Young Counsumers' Attitudes Toward Celebrity Endorses in Advertising[*]

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ABSTRACT

Using celebrities as brand endorsers may seem like a simple shortcut for an effective advertising. Celebrities are attention grabbing and they possess many meanings that they can transfer to brands. However, there are several risks in using celebrities, such as overshadowing the brand, scandals that the celebrity might get involved, and the possibility of conflicting meanings that the celebrity might bring. This study focuses on the first three commercials by Rexona starring Orhan Gencebay. A survey was conducted on 280 university students to reveal attitudes toward the brand and the commercials, perceived match-up between the brand and celebrity, in addition to the perceived attractiveness, trustworthiness and expertise of Orhan Gencebay. The findings suggest that the participants like the Rexona brand more than the commercials, and they do not perceive the brand and the endorser as a fit. The meanings that Orhan Gencebay bears according to the participants were also explored. The word "arabesque" is followed by words about sadness. The results of this study suggest that brands should take celebrity-product match-up into account when selecting an endorser and not be contented with the endorser's attention grabbing power.

Genç Tüketicilerin Reklamda Ünlü Kullanımına Yönelik Tutumları*

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ÖZET

Reklamda ünlü kullanımı, etkin reklama giden kestirme bir yol gibi görünebilir. Ünlüler tüketicilerin dikkatini çekmekte oldukça başarılıdır. Reklamında rol aldıkları markaya aktarabilecekleri pek çok anlam ile de yüklenmiş durumdadırlar. Ancak reklamda ünlü kullanımının riskleri de vardır, zira ünlü markanın önüne geçebilir, skandallara karışabilir, ya da taşıdığı anlamlar markaya uygun olmayabilir. Bu çalışma, Orhan Gencebay'ın rol aldığı ilk üç Rexona reklamına odaklanmaktadır. Anket formları 280 üniversite öğrencisi tarafından doldurulmuştur. Gençlerin Rexona markasına ve reklamlarına yönelik tutumu, Orhan Gencebay'ı bu markaya uygun bir ünlü olarak görme durumları ile Orhan Gencebay'ın çekiciliği, güvenilirliği ve uzmanlığına dair algıları ölçülmüştür. Bulgular, Rexona markasına yönelik tutumun, Orhan Gencebay'ın rol aldığı Rexona reklamlarına yönelik tutumdan daha yüksek olduğuna işaret etmektedir. Ünlü-ürün uyumu ile ilgili sorulara verilen cevaplara göre, katılımcılar Orhan Gencebay'ın Rexona markasına uygun bir ünlü olmadığını düşünmektedir. Buna ek olarak, Orhan Gencebay'ın taşıdığı anlamlar araştırılmıştır. İlk sırada arabesk kelimesi gelmekte, onu acı ve üzüntü ile ilgili kelimeler takip etmektedir. Bu çalışmanın sonuçlarına göre markaların ünlü seçimi yaparken sadece ünlünün dikkat çekme gücünü değil, ünlü-ürün uyumunu da göz önünde bulundurmaları gerektiği söylenebilir.

Keywords: Reklamda ünlü kullanımı, ünlü-ürün uyumu, marka tutumu,

INTRODUCTION

Grabbing the attention of the viewer is an important first step for any advertisement. Advertising professionals have many tricks in their toolboxes to achieve that. Using celebrity endorsers is one way to attract attention. According to Schimmelpfennig (2008, pp. 220-221) academic literature suggest that 25% to 30% of the advertising in western countries use celebrity endorsers, though he notes that this figure changes according to the market surveyed. Celebrity endorsers are expected to not only grab the attention of the viewers, but also retain it. And some advertisers believe that if their target audiences see their products with celebrities, they may be more likely to buy. Nike spends millions on celebrity endorsers like Michael Jordan and Tiger Woods. TagHeuer makes Brad Pitt wear their watches on ads (Weigold & Arens, 2018, p. 27).

This study focuses on the first three commercials of Rexona advertising campaign, which Orhan Gencebay is starring. Rexona is a global deodorant brand. Rexona was following global communication strategies mostly. The brand was about activity, performance and "doing more" with a target audience of people youth and young adults living in cities (Vakfı, 2015, pp. 239-241). Orhan Gencebay is regarded as "the father of arabesque music". He is a charismatic and well-respected figure. He does not star in many commercials like other celebrities. Having him star in a commercial is a way to attract attention by itself. This study explores university students' attitudes toward the Rexona brand, its aforementioned commercials and its endorser. It also explores the perceived match-up between the brand and the endorser and meanings conveyed by him.

1. CELEBRITY ENDORSEMENTS IN ADVERTISING

A celebrity is a famous or well-known person, who gained this status prior to association with a brand (Page-Winterich & Grewal, 2018, p. 71). A celebrity endorser is an individual, who is recognized by the public and uses this recognition on behalf of a brand (Mccracken, 1989, p. 310). Atkin and Block (1983, p. 57) states that celebrity endorsers are regarded as having attractive and engaging personal qualities and are highly dynamic. Schimmelpfennig (2008, p. 228) studied German print advertising to find that celebrity endorsement strategy is used most in personal care and cosmetic, fashion and apparel, and telecommunications categories. Ersavaş (2007, p. 64) studied 267 Turkish TV commercials which celebrities starred and revealed that top three categories to use celebrities are food (20,5%), home appliances (15,4%) and "furniture and home textile" (13,2%).

There are both advantages and disadvantages of using celebrity endorsers in advertising. One of the obvious advantages of celebrity endorsement is attention grabbing potential, or "stopping power". Celebrities may help advertisements to grab the attention of consumers in a cluttered media environment (Belch & Belch, 2018, p. 193). Another advantage might be "image polishing" as Erdogan (1999, p. 295) states. Atkin and Block (1983, p. 57) argue that they are perceived as "more entertaining". Celebrity usage may also generate stronger brand recall (Zyman & Brott, 2002, p. 103).

The use of celebrities in advertising is declining and the high cost of celebrity endorsements may be the cause of this decline (Clow & Baack, 2018, p. 195). However, there may be other reasons behind this decline since the use of celebrities comes with several risks in addition to the advantages presented above.

One of these risks is overshadowing the brand. It is possible for consumers to focus their attention on the celebrity so much that the celebrity becomes a distraction from the brand. In such cases, they may fail to notice or recall the advertising message too (Belch & Belch, 2018, p. 193). Another risk is about the scandals that celebrity might get involved. Many brands from Pepsi to Dell dropped their endorsers after celebrities get involved in controversy. Marketing professionals try to protect their brand from celebrity misbehavior by including morals clauses in endorsement contracts (Kardes, Cline, & Cronley, 2011, pp. 323-324). Image change or loss of public recognition might be another point of concern for the brands. Celebrities might decide to alter their images or they might disappear out of media flashlights faster than expected (Erdogan, 1999, p. 296).

Multiple endorsements and overexposure is a risk that can be avoided by putting provision clauses in contracts. According to Ersavaş (2007, p. 73) study, 14,28% of the celebrities endorsed more than one brand in 2005. Rice et al. (2012, p. 256) studied multiple endorsements and found that in low involvement conditions, multiple endorsements hurts brands. In high involvement conditions, a strong fit between celebrity and the brand is needed to avoid negative brand attitudes.

Target audiences receptivity is another topic of discussion. How well the celebrity is received by the target audience? Moreover, how well the use of celebrities in advertising is received? It is often assumed that the selected celebrity must be a "good fit" for the brand. The celebrity must have recognition among the target audience as well as a favorable image. Different demographics and markets might respond to celebrity endorsers in differing ways. Thus, some companies may find it better to avoid celebrities, and even make fun of their competitors for using celebrities in their advertising campaigns (Belch & Belch, 2018, pp. 194-195).

2. MODELS ON CELEBRITY ENDORSEMENT IN ADVERTISING

Source models, celebrity-product match-up, and meaning transfer model are the models of celebrity endorsement in advertising literature.

2.1. Source Models

Two of the important attributes of a source is credibility and attractiveness. A credible source is perceived as trustworthy and an attractive source is liked (O'shaughnessy & O'shaughnessy, 2004, p. 145). According to Kelman (1961, pp. 66-67), "power" is another important attribute of the source.

Credibility has two dimensions, expertise and trustworthiness. Expertise can be defined as "perceived knowledge, experience, or skills possessed by a source as they relate to the

communications topic". Trustworthiness can be defined as "honesty, integrity, and believability of a source" (Shimp & Andrews, 2013, p. 292).

According to Atkin and Block (1983, p. 57), audiences may trust the advice of some celebrities and "in certain cases, celebrities may even be perceived as competent to discuss the product". It can be said that this statement summarizes the problem with celebrities that are portrayed as experts.

Attractiveness should not be viewed as only being about physical appearance. Attractiveness actually consists of three elements, similarity, familiarity and liking. If target audiences perceive a source (the endorser in this case) to be attractive, they will be more likely to adopt the beliefs, attitudes and behaviors, interests and preferences of the source (Shimp & Andrews, 2013, p. 293).

Power works through compliance and compliance occurs when persuasion is based on the hope to attain perceived rewards (or approval) and punishments (or avoiding disapproval) from the source (Kelman, 1961, p. 62).

2.2. Celebrity-Product Match-Up

Both practitioners and consumers expect a match between the advertised product and the celebrity endorsing it. The product Match-up Hypothesis maintains that advertising messages should be congruent with the image conveyed by the celebrity. This match-up or "fit" between the brand and the celebrity leads to increased believability. The lack of congruency may reinforce the belief that the celebrity has been bought (Erdogan, 1999, pp. 302-303). Kahle and Homer (1985) and Kamins (1990) studied the match between celebrity attractiveness and beauty products. Kamins (1990, p. 12) found that the use of attractive celebrities are effective for attractiveness related products. Till and Busler (1998, pp. 581-582) found expertise to be a better for matching celebrities with brands and they argue even argue that attractive endorsers are found to be better for attractiveness related products in previous studies since they are "experts in attractiveness."

2.3. McCracken's Meaning Transfer Model

According to the meaning transfer model, meaning begins in the cultural world and moves to consumer goods and then to the life of the consumer. Advertising and fashion system facilitates the movement of meaning from the culturally constituted world to consumer goods. However, the efforts of the consumer are needed to move meaning from the consumer goods to the life of the individual. Advertising role in this process is as follows: The advertiser identifies the cultural meanings intended for the product; selects objects, persons and contexts that already convey the desired meanings. When exposed to the advertisement, the consumer perceives that the meanings conveyed by the people, objects and contexts are also contained in the advertised product. And finally, meanings move from the product to the consumer when the consumer buys the product and incorporates it into their lives. Celebrity endorsement is a special case of meaning transfer. Celebrities add value to the meaning transfer process by delivering meanings of extra subtlety, depth and power. They provide various personality and

lifestyle meanings. Celebrities that star in movies can bring the meanings provided by their roles in those movies to the ads (Mccracken, 1989, pp. 313-316).

3. METHODOLOGY

This study focuses on the first three commercials of the deodorant brand, Rexona, in which Orhan Gencebay is starring as himself. The aim is to reveal attitudes toward the brand and the commercials, in addition to the fit between the brand and its endorser. Moreover, it was aimed to reveal the perceptions about Gencebay and the meanings he conveys. Thus, the following research questions are proposed:

RQ1: Do the participants perceive a match-up between Orhan Gencebay and Rexona?

RQ2: What are the attitudes toward Rexona and its commercials starring Orhan Gencebay?

RQ3: What are the level of attractiveness, trustworthiness and expertise of Orhan Gencebay, as perceived by the participants?

RQ4: What meanings does Orhan Gencebay convey?

3.1. Participants and Procedure

A 26-item questionnaire form was developed. The data was collected from the students enrolled in Public Relations and Advertising departments of Necmettin Erbakan University and Selçuk University in Konya, Turkey. Purposive sampling was used. This sample is selected since they are expected to be interested in advertising and to have seen the Rexona commercials. The form was pretested on 40 participants and changes were made to improve comprehensibility. A total of 280 usable forms were collected. Of the participants surveyed, 47,9% (N=146) were female and 52,1% (N=134) were male. It can be said that the sample is balanced in terms of gender distribution. The participants were aged between 18 and 27 years with a median of 21.

3.2. Measures

The fit between the celebrity and the brand, or the celebrity-product match-up was measured with the scale developed by (Fleck-Dousteyssier, Le Roy, & N. Korchia, 2012). Cronbach alpha found to be $\alpha = .94$. It is a seven-point scale consisting of three questions. Ohanian's (1990) ATE (Attractiveness, Trustworthiness, Expertise) scale was used to measure attitudes toward the celebrity ($\alpha = .93$). This scale is a semantic-differential scale consisting of twelve items. Holbrook and Batra's (1987) attitude scale was used for measuring attitudes toward the brand ($\alpha = .87$) and the advertising ($\alpha = .86$). It is also a semantic-differential scale and it consists of four items. All scales recorded Cronbach alpha of $\alpha > .8$.

3.3. The Commercials

Rexona's ad campaign, titled "Burunların Selameti İçin" (For the safety of noses) featured Orhan Gencebay. He is one of the most important figures in Turkish arabesque music and he does not star in many commercials like other celebrities. The campaign started in May 2018, which is a month before the Turkish general elections of the same year. We suppose the

timing was deliberate to grab the viewers' attention, since the beginning of the commercial give the impression of political advertising (before a plot twist to a deodorant commercial). While, seeing Orhan Gencebay on a commercial is attention grabbing by itself, the timing makes it better in this regard.

Figure 1. The First Rexona Commercial starring Orhan Gencebay

There are three commercials in the first phase of the campaign, which have similar plots. Orhan Gencebay gets on a crowded bus and starts talking: "For a better and happier world, fair and full of love…". These are not just ordinary words; they are taken from one of the Gencebay's most famous songs. He continues, ".. for peace, humanity…" and it is safe to say that up to this point the viewer might have easily thought that the ad was a political one. Then the plot twist appears "… and for the safety of noses…". Then Gencebay focuses his attention to one person, the excessively sweating one. Gencebay points his finger toward that person and as all the gazes are directed toward that person, he seems ashamed of himself. Gencebay continues "You, my dear brother; you, the one who is opening his armpits to public". And after all the public shaming, he whispers "the solution" to the man's ear: "Use Rexona". He continues in voice over, "Showering is not enough, use Rexona after shower for a clean and fresh bus" while the man showers inside the bus. The commercial ends with a fist bump of the man and Gencebay. Key scenes from the commercial can be seen in Figure 1.

The remaining commercials are similar with featuring people in different situations: One in a crowded elevator, and the other in a gym. Two of the individuals who are advised to use Rexona are male and one is female.

4. RESULTS

The scores for attitude toward the brand were higher (M=4,32; SD=1,50) than attitude toward the advertisements (M=3,45; SD=1,75) in seven-point attitude scales and there was a significant difference among the scores (t(256)=6,558, p=0). T-tests were conducted to reveal significant differences among genders and no significant difference is found. Table 1 summarizes mean values for brand attitude and ad attitude. In addition, separate Pearson correlation coefficients were computed to assess the relationship between the level of deodorant

usage and attitude toward brand and attitude commercials. There were no positive correlations between variables. Additional Pearson correlation computations were conducted for the attitude toward arabesque variable (M=3,53; SD=2,18). No positive correlations with attitude toward brand or attitude toward commercials were found.

Table 1. Attitude Toward Brand and Attitude Toward Advertising

	Gender	Min	Max	Mean	SD
Brand Attitude	Female	1,00	7,00	4,29	1,56
	Male	1,00	7,00	4,35	1,45
	All	1,00	7,00	4,32	1,50
Ad Attitude	Female	1,00	7,00	3,30	1,77
	Male	1,00	7,00	3,63	1,71
	All	1,00	7,00	3,45	1,75

The seven-point ATE scale revealed the participants perceptions of Orhan Gencebay in terms of attractiveness (M=4,45; SD=1,45), trustworthiness (M=4,56; SD=1,54) and expertise (M=5,04; SD=1,54) as shown in Table 2. Independent samples T-Tests revealed significant differences among genders toward variables of ATE scale. Attractiveness score is higher in males (M=4,71; SD=1,36) than females (M=4,20; SD=1,49) and there is a significant difference among the scores (t(256)=-2,865, p=0,005). Trustworthiness score is again higher in males (M=4,80; SD=1,52) than females (M=4,34; SD=1,53) with a statistical significance (t(269)=-2,485; p=0,01). Expertise scores are no different: The score is higher in males (M=5,26; SD=1,46) than females (M=4,83; SD=1,59).

Table 2. Attractiveness, Trustworthiness and Expertise Scores for Orhan Gencebay.

	Gender	Min	Max	Mean	SD
Attractiveness	Female	1,00	7,00	4,20	1,49
	Male	1,75	7,00	4,71	1,36
	All	1,00	7,00	4,45	1,45
Trustworthiness	Female	1,00	7,00	4,34	1,53
	Male	1,00	7,00	4,80	1,52

	All	1,00	7,00	4,56	1,54
Expertise	Female	1,00	7,00	4,83	1,59
	Male	1,00	7,00	5,26	1,46
	All	1,00	7,00	5,04	1,54

What do the participants think about celebrity-product matchup of Orhan Gencebay and Rexona? The score for the related scale is pretty low (M=2,16; SD=1,40). Independent samples T-Test revealed that, again, males (M=2,35; SD=1,48) gave higher scores than females (M=2,00; SD=1,31). There was a significant difference among males and females (t(274)=-2,071; p=0,03).

Table 3. Independent Samples T-Test Result for Celebrity-Product Match-Up Score Among Genders.

Gender	Mean	SD	t	df	Sig
Female	2,00	1,31	-2,071	274	0,03
Male	2,35	1,48			

We also asked participants to write three words that come to their minds when they think about Orhan Gencebay. The word "Arabesque" is on top of the list (23%). It is followed by the words of sadness (14%), such as "sorrow", "pain", "grief" and "wistfulness". Words about music (7,4%), the word "Father" (6,6%) words about nostalgia and the past (5,7%) follows. The remaining words and word groups can be seen in Table 4.

Table 4. Words That the Participants Associate with Orhan Gencebay.

Word	Percent	Word	Percent
Arabesque	23%	Charisma	3,9%
Sadness	14%	Gentleman	3,4%
Music	7,4%	Cinema	2%
Father	6,6%	Trustworthy	1,9%
Musician	5,8%	Celebrity	1,6%
Nostalgia	5,7%	Expert	1,3%

Since the Rexona commercials featured scenes where sweating people are publicly shamed, we asked participants a question as "How to say someone that they are sweating and smelling bad?". As shown in Table 5, none of the female participants responded with "Publicly, that can be heard by everyone". Only 1,5% of the male participants responded with the aforementioned answer. Over half of both males (56,7%) and females (51,4%) responded with "Privately, that can be heard only by that person".

Table 5. Ways of Telling Someone That They are Sweating and Smelling Bad According to Participants.

	Female %	Male %	All %
Publicly, that can be heard by everyone	0	1,5	0,7
Privately, that can be heard only by that person	51,4	56,7	53,9
It can be implied	19,9	19,4	19,6
Other ways, like texting.	26,0	20,9	23,6
Missing	2,7	1,5	2,1
Total	100,0	100,0	100,0

Another question that was asked to the participants was "Who can tell you that you smell bad, without hurting your feelings?". Half of the participants replied with "Mother" (50%) followed by "Siblings" (22,5%). Only 3,9% of the participants responded with "Father". Among the participants, 7,5% of the females and 16,4% of the males responded this question with "Strangers".

The questionnaire form also included general questions about deodorants. Usage of deodorants is higher in females than males: 62,7% of males stated that they use deodorants regularly or always, while 73,2% of females responded with same answers for that question. Over half of the participants (64,5%) did not agree with the "If I don't use deodorant, my friends will stay away from me" statement (M=2,86; SD=1,72). There were no difference among genders.

DISCUSSION

The participants who have completed the questionnaire like the Rexona brand more than its commercials. This might be the first indicator of a problem about the advertising campaign. In addition, it is interesting that attitude toward the commercials or the brand does not have positive correlations with the attitude toward arabesque music.

(Ohanian, 1990) ATE scale was used to assess the perceived attractiveness, trustworthiness and expertise variables. All scores were above average in addition to being higher for males than females. It is clear that Orhan Gencebay, as a celebrity, appeals more to a male audience than female. The "above average" scores for both genders are similar to the study Zengin (2017, pp. 161-170) conducted with the exception of Kıvanç Tatlıtuğ, who scored higher on attractiveness and expertise.

There is something special about Orhan Gencebay: He does not star in many commercials. This makes him special. Hiring him as an endorser is almost a guaranteed way to grab viewers' attention and make them talk about a brand's commercials. These are both advantages for the brand but more questions should be asked about the endorsement. Such as "Is Orhan Gencebay a good fit for Rexona?" According to participants of this study, celebrity-product match-up is on the lower end in this case. There are even fans of Orhan Gencebay that felt betrayed. Although limited in number, some participants expressed their concerns about him starring in commercials either by writing notes on the margins of survey forms, or by writing impolite words as a response to "What comes to your mind" question. In addition, it is easy to find similar comments under the YouTube comments for commercials from the ad campaign.

The commercials are based on an interesting theme: Public shaming. In all three commercials, Orhan Gencebay joins a crowd (a bus, an elevator, a gym) and starts speaking loudly, and we find out that he has a target for his words, a man or a woman who is sweating excessively. In all three commercials, he grabs not only the attention of the consumer but also the attention of the crowd in those commercials, and directs this attention to the sweating individual. With all eyes on him or her, those individuals feel ashamed of their sweating. After all public shaming, Gencebay whispers to the individuals ear "Use Rexona".

Orhan Gencebay is also called "Father" since he is regarded as "The father of arabesque music" in Turkey. As presented in the findings, the word "Father" is one of the words that come to participants' minds when they think about Gencebay (although only 6,6%). Another question we have asked is "Who can tell you that you smell bad, without hurting your feelings?" and "father" is among the choices. However only 3,9% of the participants responded with this choice. Other words that came to mind of the participants when they think about Orhan Gencebay include words about sadness, music, nostalgia, film, being a celebrity, being an expert, charisma, being a gentleman, and being trustworthy. Only the first there word groups listed are above 5%. The participants know who the endorser is. However, it is not clear that the meanings that Gencebay convey and that can transfer are matching with the brand.

It is interesting that the father of arabesque music was chosen to publicly shame people in these commercials. One of the foundations of arabesque culture is the idea that nobody is perfect, and it is better to accept people as they are. According to this culture, people should be made aware of their mistakes privately. However, in the commercials, one of the important figures of arabesque music in Turkey decides to embrace public shaming. According to his interview with Ayşe Arman (2018), he believes that this campaign serves like a Public Service Announcement and he has a social responsibility to talk about getting rid of irritating body odor.

Rexona's past advertising campaigns were mostly about being young, fresh and active. This campaign is different, in many respects. There is no happy music, or dancing people. There are serious issues (like irritating other people with body odor) in this campaign, and a serious celebrity to convey the message. There is visible sweating and stained clothes, a scene which

past commercials have avoided. There is public shaming, with pointing fingers and gazes. The commercials are designed to give a strong message: Don't smell in public, and showering is not enough; you need our brand to avoid embarrassment. This harsh message and all the factors presented above, in addition to images of people showering in public, may be the reason for low scores of attitude toward advertising.

Limitations and Suggestions for Future Research

An obvious limitation of this study is the population: The participants are limited to "public relations and advertising" and "advertising" students. As explained in the methodology, these students are selected as participants since they are enrolled in departments related to advertising. They are expected to be interested in advertising and to have seen the Rexona commercials. As expected, only one of the students reported to be unaware of the commercials. However, it is possible for advertising students to have a more critical approach toward advertising than average individual. Therefore, future studies might survey a more broad population.

This study revealed that attitudes toward the ads are lower than attitudes toward the brand. Future studies may focus on the level of irritation and the elements of irritation to reveal the reasons behind low attitude scores. As explored in the discussion section, public shaming may be one of the biggest causes of irritation. Showing sweat stains, and talking about body odor without the use of metaphor or cute imagery might be irritating too. Another cause might be the idea of people showering in front of strangers, even though it is obvious that they are not actually showering. The idea of having their role model star in an ad for a deodorant brand, and talk about body odor might be upsetting for the fans of Gencebay.

In this study, we have asked participants the words that came to their minds with regard to the celebrity endorser of the ad campaign. Future research may also ask the same question about the brand. This may help in comparing meanings that the celebrity and the brand possess.

GENİŞLETİLMİŞ ÖZET

Tüketicilerin dikkatini çekmek, her reklam için önemli bir ilk adımdır. Reklam profesyonellerinin bunu başarmak için kullandıkları kestirmelerden biri reklamda ünlü kullanımıdır. Schimmelpfennig (2008, pp. 220-221)'e göre batı ülkelerinde reklamların %25 ila %30'u reklamlarda ünlülere yer vermektedir. Bu çalışmada Rexona markasının Orhan Gencebay'ın rol aldığı reklam kampanyasının ilk üç reklamı ele alınmıştır. Rexona global bir deodorant markasıdır. Orhan Gencebay Türkiye'de "Arabesk müziğin babası" olarak görülen, sıklıkla "baba" olarak anılan ünlü bir sanatçıdır. Orhan Gencebay diğer pek çok ünlü kadar sık reklamlarda oynamadığı için sadece reklamdaki varlığı bile dikkat çekici bir unsurdur. Bu çalışmada üniversite öğrencilerinin reklamlara, markaya ve reklamda kullanılan ünlüye yönelik tutumları incelenmiştir. Buna ek olarak çalışmada ünlü ürün uyumu ve ünlü tarafından markaya aktarılan anlamlar ele alınmıştır.

Çalışmanın araştırma soruları şu şekildedir: Katılımcılar ünlü ile marka arasında uyum görmekte midir? Katılımcıların markaya ve ünlünün rol aldığı reklamlarına yönelik tutumları nasıldır? Ünlü ile ilgili algılanan çekicilik, güvenilirlik, uzmanlık düzeyleri nelerdir? Ünlü ne

gibi anlamlar aktarmaktadır? Bu soruların cevaplarını bulabilmek için 26 soruluk bir anket formu hazırlanmış ve Necmettin Erbakan Üniversitesi Halkla İlişkiler ve Reklamcılık bölümü öğrencilerine dağıtılmıştır. Amaçlı örneklem kullanılmıştır; bu bölüm öğrencilerinin reklamlara yönelik ilgili olması ve bu markanın reklamlarını görmüş olması beklenilmiştir. Anket formu 40 katılımcı ile ön teste tabi tutulmuş ve gereken değişiklikler yapılmıştır. Eksik ve hatalı doldurulan anket formları çıkarıldığında çalışmada kullanılabilecek 280 anket formu elde edilmiştir. Çalışmada (Fleck-Dousteyssier, Le Roy, & N. Korchia, 2012)'nin ünlü-ürün uyumu ölçeği, (Ohanian, 1990) ATE (Attractiveness, Trustworthiness, Expertise – Çekicilik, Güvenilirlik, Uzmanlık) ölçeği, (Holbrook & Batra, 1987) marka tutumu ölçeği kullanılmıştır. Bunlara ek olarak anket formunda demografik bilgileri elde etmeye yönelik sorular, deodorant kullanım düzeylerini tespit etmeye yönelik sorular ve arabesk müziğe yönelik tutumları ölçmeye yönelik sorular bulunmaktadır.

Çalışmanın 280 katılımcısının 146'sı kadın, 134'ü erkektir. Katılımcılar 18 ila 27 yaş aralığındadır. Markaya yönelik tutumların (M=4,32; SD=1,50) reklama yönelik tutumlardan (M=3,45; SD=1,75) yüksek olması dikkat çeken ilk bulgudur. Bu değerler arasında istatistiki olarak anlamlı bir fark da bulunmaktadır (t(256)=6,558, p=0). Bununla birlikte yapılan T-testleri sonucunda cinsiyetler arası anlamlı bir farka rastlanmamıştır. Cinsiyetler arası farklara çekicilik, güvenilirlik ve uzmanlık değişkenlerinden oluşan ATE ölçeğinin sonuçlarında rastlanmıştır, tüm değişkenler için erkek katılımcıların skorları kadın katılımcılardan daha yüksektir ve istatistiki olarak anlamlı fark bulunmaktadır. Katılımcılar ünlü ile ürün uyumu ölçeğinde oldukça düşük puanlar vermiştir (M=2,16; SD=1,40). Bir önceki ölçekte olduğu gibi erkek katılımcılar daha yüksek skorlar vermiştir ve cinsiyetler arası istatistiki olarak anlamlı fark bulunmuştur (t(274)=-2,071; p=0,03).

Katılımcılara yöneltilen sorulardan biri de ünlünün taşıdığı anlamlar ile ilgilidir. Reklamda rol alan ünlüyü düşündüklerinde akıllarına gelen ilk üç kelimeyi yazması istenen katılımcıların ilk cevabı elbette arabesk kelimesi olmuştur. Bunu üzgünlük ile ilgili kelimeler takip etmiştir. Ardından ise müzik ile ilgili kelimeler, "baba" kelimesi, "müzisyen" kelimesi, nostalji ile ilgili kelimeler, karizma ile ilgili kelimeler, "beyefendi" kelimesi ve sinema ile ilgili kelimeler gelmektedir.

Markanın reklamları terleme, kötü kokma, toplum içerisinde uyarılma konularını işlediği için, katılımcılara bu konularla ilgili sorular yöneltilmiştir. Bu sorulardan biri, bir kişiye kötü koktuğu nasıl söylenebilir sorusudur. Katılımcıların yarısından fazlası, sadece terleme problemi olan kişinin duyabileceği şekilde söylenebileceği cevabını vermiştir. Reklamlarda canlandırılan senaryoda ünlü, terlemiş olan kişiye toplu taşıma aracı, asansör, spor salonu gibi kalabalık mekânlarda herkesin duyabileceği şekilde hitap etmektedir ve orada bulunan diğer tüm kişilerin bakışları da terleyen kişiye yöneltilmiş durumdadır. Katılımcıların ise sadece %0,7'si terleme ve kötü kokma durumun herkesin duyabileceği şekilde söylenebileceği cevabını vermiştir. Bir başka soru, bu durumun kim tarafından incitmeden söylenebileceğini sorgulamaktadır. Katılımcıların %50'si anne, %22,5'i kardeş cevabını vermiştir. Daha önceden belirtildiği gibi Orhan Gencebay'a "baba" şekilde hitap edilmekte ve bu çalışmanın bulguları arasında da Gencebay'ın taşıdığı anlamlar arasında "baba" ifadesi bulunmaktadır. Ancak "kim söyleyebilir" sorusuna verilen cevapların sadece %3,9'u "baba"dır. Bununla birlikte

katılımcıların bu soruya cevap verirken Gencebay'ı düşünmedikleri söylenebilir. Bu cevaplara ek olarak, kadın katılımcıların %7,5'i, erkek katılımcıların %16,4'ü yabancıların kendilerine kötü koktuklarını söylemelerinden rahatsız olmayacaklarını ifade etmişlerdir.

Bu çalışmada katılımcıların markayı reklamlarından daha çok sevdikleri ve reklamda kullanılan ünlüyü bu marka ile uyumlu olarak görmedikleri ortaya çıkmıştır. Kampanyanın bu çalışmada ele alınan ilk üç reklamı benzer temalara sahiptir. Reklamlarda terleme durumu açıkça gösterilmektedir. Buna ek olarak terleyen kişi topluluk içinde utandırılmaktadır. Bu kampanyadaki reklamların markanın daha önceki reklamlarına göre farklı olduğu da söylenebilir. Zira markanın önceki reklamları çoğunlukla genç olmak, ferah olmak ve aktif olmak üzerinedir. Ancak bu kampanyadaki reklamlarda mutlu müzikler ya da dans eden kişilere yer verilmemiştir. Bunun yerine ter kokusu ile toplu taşımada başkalarını rahatsız etme gibi ciddi bir konu işlenmiş, bu konuyu anlatmak için de Orhan Gencebay gibi ciddi bir ünlü seçilmiştir. Bununla birlikte algılanan ünlü-ürün uyumu düşüktür. Ter lekelerinin açıkça gösterilmesi, toplum içerisinde parmak ile gösterilerek utandırılma ve bahsedilen diğer faktörlerin birleşimi sonucunda reklama yönelik tutum skorlarının düşük olduğu söylenebilir. Ancak bunun nedenlerinin açıklığa kavuşturulması için daha büyük örneklemler ile daha detaylı çalışmalar yapılması gerekmektedir.

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