examined celebrity brand attachment in the context of interpersonal relationships and many marketing scholars have examined brand attachment in the context of brand relationships, a theoretical framework for celebrity brand attachment based on the unique and specific properties of celebrity brand relationships has not been offered up until this point.

Study 1 proposes and empirically demonstrates that narratives about celebrity brands transports consumers to world where they feel and behave like they are in a communal relationship with the celebrity brand, despite their cognizance of the contrary. Consumers following communal relationship norms develop feelings of closeness and prominence to the celebrity brand, at which point, attachment is engendered. Attachment manifests itself back in the real world via intentions to consume more narratives about the celebrity brand. Furthermore, Study 3 proposes and empirically shows that differences in the narrative type (on-stage vs. off-stage) and celebrity brand type (achieved vs. attributed) impact the relationship between narratives and attachment level. Studies 2 and 4 proposes but does not empirically demonstrate that differences in brand type (celebrity brand v. non-human brand) and attachment style type (secure, anxious, avoidant, and fearful) impact the narrative – attachment relationship, respectively.

A summary of all the findings are presented in Table 5.1 below.

**Table 5.1**  
**Summary of Findings**

<b>Study</b>	<b>#</b>	<b>Hypothesis</b>	<b>Analysis</b>	<b>Result</b>
Study 1	H1	Off-stage (on-stage) narratives produce higher (lower) brand attachment levels.	ANOVA	Supported
	H2	Higher (lower) relationship norm communality levels mediates the impact of off-stage (on-stage) narratives on higher (lower) brand attachment levels.	Mediation Analysis	Supported
	H3	Higher (lower) brand attachment levels produce higher (lower) levels of intent to consume narratives.	Correlation Analysis	Supported
Study 2	H4a	Narrative type has a greater positive impact on brand attachment for celebrity brands than for non-human brands.	3x2 ANOVA	Not Supported
	H4b	For non-human brands, intimate narratives have a negative impact on brand attachment relative to on-stage and off-stage narratives.	3x2 ANOVA	Not Supported
Study 3	H5	Narrative type has a greater positive impact on brand attachment for achieved celebrity brands than for attributed celebrity brands.	2x2 ANOVA	Supported
Study 4	H6a	Relative to those with a secure attachment style, those with a fearful attachment style will have higher brand attachment levels when exposed to either on-stage or off-stage narrative types.	2x4 ANOVA	Not Supported
	H6b	Narrative type has a greater positive impact on those with a secure attachment style than on those with an anxious attachment style.	2x4 ANOVA	Not Supported
	H6c	Relative to those with a secure attachment style, those with an avoidant attachment style will have lower brand attachment levels when exposed to either on-stage or off-stage narrative types.	2x4 ANOVA	Not Supported

Based on these findings, theoretical and then managerial implications are discussed in the following sections, followed by limitations and directions for future research.

#### **4.1 Theoretical Implications**

The current research contributes to the marketing literature by demonstrating how and when consumers build relationships and attachments with celebrity brands. Unlike the limited prior literature that exists on the topic, the celebrity brand attachment process conceptualized here is built on a foundation which captures the unique properties of the celebrity brand and celebrity brand relationships. These differences are subtle, yet distinctive, as celebrity brand attachment and intentions can be elicited using only the power of narratives and without any direct interaction or reciprocity.

Furthermore, it is identified here that certain types of narratives create varying levels of relationship norm communality and attachment. Specifically it is found that off-stage narratives about the celebrity brand are particularly adept at eliciting feelings of communality and attachment. This finding implies that creating celebrity brand attachment is decidedly an emotional and behavioral process. In contrast to on-stage narratives which are more rational in nature, off-stage narratives allow consumers to tap into interpersonal relationship-like feelings and behaviors that their cognitions would otherwise inhibit.

The findings also have implications on narrative transportation theory. In this research project, narrative transportation theory is joined with the brand relationship norm and brand attachment literature. Relationship norms are theorized as the mechanism which allows consumers to exhibit the interpersonal relationship-like behaviors and expectations that result from narrative transportation. Furthermore, attachment is specifically conceptualized and empirically demonstrated to be a consequence of narrative transportation.

The current research also furthers knowledge of the interplay between brand relationships and interpersonal relationships. Clarifying the debate on whether brand relationships are

metaphorical to interpersonal relationships, the findings here suggest that interpersonal relationships have a more allegorical influence on brand relationships. Consumers take lessons learned from interpersonal relationships (i.e. relationship norms) and use them to inform their expectations and guide their behaviors in celebrity brand relationships. The interplay between interpersonal and brand relationships further implies that relationship norms may be the triggering mechanism which allows consumers to switch back and forth from their global attachment style to a relationship specific attachment style. Additionally, this research explores the possibility that although consumers who are secure in their interpersonal relationships may possess the ideal attachment style type for brand relationships, they may not necessarily be ideal for celebrity brand relationships. This suggests that the most devout celebrity brand consumers may be those consumers who are less secure in their interpersonal relationships.

#### **4.2 Managerial Implications**

The results of this research suggest that marketers should carefully consider the narratives they form about their celebrity brand's persona. Since the celebrity's persona comprise its brand and the persona is almost exclusively conveyed to consumers via narratives, marketers, along with other societal institutions, have the ability to control the celebrity brand's persona by controlling the narratives about it. Put simply, consumers do not choose celebrities, they choose stories. Thus, celebrity brand marketers should habitually consider how their strategies may impact the celebrity brand's narrative and how the celebrity brand's narrative may impact their strategies. For example, publicists for celebrity brands should determine what type of publicity their clients engage in based on consideration of how it impacts their narrative. Film studios should consider their lead actor's narrative when formulating their marketing campaign for a

film, especially given that celebrity brands' personal social media have become increasingly integrated into studios' film campaigns.

In order to create strong consumer attachment to a celebrity brand, direct interaction and reciprocity are not required. Instead, attachment can be effectively elicited by focusing on marketing strategies that incorporate off-stage narratives which mimic communal relationships. Three sets of strategic recommendations are offered here on how to best utilize narratives to strengthen celebrity brand attachment. The first set of recommendation offers strategies on how to increase transportation for both on-stage and off-stage narrative. The second set makes prescriptions specific to increasing attachment via off-stage narratives. The third set, discusses strategies on how to utilize off-stage and on-stage narratives harmoniously in order to achieve maximum attachment.

Both on-stage and off-stage narratives should be immersive in order to allow the consumer to be transported. To achieve immersion, the celebrity brand should be developed as an identifiable and empathic character and the narrative itself should feature imaginable events that could happen from the target consumer's point of view. Furthermore, like all stories, narratives should be causal and chronological in nature (e.g. a three act story arc). Finally, the events of a narrative should be consistent across all narrative platforms as contradictions in the narrative would likely break immersion.

One of the findings of this research is that off-stage narratives elicit more attachment than on-stage narratives. Certainly, then, suggestions on how to develop attachable off-stage narratives would be of interest to celebrity brand marketers. Marketers of the celebrity brand's on-stage persona (e.g. music labels, film studios, professional athletic leagues), in particular, ought to consider developing marketing strategies which incorporate some off-stage narratives to



supplement their on-stage narratives given that on-stage narratives alone are far less attachable than with off-stage narratives. In order to create attachment, consumers require stories that not only feature the “art” but also the “artist.” Off-stage narratives should highlight how the celebrity brand is ordinary and typical relative to their average target consumers in order to increase relevance and meaningfulness to them. Further, off-stage narratives that convey personal information akin to what a friend or family member would know, will not only trigger communal relationship norms, but will also appear to the consumer as a revelation of the celebrity brand’s veridical identity. Moreover, off-stage narratives do not necessarily have to be positive in nature, however, they should be formed with the intention of inducing positive valence and emotions in their target consumers. The authenticity of off-stage narratives can be increased if it is conveyed via publicity or word of mouth rather than more overt marketing actions as a celebrity brand marketer’s profit motive becomes more apparent with the later tactic.

Marketers of achieved celebrity brands should be cautious of employing only off-stage narratives via the media without any usage of on-stage narratives. Doing so may present a great risk to the achieved celebrity brand in particular as consumers may begin perceiving the achieved celebrity brand as having derived his/her fame from media attention rather than from talent - essentially transforming an achieved celebrity brand into an attributed celebrity brand. This transformation would be unfortunate as the results of Study 3 demonstrates that attributed celebrity brands are limited in their ability to generate as high levels of attachment as achieved celebrity brands, most specifically for off-stage narratives. This implies that if a celebrity brand is lacking in perceived talent, then marketers of the celebrity brand should develop and employ on-stage narratives that focus on increasing target consumers’ perceptions of the celebrity brand’s talent. For example, the celebrity brand could take on roles in independent films, write

his/her own lyrics, etc. Although adding to the legitimacy and mythos of the celebrity brand via on-stage narratives may not yield apparent increases in attachment immediately, doing so will, ultimately, allow for higher levels of attachment to be elicited later when employing off-stage narratives.

### **4.3 Limitations**

The use of successive platforms to convey a narrative arc to manipulate narrative type enabled the development of stable attachment patterns in the participants. Ostensibly, consumers in the real world develop attachments to celebrity brands over the course of much more time and much more exposures of celebrity brand narratives than in the experimental manipulations. Although, it is not a requirement in developing attachment, an increase in time and exposure to celebrity brands would in most cases strengthen attachment. Thus, attachment levels presented in these four studies are likely far understated compared to real world attachment to celebrity brands.

Great effort was put forth in the creation of the manipulations; nevertheless, limitations do exist with those manipulations. In particular, manipulations in Studies 2 and 3 have inherent confounds. First, because any piece of information about a celebrity brand simultaneously adds to the celebrity brand's narrative, both the brand type and celebrity brand type manipulations necessarily transmit an amount of narrative information to the participant. To mitigate confounding effects on the narrative construct, manipulations for brand type and celebrity brand type were designed to convey only the minimum narrative information required to trigger the effect. Further controlling for the confounding effect, the main effects of the narrative construct are tested without any other manipulated variables in Study 1. Secondly, in Study 3, different,

yet comparable, narrative manipulations were created specifically for each cell in order to make each manipulation as realistic and immersive as possible. For example, the on-stage narrative for the achieved group featured a celebrity starring in a movie named “The Mountain” while the on-stage narrative featured a celebrity starring in a reality TV show named “The Canyon.” Consequently, each of the narrative manipulations also transmitted a minimal amount of celebrity brand type information to the participant during those manipulations. The effect of this particular confound, however, is not believed to be problematic as the celebrity brand manipulations are only further reinforced and made more distinguishable by the narrative manipulations.

#### **4.4 Future Research**

The purpose of identifying conceptually unique attributes of celebrity brand relationships and developing the celebrity brand attachment process based on those differences was to lay a foundation upon which additional research about celebrity brands could be built upon. To that end, future directions in research are now offered.

Potential future research projects could examine the impact of celebrity brand narratives on their personally branded products and brand extensions. Celebrity branded products add elements of tangibility and reification to the relationship which would seemingly strengthen attachment. The opposite (i.e. the impact of celebrity brand products on celebrity brand narratives) may also be insightful. Celebrity brands with an established narrative and defined persona could have those altered based on the products they release under their brand. Endorsements of products may also have the similar effect and could be investigated simultaneously.

Another research idea might explore the notion of a recursive celebrity brand attachment process model where attachment and intent to consume feed back into narrative type. An exploration into such a model may entail a longitudinal investigation on what types of narratives decay or grow attachment over time. Negatively narratives, for example, may have an interesting effect, as some negative narratives may counterintuitively increase attachment depending on the celebrity brand's past narratives.

A last future research project might involve an inquiry into the optimal ratio of on-stage/off-stage narratives for the development of attachment. Certainly, in the real world, narratives often convey information about both the celebrity brand's on-stage persona and off-stage persona simultaneously. Furthermore, this ratio would also be useful knowledge in the aggregate as managers of celebrity brands could use that knowledge when selecting future narratives for the celebrity brand.

## REFERENCES

- Aaker David, A. (1991). *Managing Brand Equity*. The Free Press.
- Aaker, J. L. (1997). Dimensions of Brand Personality. *Journal of Marketing Research*, (3), 347-356.
- Aggarwal, P. (2004). The Effects of Brand Relationship Norms on Consumer Attitudes and Behavior. *Journal of Consumer Research*, 31(1), 87–101. Doi:10.1086/383426
- Aggarwal, P., & Law, S. (2005). Role of Relationship Norms in Processing Brand Information. *Journal of Consumer Research*, 32(3), 453-464.
- Aggarwal, P., & McGill, A. L. (2012). When Brands Seem Human, Do Humans Act Like Brands? Automatic Behavioral Priming Effects of Brand Anthropomorphism. *Journal of Consumer Research*, 39(2), 307-323.
- Aggarwal, P., & Zhang, M. (2006). The Moderating Effect of Relationship Norm Salience on Consumers' Loss Aversion. *Jamosournal of Consumer Research*, 33(3), 413-419.
- Agrawal, J., & Kamakura, W. A. (1995). The Economic Worth of Celebrity Endorsers: An Event Study Analysis. *Journal of Marketing*, 59(3), 56–62. Doi:10.2307/1252119
- Alexa Internet, Inc. *Top Sites*. <http://www.alex.com/topsites>.
- Amos, C., Holmes, G., & Strutton, D. (2008) Exploring the Relationship between Celebrity Endorsers Effects and Advertising Effectiveness. *International Journal of Advertising*, 27(20), 209-234.
- Appel, M., & Richter, T. (2007). Persuasive effects of fictional narratives increase over time. *Media Psychology*, 10(1), 113-134.
- Argo, J. J., Dahl, D. W., & Morales, A. C. (2008). Positive Consumer Contagion: Responses to Attractive Others in a Retail Context. *Journal of Marketing Research*, 45(6), 690-701.

- Aron, A., & Aron, E. N. (1986). *Love and the Expansion of Self: Understanding Attraction and Satisfaction*. Hemisphere Publishing Corporation.
- Aron, A. P., Mashek, D. J., & Aron, E. N. (2004). Closeness as Including Other in the Self. *Handbook of Closeness and Intimacy*, 27-41.
- Bagozzi, R. & Dholakia, U. (1999). Goal Setting and Goal Striving in Consumer Behavior. *Journal of Marketing*, 63(Special Issue), 19-32.
- Balasurbramanian, S. & Kamakura, W.A. (1989). Measuring *Consumer* Attitudes toward the Marketplace with Tailored Interviews. *Journal of Marketing Research*, 26 (August), 311-326.
- Baron, R. M., & Kenny, D. A. (1986). The Moderator-Mediator Variable Distinction in Social Psychological Research: Conceptual, Strategic, and Statistical Considerations. *Journal of Personality and Social Psychology*, 51(6), 1173-1182.
- Bartholomew, K. (1990). Avoidance of Intimacy: An Attachment Perspective. *Journal of Social and Personal Relationships*, 7(2), 147-178.
- Bartholomew, K., & Horowitz, L. M. (1991). Attachment Styles among Young Adults: A Test of a Four-Category Model. *Journal of Personality and Social Psychology*, 61(2), 226.
- Bartz, J. A., & Lydon, J. E. (2004). Close Relationships and the Working Self-Concept: Implicit and Explicit Effects of Priming Attachment on Agency and Communion. *Personality and Social Psychology Bulletin*, 30(11), 1389-1401.
- Batson, C. D. (1993). Communal and Exchange Relationships: What Is the Difference? *Personality and Social Psychology Bulletin*, 19(6), 677-683.
- Bengtsson, A. (2003). Towards a Critique of Brand Relationships. *Advances in Consumer Research*, 30, 154-154.

- Berinsky, A.J., Huber, G.A., & Lenz, G.S. (2012). Evaluating Online Labor Markets for Experimental Research: Amazon.com's Mechanical Turk. *Political Analysis*, 20(3), 351-368.
- Birnbaum, G. E., Reis, H. T., Mikulincer, M., Gillath, O., & Orpaz, A. (2006). When Sex Is More Than Just Sex: Attachment Orientations, Sexual Experience, And Relationship Quality. *Journal of Personality and Social Psychology*, 91(5), 929.
- Boorstin, D. J. (1962). *The Image: A Guide to Pseudo-Events in America*. Vintage.
- Bowlby, J. (1973). *The Nature of the Child's Tie to His Mother* (Vol. 39, P. 175). Mss Information Corporation.
- Bowlby, J. (1980). *Attachment and Loss: Loss, Sadness and Depression* (Vol. 3). *New York: Basic*.
- Bowlby, J. (1979). On Knowing What You Are Not Supposed To Know And Feeling What You Are Not Supposed To Feel. *The Canadian Journal of Psychiatry/La Revue Canadienne De Psychiatrie*.
- Brennan, K. A., Clark, C. L., & Shaver, P. R. (1998). Self-Report Measurement of Adult Attachment. *Attachment Theory and Close Relationships*, 46-76.
- Buhrmester, M., Kwang, T., & Gosling, S.D. (2011). Amazon's Mechanical Turk a New Source of Inexpensive, Yet High-Quality Data? *Perspectives on Psychological Science*, 6(1), 3-5.
- Busch, A., (2014). Top Actors in Social Media and What It Means for TV and Movie Marketing. *Deadline Hollywood*, April 21. [http://www.deadline.com/2014/04/celebrities-social-media-hollywood-marketing-vin-diesel-jimmy-fallon/?utm\\_source=dlvr.it&utm\\_medium=facebook](http://www.deadline.com/2014/04/celebrities-social-media-hollywood-marketing-vin-diesel-jimmy-fallon/?utm_source=dlvr.it&utm_medium=facebook)

- Campbell, D. T. (1958). Common Fate, Similarity, and Other Indices of the Status of Aggregates of Persons as Social Entities. *Behavioral Science*, 3(1), 14-25.
- Chaplin, L. N., & John, D. R. (2005). The Development of Self-Brand Connections in Children and Adolescents. *Journal of Consumer Research*, 32(1), 119-129.
- Churchill Jr, G. A. (1979). A Paradigm for Developing Better Measures of Marketing Constructs. *Journal of Marketing Research*, 16, 64-73.
- Cicirelli, V. (2004). God as the Ultimate Attachment Figure for Older Adults. *Attachment & Human Development*, 6(4), 371-388.
- Clark, M. S. (1986). Evidence for the Effectiveness of Manipulations of Communal and Exchange Relationships. *Personality and Social Psychology Bulletin*, 12(4), 414-425.
- Clark, M. S., & Mills, J. (1979). Interpersonal Attraction in Exchange and Communal Relationships. *Journal of Personality and Social Psychology*, 37(1), 12.
- Clark, M. S., & Mills, J. (1993). The Difference Between Communal and Exchange Relationships: What it is and is not. *Personality and Social Psychology Bulletin*, 19(6), 684-691.
- Close, A.G., Moulard, J.G., & Monroe, K.B. (2011). Establishing Human Brands: Determinants of Placement Success for First Faculty Positions in Marketing. *Journal of the Academy Of Marketing Science*, 39 (6), 922-941.
- Cole, T., & Leets, L. (1999). Attachment Styles and Intimate Television Viewing: Insecurely Forming Relationships in a Parasocial Way. *Journal of Social and Personal Relationships*, 16(4), 495–511. doi:10.1177/0265407599164005



- Collins, N. L., Ford, M. B., Guichard, A. C., & Allard, L. M. (2006). Working Models of Attachment and Attribution Processes in Intimate Relationships. *Personality and Social Psychology Bulletin*, 32(2), 201-219.
- Colothan, S. (2009). 12 Michael Jackson Fans "Commit Suicide" In Wake of His Death. Retrieved From <http://www.gigwise.com/news/51468/12-michael-jackson-fans-commit-suicide-in-wake-of-his-death>
- Drigotas, S. M., & Rusbult, C. E. (1992). Should I Stay Or Should I Go? A Dependence Model of Breakups. *Journal of Personality and Social Psychology*, 62(1), 62-87.
- Dyer (1979 reprinted in 1998). *Stars*. London, BFI.
- Erdogan, B. Z. (1999). Celebrity Endorsement: A Literature Review. *Journal of Marketing Management*, 15(4), 291–314. Doi:10.1362/026725799784870379
- Escalas, J.E. (2004). Narrative Processing: Building Consumer Connections to Brands. *Journal of Consumer Psychology*, 14(1), 168-180.
- Escalas, J. E., & Bettman, J. R. (2009). Connecting with Celebrities: Celebrity Endorsement, Brand Meaning, and Self-Brand Connections. *Journal of Marketing Research*.
- Escalas, J. E., & Bettman, J. R. (2005). Self-Construal, Reference Groups, and Brand Meaning. *Journal of Consumer Research*, 32(3), 378-389.
- Escalas, J.E., & Bettman, J. (2003). You Are What They Eat: The Influence of Reference Groups on Consumers' Connections to Brands. *Journal of Consumer Psychology*, 13(3), 339-348.
- Fedorikhin, A., Park, C. W., & Thomson, M. (2008). Beyond Fit and Attitude: The Effect of Emotional Attachment on Consumer Responses to Brand Extensions. *Journal of Consumer Psychology*, 18(4), 281-291.

- Feeney, J. A., & Noller, P. (1990). Attachment Style as a Predictor of Adult Romantic Relationships. *Journal of Personality and Social Psychology*, 58(2), 281-291.
- Fischer, M., Völckner, F., & Sattler, H. (2010). How Important Are Brands? A Cross-Category, Cross-Country Study. *Journal of Marketing Research*, 47(5), 823-839.
- Fornell, C., & Larcker, D.F. (1981). Evaluating Structural Equation Models with Unobservable Variables and Measurement Error, *Journal of Marketing Research*, 18, February, 39-50.
- Fournier, S. (1998). Consumers And Their Brands: Developing Relationship Theory in Consumer Research. *Journal of Consumer Research*, 24(4), 343-353.
- Friedman, H.H., Termini, S., & Washington, R. (1976). The Effectiveness of Advertisements Utilizing Four Types of Endorsers. *Journal of Advertising*, 5: 22-24.
- Gabler, N. (2001). Toward A New Definition of Celebrity. *USC Annenberg: The Norman Lear Center*.
- Gamson, J. (1994). *Claims to Fame: Celebrity in Contemporary America*. University Of California Press.
- Gerrig, R. J. (1993). *Experiencing Narrative Worlds: On the Psychological Activities of Reading*. Yale University Press.
- Giddens, A. (1991). *Modernity and Self-Identity: Self and Society in the Late Modern Age*. Stanford University Press.
- Giles, D. C. (2002). Parasocial Interaction: A Review of the Literature and a Model for Future Research. *Media Psychology*, 4(3), 279-305.
- Goel, S., Watts, D.J., & Goldstein, D.G. (2012). The Structure of Online Diffusion Networks. *Proceedings of the 13<sup>th</sup> ACM Conference on Electronic Commerce*, 623-638.

- Goldsmith, R.E. (2006). Electronic Word-of-Mouth. In Mehdi Khosrow-Pour (Ed.) *Encyclopedia of E-Commerce, E-Government and Mobile Commerce*, Hershey, PA: Idea Group Publishing, 408-412.
- Green, M. C. (2004). Transportation into Narrative Worlds: The Role of Prior Knowledge and Perceived Realism. *Discourse Processes*, 38(2), 247-266.
- Green, M. C., & Brock, T. C. (2002). In the Mind's Eye: Transportation-Imagery Model of Narrative Persuasion. In M.C. Green, J.J. Strange & T.C. Brock (Eds.), *Narrative Impact: Social and Cognitive Foundations*, 315-341. Erlbaum.
- Green, M.C. & Brock, T.C. (2000). The Role of Transportation in the Persuasiveness of Public Narratives. *Journal of Personality and Social Psychology*, 79(5), 701-721.
- Green, M. C., & Donahue, J. K. (2011). Persistence of Belief Change in the Face of Deception: The Effect of Factual Stories Revealed to be False. *Media Psychology*, 14(3), 312-331.
- Griffin, D. W., & Bartholomew, K. (1994). Models of the self and other: Fundamental dimensions underlying measures of adult attachment. *Journal of personality and social psychology*, 67(3), 430.
- Hazan, C., & Shaver, P. (1987). Romantic Love Conceptualized as an Attachment Process. *Journal of Personality and Social Psychology*, 52(3), 511-524.
- Hazan, C., & Zeifman, D. (1999). Pair Bonds as Attachments: Evaluating the Evidence.
- Hirschman, E.C. (1987). People as Products: Analysis of a Complex Marketing Exchange. *Journal of Marketing*, 98-108.
- Horton, D., & Wohl, R. R. (1956). Mass Communication and Para-Social Interaction: Observations on Intimacy at a Distance. *Psychiatry*, 19(3), 215-229.

- Infosino, W.J. (1986). Forecasting New Product Sales from Likelihood of Purchase Rating. *Marketing Science*, 5(Fall), 372-384.
- Jamieson, L. F., & Bass, F. M. (1989). Adjusting Stated Intention Measures to Predict Trial Purchase of New Products: A Comparison of Models and Methods. *Journal of Marketing Research*, 336-345.
- Jung, C. G. (1953). *Psychological Types or the Psychology of Individuation* (Vol. 1923). Pantheon.
- Kamins, M. A., & Gupta, K. (1994). Congruence between Spokesperson and Product Type: A Matchup Hypothesis Perspective. *Psychology and Marketing*, 11(6), 569–586.  
Doi:10.1002/Mar.4220110605
- Keel, A., & Natarajan, R. (2012). Celebrity Endorsements And Beyond: New Avenues for Celebrity Branding. *Psychology & Marketing*, 29(9), 690–703. Doi:10.1002/Mar.20555
- Keelan, J. P. R., Dion, K. L., & Dion, K. K. (1994). Attachment Style and Heterosexual Relationships among Young Adults: A Short-Term Panel Study. *Journal of Social and Personal Relationships*, 11(2), 201-214.
- Keller, K. L. (2012). Understanding the Richness of Brand Relationships: Research Dialogue on Brands as Intentional Agents. *Journal of Consumer Psychology*.
- Keller, K. L. (1993). Conceptualizing, Measuring, and Managing Customer-Based Brand Equity. *The Journal of Marketing*, 1-22.
- Kowalczyk, C.M. (2011), *Celebrities as Brands: Exploring the Role of Celebrities in Marketing and Advertising*. The University of Memphis.
- La Guardia, J. G., Ryan, R. M., Couchman, C. E., & Deci, E. L. (2000). Within-Person Variation in Security of Attachment: A Self-Determination Theory Perspective on Attachment,

- Need Fulfillment, and Well-Being. *Journal of Personality and Social Psychology*, 79(3), 367-384.
- Lingle, J.H., Altom, M.W., & Medin, D.L. (1984). Of Cabbages and Kings: Assessing the Extendibility of Natural Object Concept Models to Social Things. *Handbook of Social Cognition*, Vol. 1. Ed. Robert S. Wyer & Thomas K. Srull. Hillsdale, NJ: Erlbaum 235-45.
- Lippman, W. (1922). *Public Opinion*. New York: Macmillan.
- Luo, L., Chen, X., Han, J., & Whan Park, C. (2010). Dilution and Enhancement of Celebrity Brands through Sequential Movie Releases. *Journal of Marketing Research*, 47(6), 1114-1128.
- Lynch Jr., J. G. (1982). On the External Validity of Experiments in Consumer Research. *Journal of Consumer Research*, 9(3), 225-239.
- Macinnis, D. J., Park, C. W., & Priester, J. W. (2009). *Handbook of Brand Relationships*. ME Sharpe Incorporated.
- MacKinnon DP, Lockwood CM, Williams J. (2004). Confidence Limits for the Indirect Effect: Distribution of the Product and Resampling Methods. *Multivariate Behavior Research*, 39, 99-128.
- Marshall, P. D. (1997). *Celebrity and Power: Fame in Contemporary Culture*. University of Minnesota Press.
- Mason, W., & Suri, S. (2012). Conducting Behavioral Research on Amazon's Mechanical Turk. *Behavior Research Methods*, 44(1), 1-23.
- McCartney, H. (1987). Applying Fiction Conflict Situations to Analysis of News Stories. *Journalism Quarterly*, 64: 163-170.

- McCracken, G. (1989). Who Is The Celebrity Endorser? Cultural Foundations of the Endorsement Process. *Journal of Consumer Research*, 16(3), 310–321.  
Doi:10.2307/2489512
- Mcquail, D., Blumler, J. G., & Brown, J. R. (1972). The Television Audience: A Revised Perspective. *Media Studies: A Reader*, 1972, 438-454.
- Mehta, A. (1994). How Advertising Response Modeling (ARM) Can Increase Ad Effectiveness. *Journal of Advertising Research*, 34, 62-74.
- Mende, M., & Bolton, R. N. (2011). Why Attachment Security Matters How Customers' Attachment Styles Influence Their Relationships With Service Firms And Service Employees. *Journal of Service Research*, 14(3), 285-301.
- Mende, M., Bolton, R. N., & Bitner, M. J. (2013). Decoding Customer-Firm Relationships: How Attachment Styles Help Explain Customers' Preferences for Closeness, Repurchase Intentions, and Changes in Relationship Breadth. *Journal of Marketing Research*, 50 (1), 125-142.
- Meyers, E. (2009). “Can You Handle My Truth?”: Authenticity And The Celebrity Star Image. *The Journal of Popular Culture*, 42(5), 890-907.
- Mikulincer, M., & Shaver, P.R. (2007). *Attachment in Adulthood: Structure, Dynamics, and Change*. Guilford Press.
- Mills, J., Clark, M. S., Ford, T. E., & Johnson, M. (2004). Measurement of Communal Strength. *Personal Relationships*, 11(2), 213-230.
- Mills, J., & Clark, M. S. (1982). Exchange and Communal Relationships. *Review of Personality and Social Psychology*, 3, 121-144.

- Mitchell, A.A. (1986). The Effect of Verbal and Visual Components of Advertising on Brand Attitudes and Attitude towards the Advertisement. *Journal of Consumer Research*, 13(June), 12-24.
- Mori, M. (1970). The Uncanny Valley. *Energy*, 7(4), 33-35.
- Motion Picture Association of America, Inc. (2011) *Theatrical Market Statistics 2011*.
- Ohanian, R. (1991). The Impact of Celebrity Spokespersons' Perceived Image on Consumers' Intention to Purchase. *Journal of Advertising Research*, 31(1), 46-54.
- Paharia, N., Keinan, A., Avery, J., & Schor, J. B. (2011). The Underdog Effect: The Marketing of Disadvantage and Determination through Brand Biography. *Journal of Consumer Research*, 37(5), 775-790.
- Palmatier, R. W., Scheer, L. K., & Steenkamp, J. B. E. (2007). Customer Loyalty to Whom? Managing the Benefits and Risks of Salesperson-Owned Loyalty. *Journal of Marketing Research*, 185-199.
- Paolacci, G., Chandler, J., & Ipeirotis, P. (2010). Running Experiments on Amazon Mechanical Turk. *Judgment and Decision Making*, 5(5), 411-419
- Park, C. W., Eisingerich, A. B., & Park, J. W. (2013). Attachment–Aversion (AA) Model of Customer–Brand Relationships. *Journal of Consumer Psychology*, 23(2), 229-248.
- Park, C. W., Macinnis, D., & Priester, J. (2007). Beyond Attitudes: Attachment And Consumer Behavior. *Seoul National Journal*, 12(2), 3-36.
- Park, C., Macinnis, D. J., Priester, J., Eisingerich, A. B., & Iacobucci, D. (2010). Brand Attachment and Brand Attitude Strength: Conceptual and Empirical Differentiation of Two Critical Brand Equity Drivers. *Journal of Marketing*, 74(6), 1-17.

- Paulssen, M. (2009). Attachment Orientations in Business-To-Business Relationships. *Psychology & Marketing*, 26(6), 507-533.
- Peer, E., Paolacci, G., Chandler, J., & Mueller, P. (2012). *Selectively Recruiting Participants from Amazon Mechanical Turk using Qualtrics*, May 2, <http://ssrn.com/abstract=2100631>.
- Perdue, B.C., & Summers, J.O. (1986). Checking the Success of manipulations in Marketing Experiments. *Journal of Marketing Research*, November, 317-326.
- Perse, E. M., & Rubin, R. B. (1989). Attribution in Social and Parasocial Relationships. *Communication Research*, 16(1), 59-77.
- Petty, R. E., Cacioppo, J. T., & Schumann, D. (1983). Central and Peripheral Routes to Advertising Effectiveness: The Moderating Role of Involvement. *Journal of Consumer Research*, 10(2), 135.
- Pistole, M. C. (1989). Attachment in Adult Romantic Relationships: Style of Conflict Resolution and Relationship Satisfaction. *Journal of Social and Personal Relationships*, 6(4), 505-510.
- Plunkett Research (2013). Entertainment & Media Industry Overview. *Entertainment and Media Industry Statistics*.
- Preacher, K.J., & Hayes, A.F. (2004). SPSS and SAS procedures for Estimating Indirect Effects in Simple Mediation Models. *Behavior Research Methods, Instruments, & Computers*, 36(4), 717-731.
- Rindova, V. P., Pollock, T. G., & Hayward, M. L. (2006). Celebrity Firms: The Social Construction of Market Popularity. *Academy Of Management Review*, 31(1), 50-71.
- Rojek, C. (2001). *Celebrity*. Reaktion Books.



- Rosengren, K.E., & Windahl, S. (1972). Mass Media Consumption as a Functional Alternative. In D. McQuail (Ed.) *Sociology of Mass Communications: Selected Readings* (pp. 119-134). Harmondsworth: Penguin.
- Rosengren, K.E., Windahl, S., Hakansson, P., & Johnsson-Smaragdi, U. (1976). Adolescents' TV Relations: Three Scales. *Communication Research*, 3, 347-366.
- Rubin, A. M., & Perse, E. M. (1987). Audience Activity and Soap Opera Involvement A Uses and Effects Investigation. *Human Communication Research*, 14(2), 246-268.
- Rusbult, C. (1983). A Longitudinal Test of the Investment Model: The Development (and Deterioration) of Satisfaction and Commitment in Heterosexual Involvements. *Journal of Personality and Social Psychology*, (45), 172-186.
- Sawyer, A. G., & Ball, A. D. (1981). Statistical Power and Effect Size in Marketing Research. *Journal of Marketing Research*, 18, 275-290.
- Schickel, R. (1985). *Intimate Strangers: The Culture of Celebrity*. New York: Doubleday.
- Shepherd, I.D. (2005). From Cattle and Coke to Charlie: Meeting the Challenge of Self-Marketing and Personal Branding. *Journal of Marketing Management*, 21 (5-6), 589-606.
- Slater, M. D., & Rouner, D. (2002). Entertainment—Education and Elaboration Likelihood: Understanding the Processing of Narrative Persuasion. *Communication Theory*, 12(2), 173-191.
- Street, J. (2004). Celebrity Politicians: Popular Culture and Political Representation. *The British Journal of Politics and International Relations*, 6, 435-452.
- Sun, B., & Morwitz, V. G. (2010). Stated Intentions and Purchase Behavior: A Unified Model. *International Journal of Research in Marketing*, 27(4), 356-366.

- Swaminathan, V., Stilley, K. M., & Ahluwalia, R. (2009). When Brand Personality Matters: The Moderating Role Of Attachment Styles. *Journal of Consumer Research*, 35(6), 985-1002.
- Thomson, M. (2006). Human Brands: Investigating Antecedents to Consumers' Strong Attachments to Celebrities. *Journal of Marketing*, 70(30) 104-119.
- Thomson, M., & Johnson, A. R. (2006). Marketplace and Personal Space: Investigating the Differential Effects of Attachment Style across Relationship Contexts. *Psychology & Marketing*, 23(8), 711-726.
- Thomson, M., Macinnis, D. J., & Park, C. W. (2005). The Ties That Bind: Measuring The Strength Of Consumers' Emotional Attachments To Brands. *Journal of Consumer Psychology*, 15(1), 77-91.
- Till, B. D., & Shimp, T. A. (1998). Endorsers in Advertising: The Case of Negative Celebrity Information. *Journal of Advertising*, 27(1), 67-82.
- Tsao, J. (1996). Compensatory Media Use: An Exploration of Two Paradigms. *Communication Studies*, 47(1-2), 89-109.
- Turner, J. R. (1993). Interpersonal and Psychological Predictors of Parasocial Interaction with Different Television Performers. *Communication Quarterly*, 41(4), 443-453.
- United States Department of Commerce - Bureau of Economic Analysis (2011). *Gross Domestic Product (GPD) by Industry Data*.
- van Laer, T., de Ruyter, K., Visconti, L.M., & Wetzels, M. (2014). The Extended Transportation-Imagery Model: A Meta-Analysis of the Antecedents and Consequences of Consumers' Narrative Transportation. *Journal of Consumer Research*, 40(5), 797-817.

- Wilson, E.J. & Sherrell, D.L. (1993). Source Effects in Communication and Persuasion Research: A Meta-Analysis of Effect Size. *Journal of the Academy of Marketing Science*, 21(2), 101-112.
- Wu, S., Hofman, J.M., Mason, W.A., & Watts, D.J. (2011). Who Says What to Whom on Twitter. *Proceeding of the World Wide Web Conference Committee*, March 28-April 1, 705-713.
- Yi, Y. (1990). Cognitive and Affective Priming Effects of the Context for Print Advertisements. *Journal of Advertising*, 19, 40-48
- Zhao, X., Lynch Jr., & Chen Q. (2010). Reconsidering Baron and Kenny: Myths and Truths about Mediation Analysis. *Journal of Consumer Research*, 37(2), 197-206.

## APPENDICES

## APPENDIX A

### STUDY 1 EXPERIMENTAL INSTRUMENT

Hello and thank you for participating in this study. This study is being conducted as part of a doctoral research dissertation for Southern Illinois University and involves research about consumer's relationships with celebrities.

In this study you will be asked to read material about a celebrity. You will then be asked to rate your opinion on a variety of statements. Completion of this study should take approximately 15-18 minutes. Please read and answer the questions carefully since your input is very important to us. Also we request that you do not take any breaks when participating in this study as the study should be taken uninterrupted.

Compensation for your full participation is one dollar (\$1.00). Your completed work, so long as it is given with an honest effort, will not be rejected. After you have completed the survey, a completion code will be displayed. To be paid, please enter the completion code in MTurk to indicate you have participated and completed the study. You may only participate in this study or a related study once and participation in this study or a related study more than once will go uncompensated.

In order to qualify as a subject for this study you must: 1) be at least 18 years of age or older, 2) a domestic citizen of the United States, 3) have not taken this or a related survey before, and 4) have some knowledge of celebrities. This study is voluntary and you are free to withdraw at any time. Completion of this survey indicates voluntary consent to participate in this study.

All reasonable steps will be taken to protect your identity. Your name will not be asked in this study to ensure anonymity. Rather than your name, your MTurk identification number will be used for identification purposes. After the study is complete, your MTurk identification number will be destroyed thereby eliminating any possible links to you and this study.

For questions about this research please contact either:

Ben Eng  
Doctoral Candidate  
Southern Illinois University  
Rehn Hall, 221  
engbx@siu.edu  
818-720-4470

Cheryl Burke Jarvis  
Chair and Professor of Marketing  
Southern Illinois University  
Rehn Hall, 225A  
618-453-4341

This project has been reviewed and approved by the SIUC Human Subjects Committee. Questions concerning your rights as a participant in this research may be addressed to the Committee Chairperson, Office of Sponsored Projects Administration, Southern Illinois University, Carbondale, IL 62901-4709. Phone (618) 453-4533. E-mail [siuhsc@siu.edu](mailto:siuhsc@siu.edu)

#### Instructions

On the upcoming screens, you will be introduced to a celebrity named Michael Fredrick. After the information has been shown to you, you will be asked to write about your opinions of Michael Fredrick.

Please take your time, think carefully about your opinion and answer honestly. Your opinions are very important to us.

**Failure to write your opinions or opinions made with an obvious lack of effort will likely result in your payment being stopped.** If you need to go back to the video, article, and tweets, you can click on the back button at the bottom of the screen at any time.

#### **ON-STAGE NARRATIVE MANIPULATION**

Please watch the below celebrity news video featuring Michael Fredrick:

#### VIDEO SCRIPT

(Headshot Style Image of Michael Fredrick)

Could another Oscar trophy be in store for Michael Fredrick!?

(Intro Animation)

#### Host

This is “The Hollywood Minute”, your up-to-the minute online news source for all things Hollywood.

(PIP Image of “The Mountain” logo)

“The Mountain” due out this Fall has been predicted by many to be a blockbuster sensation.

(B-Roll of Film)

But film insiders are now saying it’s Michael Frederick’s performance that will have people talking and could likely win the actor his record 5th Academy Award.

(Cutaway to Image of Set Photo)

Playing a Civil War hero, the A-lister had to roughen up his look for the role. Michael sports a thick beard and rustic clothing authentic for the time period.

Host

Director Steven Rockwell said Michael's performance in "The Mountain" is hands-down his best to date.

(Cut to Director Interview)

*"He completely transformed into Harrison Hood - his character. We rarely did retakes while shooting, he was always in the moment and 'spot on.'"*

(B-roll of Michael as though it was filmed during this same interview)

The award winning actor, who's known for being very selective about his movie choices, said he was an immediate fan of the story.

(Cut to Michael Interview)

*"You know, I'm a real Civil War buff. And, after reading the script, I was all in. I was thoroughly impressed. But just because it's a reflection of history, don't assume you know the ending to this story."*

Host

And fans are anxious to see the talented superstar in action. Michael sent his 900,000 followers into a retweet frenzy when he announced the movie's release date.

(Cutaway to Image of Tweet)

The A-lister tweeted, "Paramount is letting me break the news. It's official: #TheMountain will hit theaters August 2nd."

Host

So, are you going to be one of the thousands lining up at the theaters on opening day to see Michael's take on Harrison Hood? And do you think all the hype will help or hurt Fredrick's chances of being nominated? Tell us your answers in the comments below.

I'm Charlotte Broadbent for "The Hollywood Minute".

(Outro Animation)

Do you think all the hype will help or hurt Michael Fredrick's chances of being nominated? Please write at least one sentence explaining your opinion.

Please read the below celebrity news article featuring Michael Fredrick:



## More The Must List ▶

JUN 1  
12:00 PM ET

43

Like

Tweet

+1

## Michael Fredrick Dishes on *The Mountain*



*America's Favorite Leading Man Opens Up About Playing a Civil War Hero and His Chances of Another Oscar*

by Alan Overton

Tags: Michael Fredrick, Movies, Must List

Comments 33 | Add comment

In the seven years since he was serendipitously discovered at a super-market by a Hollywood talent agent, Michael Fredrick has grown from a shy college grad into a confident film star who not only scores blockbuster after blockbuster at the box office, but who's also garnered even the toughest critics' praise. After a year of highs including landing the coveted leading role of Harrison Hood in *The Mountain*, he sits down with us to talk about his stellar career and much hyped upcoming film.

### ON PLAYING A CIVIL WAR HERO

"With any role you feel pressure but there's an added pressure playing Harrison Hood. Civil War fans are made up of historians and hobbyists that reenact battles so accuracy is incredibly important to them. And as a Civil War buff myself I wanted to get everything perfect. I worked with a dialect coach for months to nail down Hood's accent and I went on a hard core diet to lose enough weight to match his body. Without question, it's the most challenging, yet rewarding, role I've ever had."

### ON WINNING A 5th ACADEMY AWARD

"Every actor wants to win the Oscar and I would be humbled to win a fifth time. The competition is incredibly stiff this year and there were fantastic performances by a lot of great actors so it's hard to predict if I'll even be nominated. But the script is fantastic and Steven Rockwell (the director of *The Mountain*) created such an amazing film. Win or lose, I'm incredibly proud of *The Mountain* and the hard work that was put into it. More than anything, I can't wait for audiences to see it when it hits theatres on August 2nd."



What do you think of Michael Fredrick's preparation for his role of Harrison Hood? Please write at least one sentence explaining your opinion.

Please read the below tweets from Michael Fredrick:



The image shows a screenshot of Michael Fredrick's Twitter profile. The profile header includes a profile picture of a man with sunglasses, the name "Michael Fredrick" with a verified badge, the handle "@michaelfredrick", and the bio "World champion parallel parker." and "Everywhere". Below the header are statistics: 1,781 TWEETS, 248 FOLLOWING, and 2,909,437 FOLLOWERS, along with a "Following" button.

The "Tweets" section contains two tweets:

- Tweet 1:** Posted on 2 Mar. Text: "Doesn't feel real to win my fifth Oscar. Thank you for all your support #neverlettingitgo pic.twitter.com/KG785v8". The image shows a man in a suit holding an Oscar statuette. Interaction options: Expand, Reply, Retweet, Favorite, More.
- Tweet 2:** Posted on 13 Feb. Text: "Proud to announce that #TheMountain is the highest grossing drama of all-time! Thank you all! pic.twitter.com/CCC75h4". The image shows a mountain landscape with the text "THE MOUNTAIN" overlaid. Interaction options: Expand, Reply, Retweet, Favorite, More.

Would you go see *The Mountain* and do you think Michael Fredrick deserved to win the Oscar? Please write at least one sentence explaining your opinion.

### **OFF-STAGE NARRATIVE MANIPULATION**

Please watch the below celebrity news video featuring Michael Fredrick:

#### VIDEO SCRIPT

(Headshot of Michael Frederick)

Michael Frederick shows he's true animal lover.

(Intro Animation)

#### Host

This is "The Hollywood Minute", your up-to-the minute online news source for all things Hollywood.

(B-roll of Michael Fredrick)

Actors play heroes on the silver screen all the time, but who says they can't be heroes in real life too? 4-time Academy Award winner Michael Fredrick was going for a run on the beach when he came across a lost dog.

(B-roll of the lost dog)

The hound-mix was missing its collar. So, the actor actually went door-to-door in search for the canine's home. We spoke with one of those homeowners, who said it was quite a shock to see a movie star at his front door.

(Cut to Shanon Interview)

*"There isn't a more surreal experience than opening your front door and seeing Michael Frederick standing there with a lost dog."*

#### Host

When the humble star failed to find the pup's owner, he took his search to Twitter.

(Cut to Tweet with pic)

Michael tweeted this picture to his 900,000 followers with the caption, "Found this troublemaker lost on the beach. Twitterverse - she'll be at Lighthouse Animal Shelter if you know who she belongs to."

Host

If all that effort wasn't enough, America's #1 bachelor has sworn to adopt the animal if her owner doesn't surface.

(Cut to Michael Interview)

*"I want her to go back to her home, but I've already become attached. I even named her Emmy. So, if her parents don't show up within a few days, I've already told the shelter I call first dibbs."*

Host

Who knew he was such a softy? And, what would you do if Michael Frederick was at your front door!? Tell us your answers in the comments below.

I'm Charlotte Broadbent for "The Hollywood Minute". See you soon.

(Outro Animation)

What would you do if a celebrity like Michael Fredrick showed up at your front door with a lost dog? Please write at least one sentence explaining your opinion.

Please read the below celebrity news article featuring Michael Fredrick:



## More The Must List ▶

JUN 1  
12:00 PM ET

43

Like

Tweet

+1

## Michael Fredrick: I Count My Blessings



*America's Favorite Leading Man Opens Up About His Upbringing, Love, and Family*

by Alan Overton

Tags: Michael Fredrick, Movies, Must List

Comments 33 | Add comment

In the seven years since he was serendipitously discovered at a supermarket by a Hollywood talent agent, Michael Fredrick has grown from a shy college grad into a confident film star who not only scores blockbuster after blockbuster, but who's won big at love as well. After a year of highs including adopting an adorable lost dog and a charming wedding, he gives thanks for the many joys in his life, a list topped by-no surprise-his wife.

**MY UPBRINGING** "I always seek my parents' approval on things because I respect them so much," he says. "They were both very poor growing up, and seeing them work hard and save their money, I learned from their actions. People think that because I'm a celebrity I have expensive tastes but I still wear old jeans and t-shirts and hardly ever buy expensive designer clothes. When there's leftover food at events, I hate seeing it go to waste. I'll ask, 'Can people take some home or can it go to a shelter?'"

### MY FAMILY

"After being a bachelor for so long, I never thought I'd ever get married. But things changed literally the day my dog Emmy ran into my life. Before I adopted her, Emmy was a stray dog that I brought to Lighthouse Animal Shelter. Jean worked at the shelter and it was love at first sight. We got married a year later. We're working on a baby, but right now Emmy, gets most of our attention. When we went on our honeymoon, we missed Emmy like crazy. I had my sister text message us pictures of him. Next time we go on vacation, Emmy's coming with us!"

What do you think about how Michael Fredrick and Jean's first met? Please write at least one sentence explaining your opinion.

Please read the below tweets from Michael Fredrick:

The image shows a screenshot of a Twitter profile for Michael Fredrick (@michaelfredrick). The profile header includes a profile picture of a man with sunglasses, the name "Michael Fredrick" with a verified badge, the handle "@michaelfredrick", the bio "World champion parallel parker.", and the location "Everywhere". Below the header are statistics: 1,781 TWEETS, 248 FOLLOWING, and 2,909,437 FOLLOWERS. A "Following" button is visible.

The "Tweets" section shows two tweets:

- Tweet 1:** Posted on 2 Aug. Text: "I want you all to hear it from me first...Jean and I are expecting our first baby! #bunintheoven pic.twitter.com/KG785v8". The image shows a single bun on a metal oven rack, with a bite taken out of it, revealing a soft, yellow interior.
- Tweet 2:** Posted on 1 Aug. Text: "A king sized doggy bed wouldn't be big enough for her. #emmybein'emmy pic.twitter.com/CCC75h4". The image shows a large, light-colored dog lying on a dark, rectangular dog bed on a carpeted floor.

If you could give Michael Fredrick's baby a name, what would it be (either a boy name or girl name is fine)? Please write at least one sentence explaining your opinion.

Next, I'd like to know your perceptions of the information you were shown about Michael Fredrick.

Please rate the extent to which you either agree or disagree with the following statements. Please rate the extent to which you either agree or disagree with the following statements.

(1 strongly disagree - 7 strongly agree)

The information about Michael Fredrick describes what he is like "at work."

The information about Michael Fredrick tells a story about his professional life.

The information about Michael Fredrick describes events that occurred in his career.

The information about Michael Fredrick describes what he is like "outside of work."

The information about Michael Fredrick tells a story about his personal life.

The information about Michael Fredrick describes events that occurred outside of his career.

You're doing great! Now I'm interest in knowing your perceptions of the events you read and watched featuring Michael Fredrick.

Please rate the extent to which you either agree or disagree with the following statements.

(1 strongly disagree - 7 strongly agree)

I could easily picture the events featuring Michael Fredrick taking place.

(a) For this item, simply select the middle choice, "Neither Agree or Disagree."

I could picture myself in the scene of the events featuring Michael Fredrick.

I was mentally involved in the events featuring Michael Fredrick.

Good job so far! Now I'd like to take a different perspective and find out your perceptions of Michael Fredrick.

Please rate the extent to which you either agree or disagree with the following statements.

(1 strongly disagree - 7 strongly agree)

I would be willing to travel far to visit Michael Fredrick.

(a) I wouldn't go anywhere to visit Michael Fredrick.

I would give up a lot to meet Michael Fredrick.

I would go out of my way to do something that helped Michael Fredrick.

Your attitude toward Michael Fredrick is:

1 Unfavorable – 7 Favorable

1 Bad – 7 Good

1 Terrible – 7 Outstanding

1 Negative – 7 Positive

You're making great progress. The next set of questions may seem similar to the ones you just mentioned, but it's important that you continue to think carefully about each one.

Please rate the extent to which you either agree or disagree with the following statements about Michael Fredrick.

(1 strongly disagree - 7 strongly agree)

I like Michael Fredrick very much.

I feel that Michael Fredrick is pleasant.

My overall feelings toward Michael Fredrick are very good.

I feel that Michael Fredrick is a likable person.

Please rate the extent to which you either agree or disagree with the following statements about Michael Fredrick.

(1 strongly disagree - 7 strongly agree)

My thoughts and feelings toward Michael Fredrick are often automatic, coming to my mind seemingly on their own.

My thoughts and feelings toward Michael Fredrick come to my mind naturally and instantly.

I have many thoughts about Michael Fredrick.

(a) For this item, simply select the middle choice, "Neither Agree or Disagree."

I feel connected to Michael Fredrick.

I feel a bond with Michael Fredrick.

I feel close to Michael Fredrick.

Please rate the extent to which you would seek additional information about Michael Fredrick.

1 Unlikely – 7 Likely

1 Impossible – 7 Possible

1 Definitely Would Not – 7 Definitely Would

You're almost done! This next section is going to ask you to rate a few items about celebrities in general.

How many hours per day do you actively watch, read, or listen to celebrity related information (i.e. TV shows, movies, magazines, live events, websites, social media accounts, podcasts, etc.)?

0

1-2

3-4

5-6

7-8

9-10

11+

Please indicate the degree of knowledge you have about celebrities:

1 - Very Unknowledgeable – 7 Very Knowledgeable

How much did you know about Michael Fredrick before this survey?

None

A little

Some

A lot

Who is your favorite celebrity?

What is your favorite celebrity famous for?

This is the last section. This section will ask general and non-specific questions about you. The information collected will be used for data analysis only and will be kept confidential and secure.

Please indicate your gender:

Female

Male

Please indicate your age range:

18-24

25-34

35-44

45-54

55-64

65+

Please indicate your ethnicity:

American Indian/Alaska Native

Asian

Black/African American

Hispanic/Latino

Native Hawaiian/Pacific Islander

White

Other

Please indicate your highest level of education completed:

Elementary

Junior High

High School

Some College

Associate's Degree

Bachelor's Degree

Master's Degree

Doctoral Degree or Other Professional Degree

Please indicate your zip code:

Please indicate your relationship status:

Single

In a Relationship

Married

Widowed



Divorced

Your survey has been submitted successfully.

Below is your MTurk confirmation:

XXXXX

Thank you for participating.

## APPENDIX B

### STUDY 2 EXPERIMENTAL INSTRUMENT

Hello and thank you for participating in this study. This study is being conducted as part of a doctoral research dissertation for Southern Illinois University and involves research about 1) brands and 2) celebrities.

In this study you will be shown information about either a brand or a celebrity and then you will be asked to rate a variety of statements based on that information. Completion of the study should take approximately 7-10 minutes. Please read and answer the questions carefully since your input is very important to us. Also we request that you do not take any breaks when participating in the study as it should be taken uninterrupted.

Compensation for your full participation is .75 (\$0.75). Your completed work, so long as it is given with an honest effort, will not be rejected. After you have completed the study, a completion code will be displayed. To be paid, please enter the completion code in MTurk to indicate you have participated and completed the study. You may only participate in this project or a related project once and participation in this project or a related project more than once will go uncompensated.

In order to qualify as a subject for this study you must: 1) be at least 18 years of age or older, 2) a domestic citizen of the United States, 3) have not taken this or a related survey before, and 4) have some knowledge of celebrities. These studies are voluntary and you are free to withdraw at any time. Completion of the survey items indicates voluntary consent to participate in this study.

All reasonable steps will be taken to protect your identity. Your name will not be asked in either study to ensure anonymity. Rather than your name, your MTurk identification number will be used for identification purposes. After the study is complete, your MTurk identification number will be destroyed thereby eliminating any possible links to you and the study.

For questions about this research please contact either:

Ben Eng  
Doctoral Candidate  
Southern Illinois University  
Rehn Hall, 221  
engbx@siu.edu  
818-720-4470

Cheryl Burke Jarvis  
Chair and Professor of Marketing  
Southern Illinois University  
Rehn Hall, 225A  
618-453-4341

This project has been reviewed and approved by the SIUC Human Subjects Committee. Questions concerning your rights as a participant in this research may be addressed to the Committee Chairperson, Office of Sponsored Projects Administration, Southern Illinois University, Carbondale, IL 62901-4709. Phone (618) 453-4533. E-mail [siuhsc@siu.edu](mailto:siuhsc@siu.edu)

#### Instructions

On the upcoming screens, you will be introduced to **either** a celebrity named Michael Fredrick **or** a famous company named TechKnow.

Please take your time, think carefully about your opinion and answer honestly. Your opinions are very important to us.

**Failure to write your opinions or opinions made with an obvious lack of effort will likely result in your payment being stopped.** If you need to go back, you can click on the back button at the bottom of the screen at any time.

#### **CELEBRITY BRAND MANIPULATION**

Michael Fredrick is a world-famous movie star. Michael Fredrick is best known for being an actor, but Michael Fredrick also makes “Michael Fredrick” branded clothing, shoes, and shaving products.

#### **BRAND MANIPULATION**

TechKnow is a world-famous electronics company. Although TechKnow is best known for making smartphones, TeckKnow also makes “TechKnow” branded computers, tablets, mp3 music players, and software.

#### **ON-STAGE NARRATIVE MANIPULATION (CELEBRITY BRAND)**

On the next screen, you are going to be shown Michael Fredrick's twitter profile. The tweets will be about Michael Fredrick's **professional life**. He will be tweeting about things happening in his **career** and **at his work**.



Is *The Mountain* a movie you'd consider watching? Please write at least one sentence explaining your opinion.

### **ON-STAGE NARRATIVE MANIPULATION (NON-HUMAN BRAND)**

On the next screen, you are going to be shown TechKnow's twitter profile. The tweets will be about TechKnow's **professional life**. TechKnow will be tweeting about things happening **at work**.



Is the TechKnowPhone5 a smart phone you'd consider using? Please write at least one sentence explaining your opinion.

### **OFF-STAGE NARRATIVE MANIPULATION (CELEBRITY BRAND)**

On the next screen, you are going to be shown Michael Fredrick's twitter profile. The tweets will be about Michael Fredrick's **personal life**. He will be tweeting about things happening **outside of his career** and **outside of his work**.



What are your thoughts about celebrities like Michael Fredrick who support causes such as Crush Cancer and animal shelters? Please write at least one sentence explaining your opinion.

### **OFF-STAGE NARRATIVE MANIPULATION (NON-HUMAN BRAND)**

On the next screen, you are going to be shown TechKnow's twitter profile. The tweets will be about TechKnow's **non-professional life**. TechKnow will be tweeting about things happening **outside of work**.



What are your thoughts about brands like TechKnow who support causes such as Crush Cancer and animal shelters? Please write at least one sentence explaining your opinion.

### **INTIMATE NARRATIVE MANIPULATION (CELEBRITY BRAND)**

On the next screen, you are going to be shown Michael Fredrick's twitter profile. The tweets will be about how much he **cares about you**. Michael Fredrick will be tweeting **as if he were a close friend of family member of yours**.



How much work do you think goes into making movies? Please write at least one sentence explaining your opinion.

### **INTIMATE NARRATIVE MANIPULATION (NON-HUMAN BRAND)**

On the next screen, you are going to be shown TechKnow's twitter profile. The tweets will be about how much TechKnow **cares about you**. TechKnow will be tweeting **as if it were a close friend of family member of yours**.





How much work do you think goes into making smart phones? Please write at least one sentence explaining your opinion.

Please rate the extent to which you either agree or disagree with the following statements. (1 strongly disagree - 7 strongly agree)

TechKnow/ Michael Fredrick’s twitter describes what it/he is like “at work.”

TechKnow/Michael Fredrick’s twitter tells a story about its/his professional life.

TechKnow/Michael Fredrick’s twitter describes what it/he is like “outside of work.”

TechKnow/Michael Fredrick’s twitter tells a story about its/his personal life.

TechKnow/Michael Fredrick’s twitter describes what it/he would be like if it/he were a close friend or family member of yours.

TechKnow/Michael Fredrick’s twitter tells a story about how much it/he cares about your life.

You’re making great progress. Now I’d like to take a different perspective and find out your perceptions of TechKnow/Michael Fredrick.

Please rate the extent to which you either agree or disagree with the following statements about TechKnow/Michael Fredrick.

(1 strongly disagree - 7 strongly agree)

My thoughts and feelings toward TechKnow/Michael Fredrick are often automatic, coming to my mind seemingly on their own.

My thoughts and feelings toward TechKnow/Michael Fredrick come to my mind naturally and instantly.

I have many thoughts about TechKnow/Michael Fredrick.

(a) For this item, simply select the middle choice, “Neither Agree or Disagree.”

I feel connected to TechKnow/Michael Fredrick.

I feel a bond with TechKnow/Michael Fredrick.

I feel close to TechKnow/Michael Fredrick.

You're almost done! This next section is going to ask you to rate a few items about celebrities in general.

How many hours per day do you actively watch, read, or listen to celebrity related information (i.e. TV shows, movies, magazines, live events, websites, social media accounts, podcasts, etc.)?

0

1-2

3-4

5-6

7-8

9-10

11+

Please indicate the degree of knowledge you have about celebrities:

1 - Very Unknowledgeable – 7 Very Knowledgeable

How much did you know about Michael Fredrick before this survey?

None

A little

Some

A lot

Who is your favorite celebrity?

What is your favorite celebrity famous for?

This is the last section. This section will ask general and non-specific questions about you. The information collected will be used for data analysis only and will be kept confidential and secure.

Please indicate your gender:

Female

Male

Please indicate your age range:

18-24

25-34

35-44

45-54

55-64

65+

Please indicate your ethnicity:  
American Indian/Alaska Native  
Asian  
Black/African American  
Hispanic/Latino  
Native Hawaiian/Pacific Islander  
White  
Other

Please indicate your highest level of education completed:  
Elementary  
Junior High  
High School  
Some College  
Associate's Degree  
Bachelor's Degree  
Master's Degree  
Doctoral Degree or Other Professional Degree

Please indicate your zip code:

Please indicate your relationship status:  
Single  
In a Relationship  
Married  
Widowed  
Divorced

Your survey has been submitted successfully.  
Below is your MTurk confirmation:  
XXXXXX  
Thank you for participating.

## APPENDIX C

### STUDY 3 EXPERIMENTAL INSTRUMENT

Hello and thank you for participating in this study. This study is being conducted as part of a doctoral research dissertation for Southern Illinois University and involves research about consumer's relationships with celebrities.

In this study you will be asked to read material about a celebrity. You will then be asked to rate your opinion on a variety of statements. Completion of this study should take approximately 10-13 minutes. Please read and answer the questions carefully since your input is very important to us. Also we request that you do not take any breaks when participating in this study as the study should be taken uninterrupted.

Compensation for your full participation is seventy-five cents (\$0.75). Your completed work, so long as it is given with an honest effort, will not be rejected. After you have completed the survey, a completion code will be displayed. To be paid, please enter the completion code in MTurk to indicate you have participated and completed the study. You may only participate in this study or a related study once and participation in this study or a related study more than once will go uncompensated.

In order to qualify as a subject for this study you must: 1) be at least 18 years of age or older, 2) a domestic citizen of the United States, 3) have not taken this or a related survey before, and 4) have some knowledge of celebrities. This study is voluntary and you are free to withdraw at any time. Completion of this survey indicates voluntary consent to participate in this study.

All reasonable steps will be taken to protect your identity. Your name will not be asked in this study to ensure anonymity. Rather than your name, your MTurk identification number will be used for identification purposes. After the study is complete, your MTurk identification number will be destroyed thereby eliminating any possible links to you and this study.

For questions about this research please contact either:

Ben Eng  
Doctoral Candidate  
Southern Illinois University  
Rehn Hall, 221  
engbx@siu.edu  
818-720-4470

Cheryl Burke Jarvis  
Chair and Professor of Marketing  
Southern Illinois University  
Rehn Hall, 225A  
618-453-4341

This project has been reviewed and approved by the SIUC Human Subjects Committee. Questions concerning your rights as a participant in this research may be addressed to the Committee Chairperson, Office of Sponsored Projects Administration, Southern Illinois University, Carbondale, IL 62901-4709. Phone (618) 453-4533. E-mail [siuhsc@siu.edu](mailto:siuhsc@siu.edu)

#### Instructions

On the upcoming screens, you will be introduced to a celebrity named Michael Fredrick. After the information has been shown to you, you will be asked to write about your opinions of Michael Fredrick.

Please take your time, think carefully about your opinion and answer honestly. Your opinions are very important to us.

**Failure to write your opinions or opinions made with an obvious lack of effort will likely result in your payment being stopped.** If you need to go back to the video, article, and tweets, you can click on the back button at the bottom of the screen at any time.

#### **ACHIEVED CELEBRITY BRAND MANIPULATION**

Michael Fredrick is famous for having extraordinary acting talent. Michael Fredrick's remarkable acting ability is acclaimed by both film experts and main stream audiences. Michael Fredrick has won multiple Academy Awards because very few actors can do what Michael Fredrick can do. Michael Fredrick became a world famous movie star when his incredible acting talent landed him a role on a major motion picture film.

#### **ATTRIBUTED CELEBRITY BRAND MANIPULATION**

Michael Fredrick is "famous for being famous." Michael Fredrick is a very normal person and has no extraordinary talents or skills. Michel Fredrick is famous because of the attention he receives from the media and from being serendipitously cast on a reality TV show.

Please rate the extent to which you either agree or disagree with the following statements.  
(1 strongly disagree - 7 strongly agree)

Michael Fredrick's celebrity stems primarily from achievements or accomplishments.

Michael Fredrick is famous because of an apparent talent or skill.

Very few people can do what Michael Fredrick can do.

Michael Fredrick's celebrity stems primarily from media attention.

Michael Fredrick is "famous for being famous" and not because of an apparent talent or skill.

Many people can do what Michael Fredrick does.

#### **ON-STAGE NARRATIVE MANIPULATION (ACHIEVED)**

Next, you will be shown information describing Michael Fredrick's **professional life**. The information will give you a look at what Michel Fredrick's life is like **at work** and **in his career**.

Please watch the below celebrity news video featuring Michael Fredrick:

## VIDEO SCRIPT

(Headshot Style Image of Michael Fredrick)

Could another Oscar trophy be in store for Michael Fredrick!?

(Intro Animation)

Host

This is “The Hollywood Minute”, your up-to-the minute online news source for all things Hollywood.

(PIP Image of “The Mountain” logo)

“The Mountain” due out this Fall has been predicted by many to be a blockbuster sensation.

(B-Roll of Film)

But film insiders are now saying it’s Michael Frederick’s performance that will have people talking and could likely win the actor his record 5th Academy Award.

(Cutaway to Image of Set Photo)

Playing a Civil War hero, the A-lister had to roughen up his look for the role. Michael sports a thick beard and rustic clothing authentic for the time period.

Host

Director Steven Rockwell said Michael’s performance in “The Mountain” is hands-down his best to date.

(Cut to Director Interview)

*“He completely transformed into Harrison Hood - his character. We rarely did retakes while shooting, he was always in the moment and ‘spot on.’”*

(B-roll of Michael as though it was filmed during this same interview)

The award winning actor, who’s known for being very selective about his movie choices, said he was an immediate fan of the story.

(Cut to Michael Interview)

*“You know, I’m a real Civil War buff. And, after reading the script, I was all in. I was thoroughly impressed. But just because it’s a reflection of history, don’t assume you know the ending to this story.”*

Host

And fans are anxious to see the talented superstar in action. Michael sent his 900,000 followers into a retweet frenzy when he announced the movie’s release date.

(Cutaway to Image of Tweet)

The A-lister tweeted, “Paramount is letting me break the news. It’s official: #TheMountain will hit theaters August 2nd.”

Host

So, are you going to be one of the thousands lining up at the theaters on opening day to see Michael’s take on Harrison Hood? And do you think all the hype will help or hurt Fredrick’s chances of being nominated? Tell us your answers in the comments below.

I’m Charlotte Broadbent for “The Hollywood Minute”.

(Outro Animation)

Do you think all the hype will help or hurt Michael Fredrick's chances of being nominated? Please write at least one sentence explaining your opinion.

Please read the below celebrity news article featuring Michael Fredrick:



## More The Must List ▶

JUN 1  
12:00 PM ET

43

Like

Tweet

+1

## Michael Fredrick Dishes on *The Mountain*



*America's Favorite Leading Man Opens Up About Playing a Civil War Hero and His Chances of Another Oscar*

by Alan Overton

Tags: Michael Fredrick, Movies, Must List

Comments 33 | Add comment

In the seven years since he was serendipitously discovered at a supermarket by a Hollywood talent agent, Michael Fredrick has grown from a shy college grad into a confident film star who not only scores blockbuster after blockbuster at the box office, but who's also garnered even the toughest critics' praise. After a year of highs including landing the coveted leading role of Harrison Hood in *The Mountain*, he sits down with us to talk about his stellar career and much hyped upcoming film.

### ON PLAYING A CIVIL WAR HERO

"With any role you feel pressure but there's an added pressure playing Harrison Hood. Civil War fans are made up of historians and hobbyists that reenact battles so accuracy is incredibly important to them. And as a Civil War buff myself I wanted to get everything perfect. I worked with a dialect coach for months to nail down Hood's accent and I went on a hard core diet to lose enough weight to match his body. Without question, it's the most challenging, yet rewarding, role I've ever had."

### ON WINNING A 5th ACADEMY AWARD

"Every actor wants to win the Oscar and I would be humbled to win a fifth time. The competition is incredibly stiff this year and there were fantastic performances by a lot of great actors so it's hard to predict if I'll even be nominated. But the script is fantastic and Steven Rockwell (the director of *The Mountain*) created such an amazing film. Win or lose, I'm incredibly proud of *The Mountain* and the hard work that was put into it. More than anything, I can't wait for audiences to see it when it hits theatres on August 2nd."



What do you think of Michael Fredrick's preparation for his role of Harrison Hood? Please write at least one sentence explaining your opinion.

Please read the below tweets from Michael Fredrick:

The image shows a screenshot of Michael Fredrick's Twitter profile. The profile header includes a profile picture of a man with sunglasses, the name "Michael Fredrick" with a verified badge, the handle "@michaelfredrick", and the bio "World champion parallel parker." and "Everywhere". Below the header are statistics: 1,781 TWEETS, 248 FOLLOWING, and 2,909,437 FOLLOWERS, along with a "Following" button. The "Tweets" section shows two tweets. The first tweet, dated "2 Mar", says "Doesn't feel real to win my fifth Oscar. Thank you for all your support #neverlettingitgo pic.twitter.com/KG785v8" and includes a photo of a man in a suit holding an Oscar. The second tweet, dated "13 Feb", says "Proud to announce that #TheMountain is the highest grossing drama of all-time! Thank you all! pic.twitter.com/CCC75h4" and includes a movie poster for "THE MOUNTAIN".

**Michael Fredrick** @michaelfredrick 2 Mar  
Doesn't feel real to win my fifth Oscar. Thank you for all your support #neverlettingitgo pic.twitter.com/KG785v8

**Michael Fredrick** @michaelfredrick 13 Feb  
Proud to announce that #TheMountain is the highest grossing drama of all-time! Thank you all! pic.twitter.com/CCC75h4

THE MOUNTAIN

Would you go see The Mountain and do you think Michael Fredrick deserved to win the Oscar?  
Please write at least one sentence explaining your opinion.

**ON-STAGE NARRATIVE MANIPULATION (ATTRIBUTED)**

Next, you will be shown information describing Michael Fredrick's **professional life**. The information will give you a look at what Michel Fredrick's life is like **at work** and **in his career**.

Please watch the below celebrity news video featuring Michael Fredrick:

VIDEO SCRIPT

(Headshot Style Image of Michael Fredrick)

Can fan-favorite Michael Fredrick keep getting enough votes to stay on “Canyon Survivor”!?

(Intro Animation)

Host

This is “The Hollywood Minute”, your up-to-the minute online news source for all things Hollywood.

(PIP Image of “The Mountain” logo)

“Canyon Survivor” has been a mega-hit reality series and ratings sensation for the ABC network.

(B-Roll of Film)

But TV insiders are now saying it’s “Canyon Survivor” competitor Michael Frederick that’s really captured people’s attention.

(Cutaway to Image of Set Photo)

Even though the waiter-turned-reality show contestant has been average in the show’s competitions, fans across the country continue to vote for him in force, keeping him on the show.

Host

Director Steven Rockwell said Michael’s popularity in “Canyon Survivor” can be credited to his everyman likability.

(Cut to Shanon Interview)

*“I think the people of America vote for him in droves because he’s so identifiable. He’s your typical Average Joe. When people vote for him, in a way, they voting for themselves.”*

(Cut to Image of Set Photo)

Although there's no doubt that Michael is a fan favorite because he's relatable, fans also seem to be captivated by Michael's blooming "showmance" with fellow competitor Jean Duncan.

(Cut to Michael Confessional from "Canyon Survivor")

*"It's a real difficult thing to compete against someone you have feelings for. You never know if they really like you or if it's just part of their strategy. I'm hoping what Jean and I have is the real deal and we stay together no matter what happens in the canyon."*

Host

Fans are anxious to know all about Michael. His twitter account, which had only 39 followers before "Canyon Survivor", has now exploded to over 900,000 followers. Pretty amazing considering that Michael hasn't been able to tweet since he's been in the canyon.

(Cutaway to Image of Tweet)

Ironically, the day before he left for the show, the then waiter tweeted, "Packing for #CanyonSurvivor. Hope American doesn't hate me!"

Host

Well Michael, based on the voting so far, I think it's safe to say that America doesn't hate you! So, are you one of the millions voting for Michael? And what do you think of Michael's showmance with Jean? Tell us your answers in the comments below.

I'm Charlotte Broadbent for "The Hollywood Minute".

(Outro Animation)

What do you think of Michael Fredrick's "showmance" (i.e. reality show romance) with his competitor Jean Duncan? Please write at least one sentence explaining your opinion.

Please read the below celebrity news article featuring Michael Fredrick:



**More The Must List** ▶

JUN 1  
12:00 PM ET

43

Like

Tweet

+1

## Michael Fredrick Dishes on *Canyon Survivor*



*America's Favorite Average Joe Opens Up About Surviving the Canyon and His Upcoming Reality Show*

by Alan Overton

Tags: Michael Fredrick, Movies, Must List

Comments **33** | [Add comment](#)

In the seven years since he was serendipitously discovered at a supermarket by a reality TV casting agent, Michael Fredrick has grown from a shy college grad into a hit reality TV star who not only scores record TV ratings, but is also winning big at love as well. After a year of highs including winning *Canyon Survivor* and the heart of his fellow competitor, Jean Duncan, he sits down with us to talk about his time in the Canyon and much hyped upcoming reality show.

### ON WINNING CANYON SURVIVOR

"There are so many difficult things about being in the Canyon. First, just knowing you're on TV and millions of people are watching your every move is a strange feeling. Second, between the heat and lack of food and water, the conditions in the Canyon are physically brutal. Third, the other competitors are fierce and you have no idea who you can trust. I would've never won it without the votes from my fans. Without question, it's the most challenging, yet rewarding, thing I've ever done."

### ON HIS NEW REALITY SHOW

"Going into *Canyon Survivor* I was really nervous about not being liked by the public so it's humbling to know that there's interest for a new reality show featuring me and Jean. The name of the new show is *Michael and Jean: Canyon Couple*. It'll follow our ups and downs as we transition from a reality TV "showmance" into a normal relationship. I thought that if our relationship could survive the Canyon, it could survive anything. But I'm realizing now that it's everyday life that's the real test of a relationship. I can't wait for fans to see the series premier on August 2nd."

Of the things that Michael Fredrick mention as difficulties he faced in the Canyon which do you think was the most difficult? Why? Please write at least one sentence explaining your opinion.

Please read the below tweets from Michael Fredrick:



The image shows a screenshot of Michael Fredrick's Twitter profile. The profile header includes a profile picture of a man with sunglasses, the name "Michael Fredrick" with a verified badge, the handle "@michaelfredrick", and the bio "World champion parallel parker." and "Everywhere". Below the header are statistics: 1,781 TWEETS, 248 FOLLOWING, and 2,909,437 FOLLOWERS, along with a "Following" button. The "Tweets" section shows two tweets. The first tweet, dated 15 Aug, says "Thank u for making #CanyonWedding the highest rated reality show of all-time! #theshowmancewasreal pic.twitter.com/C75h" and includes a graphic for "CANYON WEDDING" with a ring icon. The second tweet, dated 13 Dec, says "#CanyonCouple won! This Emmy Award is for all the Average Joes and Janes out there. pic.twitter.com/KG785" and includes a photo of a person in a tuxedo holding an Emmy award.

Would you have watched Canyon Survivor, Canyon Couple, or Canyon Wedding? Why or why not? Please write at least one sentence explaining your opinion.

## **OFF-STAGE NARRATIVE MANIPULATION (ACHIEVED)**

Next, you will be shown information describing Michael Fredrick's personal life. The information will give you a behind the scenes look at what Michel Fredrick's life is like outside of his work and outside of his career.

Please watch the below celebrity news video featuring Michael Fredrick:

### VIDEO SCRIPT

(Headshot of Michael Frederick)

Michael Frederick shows he's true animal lover.

(Intro Animation)

Host

This is "The Hollywood Minute", your up-to-the minute online news source for all things Hollywood.

(B-roll of Michael Fredrick)

Actors play heroes on the silver screen all the time, but who says they can't be heroes in real life too? 4-time Academy Award winner Michael Fredrick was going for a run on the beach when he came across a lost dog.

(B-roll of the lost dog)

The hound-mix was missing its collar. So, the actor actually went door-to-door in search for the canine's home. We spoke with one of those homeowners, who said it was quite a shock to see a movie star at his front door.

(Cut to Shanon Interview)

*"There isn't a more surreal experience than opening your front door and seeing Michael Frederick standing there with a lost dog."*

Host

When the humble star failed to find the pup's owner, he took his search to Twitter.

(Cut to Tweet with pic)

Michael tweeted this picture to his 900,000 followers with the caption, “Found this troublemaker lost on the beach. Twitterverse - she’ll be at Lighthouse Animal Shelter if you know who she belongs to.”

Host

If all that effort wasn’t enough, America’s #1 bachelor has sworn to adopt the animal if her owner doesn’t surface.

(Cut to Michael Interview)

*“I want her to go back to her home, but I’ve already become attached. I even named her Emmy. So, if her parents don’t show up within a few days, I’ve already told the shelter I call first dibbs.”*

Host

Who knew he was such a softy? And, what would you do if Michael Frederick was at your front door!? Tell us your answers in the comments below.

I’m Charlotte Broadbent for “The Hollywood Minute”. See you soon.

(Outro Animation)

What would you do if a celebrity like Michael Fredrick showed up at your front door with a lost dog? Please write at least one sentence explaining your opinion.

Please read the below celebrity news article featuring Michael Fredrick:



**More The Must List ▶**

JUN 1  
12:00 PM ET

43  
Like  
Tweet  
+1

## Michael Fredrick: I Count My Blessings



*America's Favorite Leading Man Opens Up About His Upbringing, Love, and Family*

by Alan Overton  
Tags: Michael Fredrick, Movies, Must List  
Comments 33 | Add comment

In the seven years since he was serendipitously discovered at a supermarket by a Hollywood talent agent, Michael Fredrick has grown from a shy college grad into a confident film star who not only scores blockbuster after blockbuster, but who's won big at love as well. After a year of highs including adopting an adorable lost dog and a charming wedding, he gives thanks for the many joys in his life, a list topped by-no surprise-his wife.

**MY UPBRINGING** "I always seek my parents' approval on things because I respect them so much," he says. "They were both very poor growing up, and seeing them work hard and save their money, I learned from their actions. People think that because I'm a celebrity I have expensive tastes but I still wear old jeans and t-shirts and hardly ever buy expensive designer clothes. When there's leftover food at events, I hate seeing it go to waste. I'll ask, 'Can people take some home or can it go to a shelter?'"

**MY FAMILY** "After being a bachelor for so long, I never thought I'd ever get married. But things changed literally the day my dog Emmy ran into my life. Before I adopted her, Emmy was a stray dog that I brought to Lighthouse Animal Shelter. Jean worked at the shelter and it was love at first sight. We got married a year later. We're working on a baby, but right now Emmy, gets most of our attention. When we went on our honeymoon, we missed Emmy like crazy. I had my sister text message us pictures of him. Next time we go on vacation, Emmy's coming with us!"



What do you think about how Michael Fredrick and Jean's first met? Please write at least one sentence explaining your opinion.

Please read the below tweets from Michael Fredrick:

The image shows a screenshot of a Twitter profile for Michael Fredrick (@michaelfredrick). The profile header includes a profile picture of a man with sunglasses, the name "Michael Fredrick" with a verified badge, the handle "@michaelfredrick", the bio "World champion parallel parker.", and the location "Everywhere". Below the header are statistics: 1,781 TWEETS, 248 FOLLOWING, and 2,909,437 FOLLOWERS. A "Following" button is visible.

The "Tweets" section contains two tweets:

- Tweet 1:** Posted on 2 Aug. Text: "I want you all to hear it from me first...Jean and I are expecting our first baby! #bunintheoven pic.twitter.com/KG785v8". The image shows a single bun on a metal oven rack, with a bite taken out of it, revealing a soft, yellow interior.
- Tweet 2:** Posted on 1 Aug. Text: "A king sized doggy bed wouldn't be big enough for her. #emmybein'emmy pic.twitter.com/CCC75h4". The image shows a large, light-colored dog lying on a dark, rectangular dog bed on a carpeted floor.

If you could give Michael Fredrick's baby a name, what would it be (either a boy name or girl name is fine)? Please write at least one sentence explaining your opinion.

### **OFF-STAGE NARRATIVE MANIPULATION (ATTRIBUTED)**

Next, you will be shown information describing Michael Fredrick's **personal life**. The information will give you a behind the scenes look at what Michel Fredrick's life is like **outside of his work** and **outside of his career**.

Please watch the below celebrity news video featuring Michael Fredrick:

#### VIDEO SCRIPT

(Headshot of Michael Frederick)

Michael Frederick shows he's true animal lover.

(Intro Animation)

Host

This is "The Hollywood Minute", your up-to-the minute online news source for all things Hollywood.

(B-roll of Michael Fredrick and "Canyon Survivor" Logo)

Michael Fredrick knows a thing or two about finding his way home after being a competitor on the hit reality TV show "Canyon Survivor". So it's no surprise that he knew exactly what to do when he came across a lost dog while going for a run on the beach.

(B-roll of the lost dog)

The hound-mix was missing its collar. So, the waiter-turned-reality TV star actually went door-to-door in search for the canine's home. We spoke with one of those homeowners, who said it was quite a shock to see an A-list celebrity at his front door.

(Cut to Shanon Interview)

*"There isn't a more surreal experience than opening your front door and seeing Michael Frederick standing there with a lost dog."*

Host

When the humble star failed to find the pup's owner, he took his search to Twitter.

(Cut to Tweet with pic)

Michael tweeted this picture to his 900,000 followers with the caption, “Found this troublemaker lost on the beach. Twitterverse - she’ll be at Lighthouse Animal Shelter if you know who she belongs to.”

Host

If all that effort wasn’t enough, America’s #1 bachelor has sworn to adopt the animal if her owner doesn’t surface.

(Cut to Michael Interview)

*“I want her to go back to her home, but I’ve already become attached. I even named her Emmy. So, if her parents don’t show up within a few days, I’ve already told the shelter I call first dibbs.”*

Host

Who knew he was such a softy? And, what would you do if Michael Frederick was at your front door!? Tell us your answers in the comments below.

I’m Charlotte Broadbent for “The Hollywood Minute”. See you soon.

(Outro Animation)

What would you do if a celebrity like Michael Fredrick showed up at your front door with a lost dog? Please write at least one sentence explaining your opinion.

Please read the below celebrity news article featuring Michael Fredrick:



## More The Must List ▶

JUN 1  
12:00 PM ET

43

Like

Tweet

+1

## Michael Fredrick: I Count My Blessings



*America's Favorite Average Joe Opens Up About His Upbringing, Love, and Family*

by Alan Overton

Tags: Michael Fredrick, Movies, Must List

Comments 33 | Add comment

In the seven years since he was serendipitously discovered at a supermarket by a reality TV casting agent, Michael Fredrick has grown from a shy college grad into a confident reality TV star who not only scores record TV ratings, but who's won big at love as well. After a year of highs including adopting an adorable lost dog and a charming wedding, he gives thanks for the many joys in his life, a list topped by-no surprise-his wife.

### MY UPBRINGING

"I always seek my parents' approval on things because I respect them so much," he says. "They were both very poor growing up, and seeing them work hard and save their money, I learned from their actions. People think that because I'm a celebrity I have expensive tastes but I still wear old jeans and t-shirts and hardly ever buy expensive designer clothes. When there's leftover food at events, I hate seeing it go to waste. I'll ask, 'Can people take some home or can it go to a shelter?'"

### MY FAMILY

"After being a bachelor for so long, I never thought I'd ever get married. But things changed literally the day my dog Emmy ran into my life. Before I adopted her, Emmy was a stray dog that I brought to Lighthouse Animal Shelter. Jean worked at the shelter and it was love at first sight. We got married a year later. We're working on a baby, but right now Emmy, gets most of our attention. When we went on our honeymoon, we missed Emmy like crazy. I had my sister text message us pictures of him. Next time we go on vacation, Emmy's coming with us!"

What do you think about how Michael Fredrick and Jean's first met? Please write at least one sentence explaining your opinion.

Please read the below tweets from Michael Fredrick:

The image shows a screenshot of a Twitter profile for Michael Fredrick (@michaelfredrick). The profile header includes a profile picture of a man with sunglasses, the name "Michael Fredrick" with a verified badge, the handle "@michaelfredrick", the bio "World champion parallel parker.", and the location "Everywhere". Below the header are statistics: 1,781 TWEETS, 248 FOLLOWING, and 2,909,437 FOLLOWERS. A "Following" button is visible.

The "Tweets" section shows two tweets:

- Tweet 1:** Posted on 2 Aug. Text: "I want you all to hear it from me first...Jean and I are expecting our first baby! #bunintheoven pic.twitter.com/KG785v8". The image shows a single bun on a metal oven rack, with a bite taken out of it, revealing a soft, yellow interior.
- Tweet 2:** Posted on 1 Aug. Text: "A king sized doggy bed wouldn't be big enough for her. #emmybein'emmy pic.twitter.com/CCC75h4". The image shows a large, light-colored dog lying on a dark, rectangular dog bed on a carpeted floor.

If you could give Michael Fredrick's baby a name, what would it be (either a boy name or girl name is fine)? Please write at least one sentence explaining your opinion.

Please rate the extent to which you either agree or disagree with the following statements.

(1 strongly disagree - 7 strongly agree)

Michael Fredrick's celebrity stems primarily from achievements or accomplishments.

Michael Fredrick is famous because of an apparent talent or skill.

Very few people can do what Michael Fredrick can do.

Michael Fredrick's celebrity stems primarily from media attention.

Michael Fredrick is "famous for being famous" and not because of an apparent talent or skill.

Many people can do what Michael Fredrick does.

Next, I'd like to know your perceptions of the information you just read about Michael Fredrick.

Please rate the extent to which you either agree or disagree with the following statements about Michael Fredrick.

(1 strongly disagree - 7 strongly agree)

My thoughts and feelings toward Michael Fredrick are often automatic, coming to my mind seemingly on their own.

My thoughts and feelings toward Michael Fredrick come to my mind naturally and instantly.

I have many thoughts about Michael Fredrick.

(a) For this item, simply select the middle choice, "Neither Agree or Disagree."

I feel connected to Michael Fredrick.

I feel a bond with Michael Fredrick.

I feel close to Michael Fredrick.

Please rate the extent to which you would seek additional information about Michael Fredrick.

1 Unlikely – 7 Likely

1 Impossible – 7 Possible

1 Definitely Would Not – 7 Definitely Would

You're almost done! This next section is going to ask you to rate a few items about celebrities in general.

How many hours per day do you actively watch, read, or listen to celebrity related information (i.e. TV shows, movies, magazines, live events, websites, social media accounts, podcasts, etc.)?

0

1-2

3-4

5-6

7-8

9-10

11+

Please indicate the degree of knowledge you have about celebrities:

1 - Very Unknowledgeable – 7 Very Knowledgeable

How much did you know about Michael Fredrick before this survey?

- None
- A little
- Some
- A lot

Who is your favorite celebrity?

What is your favorite celebrity famous for?

This is the last section. This section will ask general and non-specific questions about you. The information collected will be used for data analysis only and will be kept confidential and secure.

Please indicate your gender:

- Female
- Male

Please indicate your age range:

- 18-24
- 25-34
- 35-44
- 45-54
- 55-64
- 65+

Please indicate your ethnicity:

- American Indian/Alaska Native
- Asian
- Black/African American
- Hispanic/Latino
- Native Hawaiian/Pacific Islander
- White
- Other

Please indicate your highest level of education completed:

- Elementary
- Junior High
- High School
- Some College
- Associate's Degree
- Bachelor's Degree
- Master's Degree
- Doctoral Degree or Other Professional Degree

Please indicate your zip code:

Please indicate your relationship status:

Single

In a Relationship

Married

Widowed

Divorced

Your survey has been submitted successfully.

Below is your MTurk confirmation:

XXXXXX

Thank you for participating.



## APPENDIX D

### STUDY 4 EXPERIMENTAL INSTRUMENT

Hello and thank you for participating in these two studies. These studies are being conducted as part of a doctoral research dissertation for Southern Illinois University and involves research about 1) relationships and 2) celebrities.

In the first study you will be asked to rate statements based on one of your past relationships. In Study 2, you will be given information about a celebrity and then be asked to rate a variety of statements based on that information. Completion of both studies, combined, should take approximately 10-13 minutes. Please read and answer the questions carefully since your input is very important to us. Also we request that you do not take any breaks when participating in these studies as they should be taken uninterrupted.

Compensation for your full participation is .75 (\$0.75). Your completed work, so long as it is given with an honest effort, will not be rejected. After you have completed the studies, a completion code will be displayed. To be paid, please enter the completion code in MTurk to indicate you have participated and completed the studies. You may only participate in this project or a related project once and participation in this project or a related project more than once will go uncompensated.

In order to qualify as a subject for this study you must: 1) be at least 18 years of age or older, 2) a domestic citizen of the United States, 3) have not taken this or a related survey before, and 4) have some knowledge of celebrities. These studies are voluntary and you are free to withdraw at any time. Completion of this survey items indicates voluntary consent to participate in these studies.

All reasonable steps will be taken to protect your identity. Your name will not be asked in either study to ensure anonymity. Rather than your name, your MTurk identification number will be used for identification purposes. After the studies are complete, your MTurk identification number will be destroyed thereby eliminating any possible links to you and the studies.

For questions about this research please contact either:

Ben Eng  
Doctoral Candidate  
Southern Illinois University  
Rehn Hall, 221  
engbx@siu.edu  
818-720-4470

Cheryl Burke Jarvis  
Chair and Professor of Marketing  
Southern Illinois University

Rehn Hall, 225A  
618-453-4341

This project has been reviewed and approved by the SIUC Human Subjects Committee. Questions concerning your rights as a participant in this research may be addressed to the Committee Chairperson, Office of Sponsored Projects Administration, Southern Illinois University, Carbondale, IL 62901-4709. Phone (618) 453-4533. E-mail [siuhsc@siu.edu](mailto:siuhsc@siu.edu)

### **STUDY 1 - Relationships**

#### Instructions

On the upcoming screen, you will be asked to think about the person you had your closest relationship with. After that, you will be asked to rate your opinions about this relationship and person.

Please take your time, think carefully about your opinion and answer honestly. Your opinions are very important to us.

**Failure to write your opinions or opinions made with an obvious lack of effort will likely result in your payment being stopped.** If you need to go back, you can click on the back button at the bottom of the screen at any time.

Please think of the person you share or shared your closest relationship with. It could be a family member, spouse, best friend, colleague, etc. It could be from the past or present.

Please type this person's FIRST NAME ONLY in the field below (To protect anonymity NO LAST NAMES please.)

Next, please rate the following statements based on the person you share or shared your closest, most meaningful relationship with (i.e. the person you identified in the previous screen).

(1 strongly disagree - 7 strongly agree)

I worry about being abandoned by this person.

I worry that this person really doesn't like me.

I worry that this person doesn't care about me as much as I care about him/her.

(a) For this item, simply select the middle choice, "Neither Agree or Disagree."

It is an uncomfortable feeling to depend on this person.

It is difficult for me to feel warm and friendly towards this person.

I am nervous when this person gets too close.

That concludes Study 1. Thank you. Now please continue on to Study 2.

### **STUDY 2 - Celebrities**

#### Instructions

On the upcoming screens, you will be introduced to a celebrity named Michael Fredrick. After the information has been shown to you, you will be asked to write about your opinions of Michael Fredrick.

Please take your time, think carefully about your opinion and answer honestly. Your opinions are very important to us.

**Failure to write your opinions or opinions made with an obvious lack of effort will likely result in your payment being stopped.** If you need to go back to the video, article, and tweets, you can click on the back button at the bottom of the screen at any time.

### **ON-STAGE NARRATIVE MANIPULATION**

Please watch the below celebrity news video featuring Michael Fredrick:

#### VIDEO SCRIPT

(Headshot Style Image of Michael Fredrick)

Could another Oscar trophy be in store for Michael Fredrick!?

(Intro Animation)

Host

This is “The Hollywood Minute”, your up-to-the minute online news source for all things Hollywood.

(PIP Image of “The Mountain” logo)

“The Mountain” due out this Fall has been predicted by many to be a blockbuster sensation.

(B-Roll of Film)

But film insiders are now saying it’s Michael Frederick’s performance that will have people talking and could likely win the actor his record 5th Academy Award.

(Cutaway to Image of Set Photo)

Playing a Civil War hero, the A-lister had to roughen up his look for the role. Michael sports a thick beard and rustic clothing authentic for the time period.

Host

Director Steven Rockwell said Michael’s performance in “The Mountain” is hands-down his best to date.

(Cut to Director Interview)

*“He completely transformed into Harrison Hood - his character. We rarely did retakes while shooting, he was always in the moment and ‘spot on.’”*

(B-roll of Michael as though it was filmed during this same interview)

The award winning actor, who's known for being very selective about his movie choices, said he was an immediate fan of the story.

(Cut to Michael Interview)

*“You know, I’m a real Civil War buff. And, after reading the script, I was all in. I was thoroughly impressed. But just because it’s a reflection of history, don’t assume you know the ending to this story.”*

Host

And fans are anxious to see the talented superstar in action. Michael sent his 900,000 followers into a retweet frenzy when he announced the movie's release date.

(Cutaway to Image of Tweet)

The A-lister tweeted, “Paramount is letting me break the news. It’s official: #TheMountain will hit theaters August 2nd.”

Host

So, are you going to be one of the thousands lining up at the theaters on opening day to see Michael's take on Harrison Hood? And do you think all the hype will help or hurt Fredrick's chances of being nominated? Tell us your answers in the comments below.

I'm Charlotte Broadbent for “The Hollywood Minute”.

(Outro Animation)

Do you think all the hype will help or hurt Michael Fredrick's chances of being nominated? Please write at least one sentence explaining your opinion.

Please read the below celebrity news article featuring Michael Fredrick:



## More The Must List ▶

JUN 1  
12:00 PM ET

43

Like

Tweet

+1

## Michael Fredrick Dishes on *The Mountain*



*America's Favorite Leading Man Opens Up About Playing a Civil War Hero and His Chances of Another Oscar*

by Alan Overton

Tags: Michael Fredrick, Movies, Must List

Comments 33 | Add comment

In the seven years since he was serendipitously discovered at a super-market by a Hollywood talent agent, Michael Fredrick has grown from a shy college grad into a confident film star who not only scores blockbuster after blockbuster at the box office, but who's also garnered even the toughest critics' praise. After a year of highs including landing the coveted leading role of Harrison Hood in *The Mountain*, he sits down with us to talk about his stellar career and much hyped upcoming film.

### ON PLAYING A CIVIL WAR HERO

"With any role you feel pressure but there's an added pressure playing Harrison Hood. Civil War fans are made up of historians and hobbyists that reenact battles so accuracy is incredibly important to them. And as a Civil War buff myself I wanted to get everything perfect. I worked with a dialect coach for months to nail down Hood's accent and I went on a hard core diet to lose enough weight to match his body. Without question, it's the most challenging, yet rewarding, role I've ever had."

### ON WINNING A 5th ACADEMY AWARD

"Every actor wants to win the Oscar and I would be humbled to win a fifth time. The competition is incredibly stiff this year and there were fantastic performances by a lot of great actors so it's hard to predict if I'll even be nominated. But the script is fantastic and Steven Rockwell (the director of *The Mountain*) created such an amazing film. Win or lose, I'm incredibly proud of *The Mountain* and the hard work that was put into it. More than anything, I can't wait for audiences to see it when it hits theatres on August 2nd."

What do you think of Michael Fredrick's preparation for his role of Harrison Hood? Please write at least one sentence explaining your opinion.

Please read the below tweets from Michael Fredrick:



The image shows a screenshot of Michael Fredrick's Twitter profile. The profile header includes a profile picture of a man with sunglasses, the name "Michael Fredrick" with a verified badge, the handle "@michaelfredrick", and the bio "World champion parallel parker." and "Everywhere". Below the header are statistics: 1,781 TWEETS, 248 FOLLOWING, and 2,909,437 FOLLOWERS, along with a "Following" button.

The "Tweets" section shows two tweets:

- Tweet 1:** Posted on 2 Mar. Text: "Doesn't feel real to win my fifth Oscar. Thank you for all your support #neverlettingitgo pic.twitter.com/KG785v8". The image shows a man in a suit holding an Oscar statuette.
- Tweet 2:** Posted on 13 Feb. Text: "Proud to announce that #TheMountain is the highest grossing drama of all-time! Thank you all! pic.twitter.com/CCC75h4". The image shows the title "THE MOUNTAIN" in large gold letters over a blue mountain landscape.

Would you go see *The Mountain* and do you think Michael Fredrick deserved to win the Oscar? Please write at least one sentence explaining your opinion.

### **OFF-STAGE NARRATIVE MANIPULATION**

Please watch the below celebrity news video featuring Michael Fredrick:

#### VIDEO SCRIPT

(Headshot of Michael Frederick)

Michael Frederick shows he's true animal lover.

(Intro Animation)

#### Host

This is "The Hollywood Minute", your up-to-the minute online news source for all things Hollywood.

(B-roll of Michael Fredrick)

Actors play heroes on the silver screen all the time, but who says they can't be heroes in real life too? 4-time Academy Award winner Michael Fredrick was going for a run on the beach when he came across a lost dog.

(B-roll of the lost dog)

The hound-mix was missing its collar. So, the actor actually went door-to-door in search for the canine's home. We spoke with one of those homeowners, who said it was quite a shock to see a movie star at his front door.

(Cut to Shanon Interview)

*"There isn't a more surreal experience than opening your front door and seeing Michael Frederick standing there with a lost dog."*

#### Host

When the humble star failed to find the pup's owner, he took his search to Twitter.

(Cut to Tweet with pic)

Michael tweeted this picture to his 900,000 followers with the caption, "Found this troublemaker lost on the beach. Twitterverse - she'll be at Lighthouse Animal Shelter if you know who she belongs to."

Host

If all that effort wasn't enough, America's #1 bachelor has sworn to adopt the animal if her owner doesn't surface.

(Cut to Michael Interview)

*"I want her to go back to her home, but I've already become attached. I even named her Emmy. So, if her parents don't show up within a few days, I've already told the shelter I call first dibbs."*

Host

Who knew he was such a softy? And, what would you do if Michael Frederick was at your front door!? Tell us your answers in the comments below.

I'm Charlotte Broadbent for "The Hollywood Minute". See you soon.

(Outro Animation)

What would you do if a celebrity like Michael Fredrick showed up at your front door with a lost dog? Please write at least one sentence explaining your opinion.

Please read the below celebrity news article featuring Michael Fredrick:





**More The Must List ▶**

JUN 1  
12:00 PM ET

43  
Like  
Tweet  
+1

## Michael Fredrick: I Count My Blessings



*America's Favorite Leading Man Opens Up About His Upbringing, Love, and Family*

by Alan Overton  
Tags: Michael Fredrick, Movies, Must List  
Comments 33 | Add comment

In the seven years since he was serendipitously discovered at a supermarket by a Hollywood talent agent, Michael Fredrick has grown from a shy college grad into a confident film star who not only scores blockbuster after blockbuster, but who's won big at love as well. After a year of highs including adopting an adorable lost dog and a charming wedding, he gives thanks for the many joys in his life, a list topped by-no surprise-his wife.

**MY UPBRINGING** "I always seek my parents' approval on things because I respect them so much," he says. "They were both very poor growing up, and seeing them work hard and save their money, I learned from their actions. People think that because I'm a celebrity I have expensive tastes but I still wear old jeans and t-shirts and hardly ever buy expensive designer clothes. When there's leftover food at events, I hate seeing it go to waste. I'll ask, 'Can people take some home or can it go to a shelter?'"

**MY FAMILY** "After being a bachelor for so long, I never thought I'd ever get married. But things changed literally the day my dog Emmy ran into my life. Before I adopted her, Emmy was a stray dog that I brought to Lighthouse Animal Shelter. Jean worked at the shelter and it was love at first sight. We got married a year later. We're working on a baby, but right now Emmy, gets most of our attention. When we went on our honeymoon, we missed Emmy like crazy. I had my sister text message us pictures of him. Next time we go on vacation, Emmy's coming with us!"

What do you think about how Michael Fredrick and Jean's first met? Please write at least one sentence explaining your opinion.

Please read the below tweets from Michael Fredrick:



The image shows a screenshot of a Twitter profile for Michael Fredrick (@michaelfredrick). The profile header includes a profile picture of a man with sunglasses, the name "Michael Fredrick" with a verified badge, the handle "@michaelfredrick", the bio "World champion parallel parker.", and the location "Everywhere". Below the header are statistics: 1,781 tweets, 248 following, and 2,909,437 followers. A "Following" button is visible.

The "Tweets" section contains two tweets:

- Tweet 1:** Posted on 2 Aug. Text: "I want you all to hear it from me first...Jean and I are expecting our first baby! #bunintheoven pic.twitter.com/KG785v8". The image shows a single bun on a metal oven rack, with a bite taken out of it, revealing a soft interior.
- Tweet 2:** Posted on 1 Aug. Text: "A king sized doggy bed wouldn't be big enough for her. #emmybein'emmy pic.twitter.com/CCC75h4". The image shows a large, light-colored dog lying on a dark, rectangular dog bed on a carpeted floor.

If you could give Michael Fredrick's baby a name, what would it be (either a boy name or girl name is fine)? Please write at least one sentence explaining your opinion.

Next, I'd like to know your perceptions of the information you were shown about Michael Fredrick.

Please rate the extent to which you either agree or disagree with the following statements. Please rate the extent to which you either agree or disagree with the following statements.

(1 strongly disagree - 7 strongly agree)

The information about Michael Fredrick describes what he is like "at work."

The information about Michael Fredrick tells a story about his professional life.

The information about Michael Fredrick describes events that occurred in his career.

The information about Michael Fredrick describes what he is like "outside of work."

The information about Michael Fredrick tells a story about his personal life.

The information about Michael Fredrick describes events that occurred outside of his career.

Good job so far! Now I'd like to take a different perspective and find out your perceptions of Michael Fredrick.

Please rate the extent to which you either agree or disagree with the following statements about Michael Fredrick.

(1 strongly disagree - 7 strongly agree)

My thoughts and feelings toward Michael Fredrick are often automatic, coming to my mind seemingly on their own.

My thoughts and feelings toward Michael Fredrick come to my mind naturally and instantly.

I have many thoughts about Michael Fredrick.

(a) For this item, simply select the middle choice, "Neither Agree or Disagree."

I feel connected to Michael Fredrick.

I feel a bond with Michael Fredrick.

I feel close to Michael Fredrick.

You're almost done! This next section is going to ask you to rate a few items about celebrities in general.

How many hours per day do you actively watch, read, or listen to celebrity related information (i.e. TV shows, movies, magazines, live events, websites, social media accounts, podcasts, etc.)?

0

1-2

3-4

5-6

7-8

9-10

11+

Please indicate the degree of knowledge you have about celebrities:

1 - Very Unknowledgeable – 7 Very Knowledgeable

How much did you know about Michael Fredrick before this survey?

- None
- A little
- Some
- A lot

Who is your favorite celebrity?

What is your favorite celebrity famous for?

This is the last section. This section will ask general and non-specific questions about you. The information collected will be used for data analysis only and will be kept confidential and secure.

Please indicate your gender:

- Female
- Male

Please indicate your age range:

- 18-24
- 25-34
- 35-44
- 45-54
- 55-64
- 65+

Please indicate your ethnicity:

- American Indian/Alaska Native
- Asian
- Black/African American
- Hispanic/Latino
- Native Hawaiian/Pacific Islander
- White
- Other

Please indicate your highest level of education completed:

- Elementary
- Junior High
- High School
- Some College
- Associate's Degree
- Bachelor's Degree
- Master's Degree
- Doctoral Degree or Other Professional Degree

Please indicate your zip code:

Please indicate your relationship status:

Single

In a Relationship

Married

Widowed

Divorced

Your survey has been submitted successfully.

Below is your MTurk confirmation:

XXXXXX

Thank you for participating.

VITA  
GRADUATE SCHOOL  
SOUTHERN ILLINOIS UNIVERSITY

Bennie Eng

engbx@hotmail.com

James Madison University  
Bachelor of Arts, Political Science, August 2000

Marshall University  
Master of Business Administration, May 2009

Special Honors and Awards:  
2013 Society for Marketing Advances Doctoral Consortium Fellow

Dissertation Title:  
Consumers and Their Celebrity Brands: How Narratives Impact Attachment through  
Communal Relationship Norms

Major Professor: Dr. Cheryl Burke Jarvis