

The Effect of a make-up artist to L'Oréal Paris brand image

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<p>The purpose of this thesis was to research whether a make-up artist has an effect on a brand image, and if yes, to what extent. The commissioning company, L'Oréal, had changed their make-up artist from a foreign male, James Kaliardos, to a Finnish woman, Suvi Tiilikainen, in order to bring the brand more easily approachable for the Finnish consumers. L'Oréal Paris wanted to find out whether this change has had any effect on the attitudes of Finnish consumers towards the make-up brand.</p> <p>The theoretical framework was based on the concept of a brand by David, A. Aaker, and on the research on endorsement by MCracken. More particularly, the concepts of brand image, brand personality, brand origin, endorser types and effectiveness, as well as meaning transfer model were covered. The role of a make-up artist was analyzed as well.</p> <p>The research methodology during the study was both, qualitative and quantitative. The research methods consisted of face-to-face interviews of Suvi Tiilikainen, the make-up artist of L'Oréal Paris, and Camilla Paulsson, the product manager of L'Oréal Paris, and an online consumer survey.</p> <p>The findings showed that a make-up artist appears to have a moderate or small effect on L'Oréal Paris brand image. It was discovered that as many as 80% of the consumers did not even know who the current make-up artist of L'Oréal Paris is. L'Oréal Paris and Suvi Tiilikainen should concentrate on building Suvi Tiilikainen more professional an image as a make-up artist, and make her name, and the cooperation of these two parties, more known to the public.</p> <p>In conclusion, the cooperation of Suvi Tiilikainen and L'Oréal Paris appears to be still fairly unknown for the consumers, and hence the effects of having Suvi Tiilikainen as L'Oréal Paris make-up artist are be that visible yet. However, the presence of a Finnish make-up artist can make the brand more easily approachable for the Finnish consumers, if the consumers become more aware of it.</p>	
<p>Keywords Brand image, make-up artist, endorsement, brand personality, consumer attitudes</p>	

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1 Introduction

Applying make-up has been made an art of its own and even the normal women in their everyday life look for tips and advice on how to use the ever widening collection of make-up products, how to bring out ones best features, at the same time hiding the unwanted ones. The person who does the make-up is called an “artist”, using creativity, own style and experimental techniques. Instead of a canvas, there is just the face of a person to be painted.

A make-up artist of a cosmetics brand is also its representative, and being in a, literally, close contact with the customer, he/she might be the only personal contact between the consumer and the make-up brand. The customer of the make-up artist will form her perception of the brand partly based on the encounter with the make-up artist.

The color cosmetics industry in Finland is rather small, compared with other European countries, and Lumene has had the leading position of the market already for several years. Finnish consumers have traditionally favored domestic brands, natural products and natural look. The trends from the world are however influencing the preferences and behavior of the Finnish cosmetics users as well, and the color cosmetics market is all time growing. A cosmetics brand in Finland has the challenge of balancing between traditional Finnish, and the global perceptions beauty.

The theoretical framework on brands is based on the literature of David A. Aaker (2010), Finnish marketing professionals Malmelin and Hakala (2007) as well as Lindroos, Nyman & Lindroos (2005) and previous studies conducted by McCracken (1989). I will present the concept of a brand by David A. Aaker (2010), and the circulation of brand images by Malmelin and Hakala (2007). I will also discuss the celebrity credibility source models, and meaning transfer model by McCracken (1989). Aaker’s definition of a brand, in addition to the product itself, includes brand personality, symbols, brand-customer relationship, emotional benefits, self-expressive benefits, user imagery, country of origin and organizational associations. The circulation of brand images describes the nature of images in the sense that they

change constantly, and each encounter with the brand affects the consumers' perceptions of the brand. The celebrity credibility source models provide background to evaluate the persuasiveness of the source, and the meaning transfer model describes the process how an endorser transfers his/her values and meanings to the brand or a product endorsed.

The previous Usage and Attitudes surveys from years 2003, 2006 and 2009, commissioned by L'Oréal Paris and implemented by Research Insight Finland (Ylikylä, 2010), serve as an important background information and point of comparison throughout the work. Also the interviews of L'Oréal Paris make-up artist Suvi Tiilikainen, and L'Oréal Paris product manager Camilla Paulsson, are referred to several times, and offer the kind of information that would not be available elsewhere. The most important information is gained from the consumer survey on Suvi Tiilikainen and L'Oréal Paris make-up brand, which was conducted as an online survey in April 2012, and provides valuable information on how the Finnish consumers perceive the cooperation of Suvi Tiilikainen and L'Oréal Paris.

1.1 Thesis objectives

The objective of this thesis work is to find out whether the change of L'Oréal Paris make-up artist has had some effect on the way consumers perceive the brand, and if yes, what kind. Has it improved L'Oréal Paris' brand image in terms of "brand I can trust" and "easy to approach"? L'Oréal Paris also wants to find out how the consumers could get even more out of the make-up artist, and how she could be useful for them and hence for the whole brand.

L'Oréal Paris make-up brand has been researching the usage and attitudes of Finnish consumers every third year, since 2003. In category of semi-selective cosmetics, L'Oréal Paris has a relatively strong, high quality brand image, and it has been able to improve its relationship towards consumer in terms of trustworthy and suitability. It is also regarded as innovative in terms of bringing out novelties. However, the brand is perceived somewhat distant in the eyes of Finnish consumers, and they find the brand

expensive (Ylikylä, 2010, 10) even though this may not be the reality when looking at the actual prices in the stores.

The purpose is to find out what is the role of a make-up artist to a brand image, in general, and what has been the effect of Suvi Tiilikainen in Finland. The possible effects are probably not very large yet, as the cooperation with Suvi Tiilikainen is fairly new, and she has been staying out of publicity for several years after her title as Miss Finland in 2000. In addition, L'Oréal Paris is hoping to gain useful information on where the consumers search for information on make-up products, and would they profit from the make-up artist even more than they possibly already do.

1.2 Thesis topic and scope

This thesis work is research-oriented, and the research methods used are both, quantitative and qualitative. The topic is fairly narrow, and this makes it easier to maintain the focus on the essential when researching the theory, and planning and conducting the survey and interviews. The thesis work concentrates on brand image, endorsement and to the role of a make-up artist for a cosmetics company, and does not go into depth on consumer behaviour, which could have been a possibility as well. Also brand equity and brand loyalty were considered as a possible topics to include, but were eventually left out to keep the scope more focused on few relative issues.

1.3 The research questions

The research problem for the thesis is “What is the effect of a makeup artist for L'Oréal Paris brand image?”. The sub questions to the research are “Has L'Oréal Paris succeeded to make itself more approachable in the eyes of Finnish consumers with the change of the make-up artist?” and “How is the L'Oréal Paris brand perceived?”. The key terms in the research are brand image, make-up artist, endorsement, spokesperson, consumer attitudes, brand personality, brand relationship, brand loyalty and buying behaviour.

1.4 Commissioning party L'Oréal Paris

L'Oréal is a French cosmetics and beauty company, which has grown to be the largest in the world. L'Oréal was established in 1909, manufacturing haircare products. Nowadays, in addition to its own brands, it has acquired several other cosmetics companies, and the operations have spread from haircare to make-up, skincare, parfumes and pharmaceutical cosmetics. L'Oréal Finland has its headquarters in Espoo, and the business units are divided into Consumer Product Division (CPD), Luxury Division (LD) and Professional Product Division, which consist of haircare products for professional use, as well as for consumers nowadays. The latest area where L'Oréal has expanded to, is pharmaceutical cosmetics, which is the fourth division in L'Oréal.

This thesis work is done for L'Oréal Paris make-up, which is one of the consumer product division brands, other ones being, L'Oréal Paris Skincare, L'Oréal Paris Men Expert, L'Oréal Paris coloration, L'Oréal Paris styling, Maybelline, MNY and Garnier. (L'Oréal Finland, 2012.)

Lumene is clearly the leading cosmetics brand in Finland, and the challenge for L'Oréal, as a French company, is to make the Finnish consumers trust the brand and make it more easily approachable. One of the actions that L'Oréal Paris has done to come closer to this objective, is that it changed its make-up artist from James Kaliardos, to Suvi Tiilikainen, in June 2011. It was considered that the Finnish makeup consumers had difficulties in relating to a makeup artist, who is a foreign male, and basically un-known in Finland.

During the first seven months (until January 2012, when the interview was conducted) Suvi Tiilikainen had done 28 days of work as L'Oréal Paris make-up artist. Her tasks include make-ups for magazines, participation in PR events and opening and updating her own Facebook page. The contract for Suvi to work for L'Oréal Paris is for 55 days/year. The rest of the time she works for her own agency. (Tiilikainen, 2012.) The larger public may not be that aware of the new L'Oréal Paris make-up artist yet, but there is more media visibility to come, which will help the consumers to connect Suvi Tiilikainen to L'Oréal Paris better than before. The latest achievement, and great

publicity for Suvi Tiilikainen and for L'Oréal Paris, was the "Beauty influencer of the year" award, which was given to Suvi Tiilikainen by Cosmopolitan magazine, voted by its readers, on the 30th of January 2012 (Cosmopolitan, 2012). Also Elle magazine (Suokko, 2012, 41-43) wrote an article about Suvi and her career as a make-up artist, where also her new role as L'Oréal Paris make-up artist was covered. In April 2012, Italehti will have an article about Suvi Tiilikainen, which will in turn bring her and L'Oréal Paris to the reach of the large public and different types of consumer groups, compared with the target group of Elle and Cosmpolitan. (Tiilikainen, 2012.)

2 Methodology

The data was collected with interviews of L'Oréal Paris make-up artist, Suvi Tiilikainen, and L'Oréal Paris product manager, Camilla Paulsson, and with an online consumer survey. The consumer survey was the most important one, in terms of finding out the consumers' awareness about Suvi Tiilikainen, and hence absolutely necessary for the whole research. The interviews of Camilla Paulsson and Suvi Tiilikainen were conducted to find out how L'Oréal Paris had experienced the cooperation so far, and how Suvi Tiilikainen herself felt about her new role. These findings may be compared with the consumer answers, and this will help L'Oréal Paris to see whether they have succeeded in introducing Suvi Tiilikainen, and how could it possibly be improved. The sample size in the consumer survey could have been as large as possible, but a minimum was set to 100, in order to obtain credible results.

2.1 Data collection

The interview of Suvi Tiilikainen was conducted in the end of January 2012 in L'Oréal Paris office, in Espoo. Camilla Paulsson also attended the interview and made a few comments of her own. The interview lasted an hour, and it was recorded, instead of writing down the answers, to make the situation as fluent as possible. Before the actual interview, Suvi Tiilikainen answered on two written multiple choice questions on the attributes related to herself and to the brand image of L'Oréal Paris. The interview consisted of four parts: 1) work history and Suvi's route to L'Oréal Paris 2) The role of

a make-up artist on a general level 3) Suvi Tiilikainen and L'Oréal Paris, including the subtitles "The Finnish consumers" and "Future plans" 4) L'Oréal Paris and competitors. The situation was relaxed and informal, and the interviewee could ask focus questions when needed. Suvi Tiilikainen was able to provide good answers to all the questions, except for the part three, since she considered that she does not know the competitor brands well enough, to be able to say much about them.

Camilla Paulsson was interviewed in mid-February, also in L'Oréal Paris office. Her interview lasted 45 minutes, and it was recorded. Camilla was given the same written questions about Suvi Tiilikainen and L'Oréal Paris brand attributes to answer to, before the actual interview. The same question would be included also in the consumer questionnaire. The actual interview included questions on the role of a make-up artist in general, especially for the purposes of L'Oréal Paris, and Suvi Tiilikainen as a make-up artist.

The consumer survey was conducted with Webropol software. The link to the survey was sent as an inbox message in Facebook friends of the thesis writer. Some of her friends also forwarded it to their friends. The link was sent to 268 women, which hence is the target group size. The respondents had 7 days time to answer the questionnaire. To initiate the participation, 15 sets of L'Oréal Paris make-up products were raffled between all the participants.

The original plan was to link the questionnaire on the Facebook profile of L'Oréal Paris and Suvi Tiilikainen. A permission to send the survey to the female students of Haaga-Helia University of Applied Sciences was also applied for, however, it was denied because the target group of the survey was not students in particular, nor did the results of the survey benefit Haaga-Helia in any way. L'Oréal Paris, in the end, found that it would be strange to ask about the compatibility of Suvi Tiilikainen and L'Oréal Paris on their own sites, as if they would question it themselves. Their competitors might also be fans of their Facebook pages, and since they did not want the competitors to know about this survey, the link could not be placed there. Both of these changes in plans made the sample size much smaller as hoped for, but a good

amount of samples was still retrieved, 113 answers, making the response rate as high as 42%, which is an excellent rate for surveys like this. The reasons behind are probably the close relationship between the survey implementer and the target group, as well as the good prices.

The questionnaire consists of 16 questions. It includes only one question to map-out the background of the respondents, age in this case, 8 questions on their possible previous experiences with make-up artists and a make-up artist's role in general, and 7 questions on L'Oréal Paris make-up brand and Suvi Tiilikainen. Most of the questions are multiple choice questions, followed by a few open ended questions.

The consumers are firstly asked about their previous experiences on the services of a make-up artist, and her/his usefulness in providing information on make-up products and application. Following this, the respondents are asked about their awareness of Suvi Tiilikainen and her relationship with L'Oréal Paris. They are given a selection of features and characteristics of Suvi Tiilikainen as a make-up artist (question 11), and about L'Oréal Paris (question 12). The compatibility of the features and characteristics to Suvi Tiilikainen and L'Oréal Paris needs to be evaluated in a scale of 0 to 5. This provides information on how the consumers perceive Suvi Tiilikainen and L'Oréal Paris, and how good a match the consumers consider them to be. For the results to be comparable with the previous Usage and Attitudes (U&A) surveys, part of the given features and characteristics are the same as in the previous U&As. Some of the features and characteristics are new, not researched on previously, and based on the theory on brand personality and endorser effectiveness.

To finish with, the respondents answer on whether they feel like a make-up artist can add value to the brand, evaluate the suitability of Suvi Tiilikainen as L'Oréal Paris make-up artist, justifying their answer, as well as give comments on what could L'Oréal Paris and Suvi Tiilikainen do to make the make-up artist even more approachable.

2.2 Data analysis

As the main purpose of the survey is to find out about the brand image of L'Oréal Paris, and Suvi Tiilikainen's role in it, the respondent does not even need to be a cosmetics user herself, as long as she is aware of L'Oréal Paris brand. The awareness of the brand is 100% in the case of L'Oréal Paris and Suvi Tiilikainen fans on Facebook, but in the case of the researcher's friends to whom the link is sent to, this percentage is not guaranteed. Nevertheless, even these consumers' awareness on L'Oréal Paris can be expected to be very good, as the aided awareness of the brand was 94% in 2009 (Ylikylä, 2010, 88). The survey should be considered as "aided awareness" since the respondents are informed which make-up brand they are evaluating.

The main target group for the survey is 15-45 year old women. However, the answers from women outside these age limits were also taken into consideration, but they were only two. 73% of the respondents were 25-34 years old, 21% 15-24 years old and the rest 35 years or older. The age of the respondents is fairly limited, due to the data collection process. If there would have been a need to have more replies of older women, the survey would have needed to be conducted in another way than in Facebook.

3 Brand

In this chapter I will discuss the concept of a brand, and what it consists of. I will also cover the concept of an image, and more precisely brand image, as well as the concept of brand personality. Additionally, the originating country, and its effect on brand image, as well as the beauty ideals in Finland are reviewed.

The origin of the word "brand" comes from the cattle farms of the United States, where the animals were marked with burning brand so that the owners could recognize their herd. During the industrialization, the word was adapted to commerce, but its purpose stayed the same: it is still used to separate a product from the mass, and it indicates the ownership to a certain owner. In the modern markets, the consumer does

not only buy a product, he/she buys a brand, which communicates the experiences that the consumer can expect to have when purchasing it. (Lindroos, Nyman & Lindroos, 2005, 20-21.) Even though it is the company who creates and owns the brand, in reality, the brands do not exist anywhere else than in consumers' minds, as a result of being nothing but a collection on perceptions (Restall & Gordon, 1996, 77-78).

The figure below illustrates the concept of a brand by Aaker A. (2010, 74). It demonstrates the various dimensions that are included to a brand, and shows that a brand is never only the product, but includes all the aspects mentioned. Regarding this thesis work, all the other aspects, except symbols, are essential, at least to some extent. Because of their higher relevance, brand personality and country of origin are discussed more thoroughly in the chapters 3.2. and 3.3.

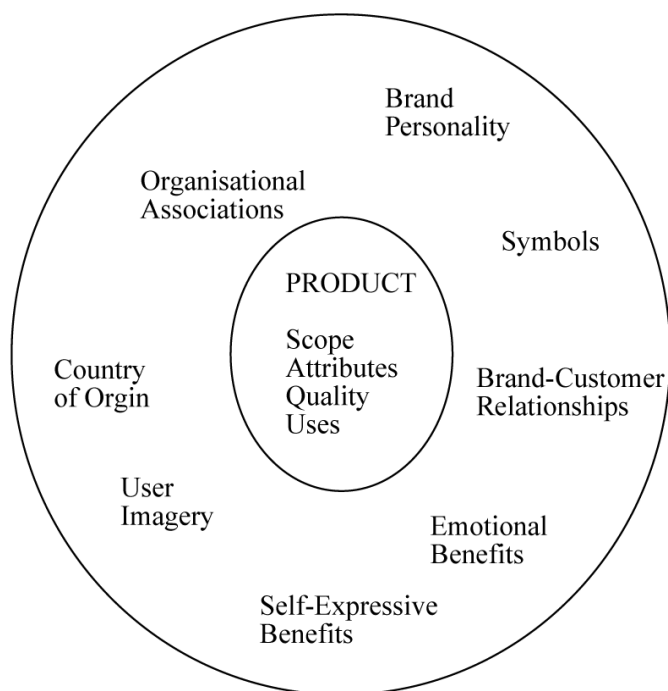


Figure 1. The concept of a brand. (Aaker, A. 2010, 74.)

Even though the brand in the end exists only in the consumers' minds, in the core of it must be the product, since that is where everything starts from; the company needs to have something to offer. The scope of the brand refers to the product class, meaning

that with what kinds of products is the brand related to (Aaker, 2010, 78-80), for example most women in Finland think of “Lumene” when they are told the word “make-up” (Ylikylä, 2009, 83-85.) Product attributes describe the functional benefits that the customer gets when buying a product from a particular brand (Aaker, 2010, 80), like a color shade in L’Oréal Paris lipsticks that no other brand has, or a patented mascara brush that lengthens eye-lashes better than a brush from any other make-up brand. The quality determines the positioning of the brand, justifies a price, as well as level of expectations a customer may have on the product (Aaker, 2010, 78-80).

L’Oréal’s tag line “Because you’re worth it” admits that the price is not from the lowest end, but that the customer is still special and valuable enough, and that she (or he) should appreciate herself /himself by buying L’Oréal. Uses of the brand refer to the occasion where the brand is used, as well as to its users (Aaker, 2010, 81-82). L’Oréal Paris wants to be associated with daily use, “a glimpse of glamour to your daily routines”, and used by all the women around the world who find themselves “worth it”. L’Oréal Paris target group in Finland is women who appreciate good quality and like glamour, and these happen to be mostly fairly well educated women, living mainly in the capital area (Paulsson, 2012).

Organisational association are attributes that are connected to the company itself, more than to the product, even though these two often go hand-in-hand. The qualities of an organisation are more difficult to imitate by the competitors and are therefore more enduring. (Aaker, A. 2010, 82-83.) Brand-as an- organisation is more thoroughly discussed in chapter 4.2.

A strong symbol is often essential for a brand, in order to be recognised and remembered, and to create cohesion. A symbol can be anything that represents the brand, normally a logo or an image, sometimes a design, a building, or even a person (Aaker, A., 2010, 84-85), like Steven Jobs for Apple, or Suvi Tiilikainen for L’Oréal Paris.

The relationship between the customer and the brand can be based upon a value proposition, or on the brand identity. Value proposition describes the benefits that the

customer experiences when purchasing and using the brand (emotional, self-expressive or functional benefits). If the relationship is based on the brand identity, the customer connects with the brand because of other reasons than gaining benefits. The customer may for example always buy his/her groceries from the same grocery store only because that has always been the way it is done, and it has become a habit. The relationships emerge most often when the brand is considered as an organisation or as a person, not only as a product. (Aaker, A. 2010, 103.)

Emotional benefits are the positive feelings that a consumer gets when purchasing and using the brand. The strongest brands awaken the strongest feelings, and therefore the strongest emotional benefits as well. (Aaker. A, 2010, 97.) A consumer of L'Oréal Paris may feel for example beautiful, glamorous, a star or international when buying L'Oréal Paris make-up.

By purchasing and using a brand, a consumer is able to express ones personality. These are called the self-expressive benefits. Emotional and self-expressive benefits are often much alike, but the difference in short, is that the emotional benefits can be less visible, and are about how the brand makes you feel, as the self-expressive benefits are often more visible, and about how the consumer wants to be perceived. (Aaker, A. 99-101.) For example, a consumer of L'Oréal Paris products may want to use the brand because she wants other people to find her as “classy and glamorous” when she is using a French make-up brand.

User imagery refers to the typical user of the brand, and the kinds of characteristics associated with him/her. The user imagery is often similar to the brand personality, since the consumers have the tendency to use brands which correspond to their self-image and values. This makes the consumers of the brand look like the brand, or vice versa. (Aaker. A, 2010, 170.)

3.1 Brand personality

Brand personality is considered as an “applicable set of human personality traits used for brand communication” (Arnhold, 2010, 38-39; Restall & Gordon, 1996, 77-78).

Like a human being, a brand can be for example fun, casual, formal, intellectual or youthful.

Brand personality traits are often the factors which differentiate the brand from its competitors in the market, and make it more difficult to imitate, creating competitive advantage. Therefore, brand personality description is found to be extremely useful for the development of advertising (Restall & Gordon (1996, 87-89.) A brand can have a complex personality, so that even very different kinds of attributes are connected to it (Aaker, A. 1996, 143) and this allows very different kinds of consumers relate to the same brand.

Brand personality can be used as a good tool to tighten the consumer-brand relationship (Arnhold, 2010, 38-39). A consumer can have a relationship with a brand, similar to a human relationship (Aaker, 2010, 83). A brand can be, for example, a reliable partner when one goes mountain climbing; one needs to have reliable equipment. Or, a make-up brand needs to be trustworthy when one has an important celebration, and needs to be sure that the make-up stays good looking for the whole night through.

Brand personality can also help in creating self-expressive benefits for the consumer as he/she will be able to express his/her personality through the brand. In addition, brand personality may be useful in communicating the functional benefits of the product. (Aaker, A., 1996, 83-84.) For example the attribute “modern”, which is connected to L’Oréal Paris more than to any other make-up brand, (Ylikylä, 2009, 147), will communicate to the consumer that she will have the latest technology available, in the semi-selective cosmetics market, in her use.

One of the research questions in this study, “Has L’Oréal Paris succeeded in making itself more approachable for Finnish consumers?” refers to brand personality with the attribute “more approachable”. It has been given a human trait that the consumers can relate to, and the purpose of Suvi Tiilikainen is to make it even more concrete. However, based on research done by Restall & Gordon (1996, 79), even though a

consumer ‘feels close’ to a brand, and closeness correlates with usage, it does not mean that he/she would automatically purchase it. The consumer might have feelings of aspiration, inferiority or superiority, or habits and compulsions, which eventually prevent the usage of the brand. A user may also feel distant with the brand because it might have become for example a habit, and can therefore be vulnerable to competitor brands.” (Ibid. 81))

3.2 The country of origin

The origin of the brand is part of the brand attributes that normally have the lowest impact on the consumer perceptions (Arnhold, 2010, 38-39). However, in some cases the origin of the brand can be highlighted, and it becomes to a greater meaning than in a normal situation where it is not specifically mentioned, or even remains unknown. Brands like Tiger of Sweden, Voss of Norway, Evian and L’Oréal Paris are examples of brands where the origin of the brand already creates a certain image in the consumers’ minds.

Paris is known to be the city of romance and fashion, and as it appeals to some consumers, others do not relate to such glamorous image. Suvi Tiilikainen (2012) does not think that L’Oréal Paris brand image would be affected, at least negatively, by its origin. She believes that the customers who do not identify with the French brand will simply choose another one. Camilla Paulsson (2012) agrees with the thought that glamour is not something that Finnish consumers relate to. Finnish people are more “grass root” kind of people. However, for the target group of L’Oréal Paris, the glamorous image is only positive. (Paulsson, 2012.)

In a research, conducted on images created by the brand origin, French products were associated with attributes like “fashionable”, “enjoyable”, “expensive” and “high-quality”. “Poorly designed” and “cheap” were the least connected features with French products. France was also related to “best products in cosmetics”. (Wilkinson, 1996, 157.) This can partly explain the image that also the Finnish consumers have on L’Oréal Paris. They perceive it as high-quality, but also expensive. (Ylikylä, 2010, 10.) It is also a perfect example on how the perception of the reality is more important than

the reality itself (Dobni, Zinkhan, 1990, 118). L'Oréal Paris is in the upper price scale in semi-selective cosmetics market in Finland, but, is not more expensive than its competitors Lumene and Max Factor. Some of Max Factor's products are even more costly than L'Oréal Paris' and the difference with Lumene is that Lumene sells very much with promotion prices, which creates the image of a more affordable brand. However, a certain price level creates images of quality, and the purpose for L'Oréal Paris is not to downgrade the image of their brand by lowering prices. The glamour is part of the brand identity, and the positioning at the top end of the market supports it (Paulsson, 2012.)

3.3 Brand image

Images in our minds are used to understand and perceive the world, and everything that it consists of: objects, feelings, events, communication and memories. Images also help people to deal with all the endless amount of information that is surrounding us, and hence categorize topics into specific contexts. This is how brands work as well. A certain information and series of meanings are included into a brand, and as a consumer sees the brand, he/she immediately connects it with this information. Very little can be said, for example, with a logo, a brand name or a color (Lindroos, Nyman & Lindroos, 2005, 22-23.)

Images have a huge power, and a strong link to a brand's success in the market. The interesting feature in them is that they are *images*, so personal views, ways an individual perceives a situation, a person, book, anything. It doesn't mean that the image perceived would be the reality, as the message sender has meant it, but it is the reality for the message respondent. It is this nature of image that makes branding so challenging. (Lindroos, Nyman & Lindroos, 2005, 22-23.)

Every brand, at least the most successful ones, has its unique profile, or "essence", which is also called the brand image (Restall & Gordon, 1996, 78). A brand image is formed in the eyes of the consumer, and it describes how a person outside the company perceives the brand. "It is affected and modeled by marketing activities, by context variables, and by the characteristics by the perceiver" (Dobni, Zinkhan, 1990,

118). In the worst case, the brand image perceived might be totally different from the brand identity. Brand identity is the attributes of the brand, given by its creators, and how they see the brand. Brand's visual image is also part of the brand identity. If the brand identity is unclear and inconsistent within the company, so will be its communication, and therefore the image perceived by the target groups. (Malmelin & Hakala, 2007, 79.)

Brand image	Brand identity
(Current reality)	(Goal)
How the brand is perceived	How the company wants the brand to be perceived

Figure 2. Differentiating brand image and identity. Applied from Aaker.A. (2010, 71 & 180).

A prerequisite for forming a brand image is the awareness of the brand. This is how the consumer is able to recall the brand spontaneously, or recognize the brand after visual or acoustical aid, and allocate it to a product category. (Arnhold, 2010, 38-39.)

According to the Usage and Attitudes studies, L'Oréal Paris brand scores second (13%) in spontaneous awareness (top-of mind) after Lumene (45%), having improved a bit from 2006 to 2009 (Ylikylä, 2010, 83.) However, the gap is still wide. Between the age groups, L'Oréal Paris is better recalled by younger women (15-34 years old) than over 34 years old. (Ylikylä, 2010, 87).

According to the basic model of the identity-based brand management approach, brand image is based on brand awareness, and constructed of 1) brand attributes, 2) brand personality, and 3) functional and symbolic brand benefit associations. Brand attributes include only descriptive elements of the brand, like price and origin, and represent the lowest processing stage of brand information. The functional and symbolic benefit associations are on the highest information processing stage, and have a connection to purchasing behaviour. The better the brand benefits meet with the consumers individually appreciated benefits, the stronger the tie with the brand and consumer is. With the associations, the consumer gives a meaning for the brand. (Arnhold, 2010, 38-39.) A brand can have several different kinds of meanings for

different kinds of people. The role of the meanings and experiences the consumer looks for, when buying a brand, has become increasingly important as the product features, such as price and usability have lost their importance. (Malmelin & Hakala, 2007, 132.)

The image of a brand does not stay the same, but it changes again and again, as the encounters with the brand shape it. The encounters include the company itself, its marketing communications and its representatives. The image and perception that the consumer has, will affect him/her when making a purchase decision. Therefore, the communications of the brand must be in line with each other in order to create a consistent brand image, and encourage purchase. Malmelin & Hakala, (2007,127-128) have visualized the circular development of images accordingly:

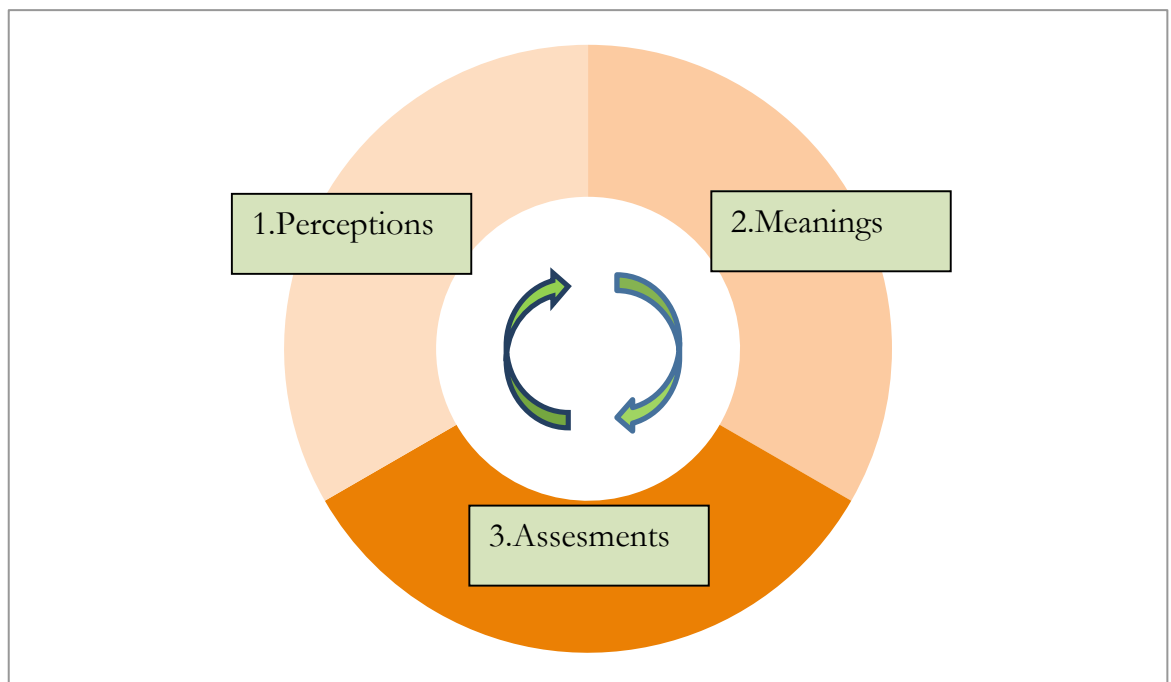


Figure 3. The circulation of images. Applied from Malmelin & Hakala (2007, 127).

In the first stage, the consumer constantly makes perceptions of the brands surrounding him/her. In the second stage the brands are given meanings by the message receiver, so the consumer, and in the third stage these meanings are assessed. The consumer therefore creates the final image of the brand and considers whether it is worth purchasing. This process is on-going, and the brand has the possibility to

effect the consumer by its communication. Suvi Tiilikainen is now part of the representatives of L'Oréal Paris, and her presence has an effect on the perceptions, meanings and assessments that the consumers will make on L'Oréal Paris.

4 Endorsement

An endorser is a person who “declares one’s public approval or support of” or “recommends (a product) in an advertisement” (Oxford Dictionaries Online, 2012). A celebrity endorser is “any individual who enjoys public recognition on behalf of a consumer good by appearing in an advertisement”. The definition includes a range of endorsement roles, such as cases in which the celebrity is also an expert. (McCracken, 1989, 310.) A similar term used, is a spokesperson; “a person who makes statements on behalf of a group” (Oxford Dictionaries Online, 2012). Seno & Lukas (2005, 123) have also differentiated different endorser types: explicit “I endorse this product”, implicit “ I use this product”, imperative “You should use this product” and co-presentational (merely appearing with the product).

As almost all the make-up companies nowadays, also L'Oréal has used endorsers or spokespersons in the marketing communications. Typical for L'Oréal is that their endorsers worldwide include top models and movies stars, like Isabella Rosselini, Catherine Deneuve, Andie McDowell and Jane Fonda. Different ethnical groups are paid attention to by having Eva Longoria and Jennifer Lopez appealing to Latin women and Beyoncé Knowles to the black consumers. The blonde Europeans can relate to Claudia Schiffer, and here in Finland to Satu Ruotsalainen, Jaana Pelkonen and Sami Hyypiä. (Salo, 2009) Accordingly, as one form of endorsement, Seija Rantala, a private dermatologist, has appeared in L'Oréal Paris skin care advertisements and education materials, giving her professional recommendations and instructions on the use of the skin care products.

This kind of cooperation is beneficial for both parties, for the brand and for the endorser (Malmelin & Hakala, 2007, 134). Suvi Tiilikainen will get more boost for her

personal career as a make-up artist by partnering with L'Oréal, and L'Oréal Paris will get a new, Finnish, easily approachable person to represent it. Suvi Tiilikainen has already received many new work offers, some of them being make-ups for magazine covers, which normally are more difficult to get, and L'Oréal Paris in contrary has gained more visibility in the press (Paulsson, 2012). Endorsement could also be regarded as a form of co-branding, which means the pairing of two or more brands. Both brands will gain a continuous exchange of strategically desired image attributes, or meanings, between the brands. The benefit of co-branding process is that the brands will be positioned in a way which is difficult to imitate by the competitors. (Seno & Lukas, 2005, 123.)

A study into the effect of an English pop artist, Cheryl Cole, as L'Oréal Elvive endorser showed that Cole's appearance in multiple media had a positive effect on the sales. However, as the whole marketing campaign was complex, and several activities took place at the same time, it cannot be said that it was only her appearance that made the impact. But at least she brought together the whole marketing package. (Mortimer, 2010, 22-23.) According to these results, even though Suvi Tiilikainen is not used in advertising, her visibility in multiple media would generate positive effects for L'Oréal Paris sales also in Finland.

4.1 Endorser types

Endorsers have been divided into three categories by Friedman & Friedman, (1979, 63)

- 1) the celebrity
- 2) the professional (or recognised) expert
- 3) the typical consumer.

A celebrity is a famous person who is known for the public because of his/her achievements in areas other than the one endorsed, especially in entertainment or sports. A professional expert endorser is an individual possessing superior knowledge, gained through experience, study or training, on the subject endorsed. A typical consumer endorser is a person who has no special expertise on the product endorsed,

except for the one acquired by the use of the product, but will appeal to the consumers because of his/her similarity (Ibid.)

Suvi Tiilikainen can be considered as a combination of celebrity endorser and a professional expert. As a former Miss Finland, she could be one of the celebrity endorsers of L'Oréal Paris, but her education as a professional make-up artist, makes her an expert endorser in her field. From the perspective of L'Oréal Paris, her role is especially the expert (Paulsson, 2012.)

Previous studies have shown that celebrity endorsement is the most effective one compared with the two other endorsement types, in sustaining brand-name recall and recall of an advertisement (Friedman & Friedman, 1979, 70; Löfgren & Li, 2010, 19; Hung, Chan & Tse, 2011, 608.) Another reason for using celebrities is that the consumers find them likeable and attractive, (Löfgren & Li, 2010, 19.) They have also been found to be helpful in creating brand awareness, brand trust, brand preference and purchase intentions (Hung, Chan & Tse, 2011, 608.) In addition, compared with for example a “nobody” in an advertisement, this nobody can be given meanings and a role to play. However, the appearance of an actor will never be as convincing, as having a real celebrity along. The celebrities represent certain lifestyles and personalities, which “just anyone” cannot imitate. The celebrities are paid more attention to, listened to and respected, than a person who everyone knows, is acting. (McCracken, 1989, 315.) These findings suggest that Suvi Tiilikainen as a celebrity person, can be considered as a good endorser for L'Oréal Paris.

A survey of Friedman & Friedman (1979, 64) aimed to find out whether the endorser type should be selected according to the product or brand endorsed. The study suggests that for “products which demonstrate the presence or lack of good taste” and for “products that require expertise advice or are complex and/or expensive” an expert endorser is the most effective one. In our case, make-up can be placed to both of these categories. Even though make-up is a commodity for many women, it has a fairly high price and it cannot be considered as a low-risk product. In addition, since the application of make-up has been made an “art” which requires special techniques in

order to achieve a good looking result, it can be considered a product that requires expertise advice. It can also be placed in the category of products demonstrating the lack/presence of good taste. Therefore a consumer endorser would not be credible compared with a professional one. Use of an expert is also supported by findings of a study suggesting that the consumers rather hear the recommendations from an expert or from an anonymous spokesperson, than from a celebrity, and celebrities are already found to be overused in some cases (Löfgren & Li, 2010, 4), which might cause lack of credibility for the endorsement.

The celebrities are effective endorsers also because of the brand, or the “self”, as McCracken calls it, they have built around themselves. They have built a role model for consumers, and are therefore attractive in the eyes of the consumers. (McCracken, 1989, 317.) Suvi Tiilikainen can be considered a perfect role model, especially for young Finnish women, because of her background as Miss Finland. The title is also one feature that differentiates her from all the other make-up artists in Finland, and gives her a certain type of an image.

Miss Finland institution has been very strong, especially in the earlier years, and the participants of the competition have represented a pure, natural, and innocent beauty. The ideals of beauty in Finland have been defined by the blonde, natural, joyful and pure, Elovener girl since the beginning of 2000 century. She is hard working, healthy, fresh-faced, and has since been the “ideal model” of a beautiful woman. (Roikka & Desavelle, 2008 235.) Lumene, with its products from the Northern nature, succeeds excellently in targeting these nature loving Finnish consumers, and no wonder it is the leading cosmetics brand in Finland (Ylikylä, 2010, 10). L’Oréal Paris is facing a problem with its glamorous image, and is maybe even a bit too glamorous for the Finnish market (Paulsson, 2012). The image of Miss Finland, however, corresponds to the image of this Elovener girl, and represents something that appeals to the Finnish women. Suvi Tiilikainen no longer wants to be known as Miss Finland, but a professional make-up artist instead. However, regardless that she has never been blonde, her image is still pure and innocent, now only high-lighted with professionalism and glamour.

4.2 Endorser effectiveness

Previous research on the effectiveness of celebrity endorsement has explored the effects through several different predictors, depending on the study, and the effectiveness of the endorser can be measured in different variables. An effective endorsement can have an effect on purchase intentions, brand attitude, attitudes towards advertisement, believability, recall and recognition (Amosn, Holmes & Strutton, 2008, 218). In L'Oréal Paris' case the desired effect of Suvi Tiilikainen is naturally on the purchase intentions, since the sales are the basis of all business, but especially on brand attitude, believability and loyalty (Paulsson, 2012).

The most common features appearing in the literature, affecting the successfulness of the endorsement are: celebrity credibility, expertise, trustworthiness, attractiveness, familiarity and celebrity likeability (Amos, Holmes & Strutton, 2008, 213; Löfgren & Li, 2010, 1; Friedman & Friedman, 1979, 63; Aaker, 1996, 132.) Amos, Holmes & Strutton (2008, 213) had also researched celebrity performance, celebrity/product fit and negative information about the endorser, on the endorser effectiveness. Celebrity performance correlates with endorser's effectiveness, as well as negative information on him/her. However, these are not considered to be the most important indicators of the effectiveness (Ibid. 213). For example, if Suvi Tiilikainen was to behave incorrectly in her personal life, and this would come out to public, it would affect the image of L'Oréal Paris as well. Celebrity/product fit, also called the "match-up hypothesis" however, is one of the key determinants in the effectiveness of endorsement. The better the match with the brand and the endorser is, the higher the level of effectiveness. (Ibid., 216.) The most important features in endorsement effectiveness were found to be endorser credibility, trustworthiness, expertise and attractiveness.

4.2.1 Celebrity trustworthiness, expertise and attractiveness

Trustworthiness is defined by McCracken (1989, 311) as the "perceived willingness of the source to make valid assertions". Celebrity trustworthiness is one of the most important predictors of celebrity endorser effectiveness (Amos, Holmes & Strutton, 2008, 215). Trustworthiness is strongly linked to credibility, and without it any other

quality possessed by the endorser is not effective in initiating attitude change (Friedman & Friedman, 1979, 63.) Trustworthiness is related with attributes such as trustworthy, dependable, honest, reliable and sincere, and in an advertising context to honesty, integrity and believability of a celebrity endorser (Amos, Holmes & Strutton, 2008, 215).

Celebrity expertise can be defined as “the extent to which a communicator is perceived to be a source of valid assertions”. There is a positive correlation between the perceived expertise and endorser effectiveness. There is no guarantee that the target of the recommendations would actually agree with them, but a study revealed that an endorser who was perceived as highly expert gained more agreeing views than an endorser with a low perceived expertise. (Amos, Holmes & Strutton, 2008, 214.) The expertise is especially important for endorsers who are considered as experts in the endorsement process (Löfgren & Li, 2010, 19).

Celebrity attractiveness can be regarded as a distinct feature from likeability and familiarity (Amos, Holmes & Strutton, 2008 216), or, so that it includes familiarity, likeability and similarity (Löfgren & Li, 2010, 1). The importance of celebrity attractiveness has had varying results. Some researches suggest that it has a significant role in endorser effectiveness, and some that not as large as previously thought. Attractiveness covers physical attractiveness, as well as personality characteristics that are considered positive by the consumers (Amos, Holmes & Strutton, 2008 215.) Physically attractive endorsers are widely used particularly in cosmetics advertising (Löfgren & Li, 2010, 3.) Celebrity endorsers are usually attractive and/or likeable, as the experts possess expertise, and consumer endorsers are regarded as similar (Friedman & Friedman, 1979, 63.)

Good credit to support the expert image of Suvi Tiilikainen, is for example the Cosmopolitan magazine’s “Beauty influencer of the year” award, as well as all the photo shoots in the magazines done by her, from which the audience can see the quality of her work. She has recently done the make-up for the cover models on Fit and Sara magazines, and works the personal make-up artist for Finnish celebrities, like

Janina Frostell. All these are merits to support her good career development and expert image, and in the end link to her trustworthiness as well. The more professional Suvi is perceived the more reliable and sincere she appears to recommend L'Oréal Paris products to the public. The attractiveness of Suvi Tiilikainen is of course subjective, but as a beautiful woman, who has been chosen to be Miss Finland, and who is friendly and good in interpersonal communication, she can be generally perceived as attractive.

4.2.2 Celebrity credibility source models

The source credibility and the source attractiveness model are constructed to “determine the conditions under which the message sender or source is persuasive”. The models have been confirmed by several researches, and it appears that the effectiveness of the endorsement process is much related to the credibility and attractiveness of the source (McCraken, 1989, 310-311). Hence, these celebrity credibility source models are essential to the nature of this research as well.

The source attractiveness model consists of the similarity, familiarity and likeability of the endorser. The effectiveness of the model depends on these particular features of the source. (McCraken, 1989, 311.) Familiarity is defined as “knowledge of the source through exposure” (Ibid. 311). Likeability is “the affection for the source as a result of the source’s physical appearance and behavior” and similarity “supposed resemblance between the source and receiver of the message. (Ibid. 311). The more similar, familiar and likeable the endorsers is perceived, hence the more attractive, and hence more persuasive and effective the message (Amos, Holmes & Strutton, 2008, 214).

The source credibility model is constructed of the endorser expertise and trustworthiness. The effectiveness of the message depends on how good an expert, or how trustworthy, the sender is perceived (Amos, Holmes & Strutton, 2008, 225; McCraken, 1989, 311.) Traditionally these two models have been separate, but the research of Amos, Holmes & Strutton (2008, 225) suggest that since attractiveness appears to play such an important role in endorser credibility, these two models could be combined for the future research.

Contrary to these models, indicating that as long as the source is found credible and attractive, he/she could be persuasive endorser for any product, Friedman & Friedman (1979, 64) suggest that the effect of the endorsement depends on the product type endorsed. It was stated that the celebrities would be most effective for products which demonstrate the presence or lack of good taste (eg. jewellery), experts for the products that require expertise advice or are complex and/or expensive (eg. machinery). Consumer endorser should be effective for everyday, low-risk products (eg. cookies). (Ibid. 64). The combining factor in these results appears to be the credibility. Referring to Friedman & Friedman's study, certain type of an endorser is effective for certain types of products because he or she is credible in it. In the similar way, according to the source credibility and attractiveness models, any type of an endorser can endorse any type of a product as long as he or she is credible. Both of the studies indicate that the credibility is an essential factor in the effectiveness of the endorsement.

4.3 L'Oréal Paris: expert, trustworthy, and likeable

The same features that make an endorser credible, and therefore effective, can be applied to an organization as well. An "expert organization" is perceived as one that is especially good at making and selling its products. Strong R&D is closely linked to expertise, (Aaker, A., 1996, 132-133) and this is where L'Oréal Paris has a leading position, however closely followed by Lumene (Ylikylä, 2010, 147). Perceived high quality and innovativeness, which also are tied to expertise (Aaker, A., 1996, 111-112), are part of L'Oréal Paris' strong attributes as well. However, the brand image in terms of "leading edge in R&D" and "brings out novelties" has gone down from 2003 and 2006, as "high quality brand" is on a lower level than in 2003, but slightly improved from 2006 (Ylikylä, 2010, 156).

A make-up artist can have a role in Research and Development, and the more professional and appreciated the make-up artist is, the more value this brings to the R&D process as well (PR Newswire, 2006). Suvi Tiilikainen is not involved in the actual R&D of L'Oréal Paris, since it is done in France, but she gives her comments to L'Oréal Paris Finland on for example what colors the consumers look for in the field,

how the products are used and which are easy to use and which are not (Tiilikainen; Paulsson, 2012). A make-up artist can, hence, have a positive effect on actually bringing out novelties, as well as reinforcing the image of a brand that brings novelties to the market, by his/her recommendations and information. The more he/she talks about the novelties and promotes them, the more people are aware of them and the more the image of an innovative brand is strengthened.

Suvi Tiilikainen, as L'Oréal Paris make-up artist, can have an effect also on the "high quality" image. If a professional like her uses, and recommends L'Oréal Paris products, the consumer will more easily perceive them as good quality. However, as the L'Oréal Paris products are already recognized as high quality products in the semi-selective cosmetics market, the quality feature is not a problem for the brand. (Paulsson, 2012.)

An organization which is viewed trustworthy would be perceived as "honest in its communication and dealings with customers, dependable and sensitive to consumer needs". The trustworthiness includes also communication about product attributes and capabilities. (Aaker, A., 1996, 133.) This is particularly important in the cosmetics industry, since the promises of the product effects can often feel quite high and even exaggerated to consumers. Picture manipulation in the advertisements is nowadays practiced by practically all the companies, and some, like H&M, have admitted it in public. An advertisement of L'Oréal Paris Revitalift TR10 was recently in the tabloids because of photoshopping and manipulation of images (Poulter, Sean, 2012). Even though consumers nowadays know, and understand, that all pictures used in the marketing materials are artificially manipulated, it still awakens negative feelings, especially in Finnish consumers, who stand for the naturalness in their ideals of beauty (Rokkas & Desavelle, 2008, 235).

The brand image of L'Oréal Paris in terms of "brand I can trust" has improved since 2003 and 2006, but the gap between Lumene is still wide (Ylikylä, 2010, 156-157). Connecting Suvi Tiilikainen to increasing trust, can be successful, since her image is pure and natural, and a consumer can feel that "if she is sincerely speaking up for these products, and as she looks as good as she does, these must work!" (Paulsson, 2012.)

An organization can be “liked” if it is admired because of its contributions to, for example common good, or connections to something which is regarded as fun, like visibly sponsoring a recreational event. A liked organization will face much less objection than one which is perceived somehow unpleasant or disliked. (Aaker, A., 1996, 133-134.) In the case of an endorser or a person, “likeable” was linked to attributes such as attractive, similar and familiar. An organization cannot be “attractive” in the same sense as a person can be physically attractive, similar or familiar, but these features can be applied to organizations as well.

An attractive organization is appealing, likeable and prestigious (Aaker, A., 1996, 135). Similar organization has similar values as the consumer, and a familiar organization is one that is previously known, and the consumer already has some kind of a relationship with. If Finnish consumers find Suvi Tiilikainen attractive, similar, familiar and liked, according to the meaning transfer model, which is covered in the next chapter, Suvit Tiilikainen makes a very good endorser, and the objectives that L’Oréal Paris had for her are being reached. Paulsson (2012) emphasized the familiarity aspect on the importance of having Suvi Tiilikainen aboard. She is familiar to the Finnish consumers, and she can influence their perceptions so that the consumers may feel like they know the brand, they know that L’Oréal Paris has for example good mascaras, suitable foundation shades and that they can say “this is my thing, this is what I want.”

4.4 Meaning transfer model

Meaning transfer model describes the process of how a celebrity endorser transfers the values and meanings that have developed around him/her, to the brand, product or company endorsed. Each celebrity develops a public persona which is then given a meaning by the society. The meanings transfers first to the product endorsed, and in the end to the consumer who identifies him/herself with the endorser, and purchases the product/brand hoping to get some of the meanings to his/her own life. In identification a person is willing to accept influence from another person, which is essential in the meaning transfer. Each celebrity represents several meanings, not only

one, just like any person has different kinds of characteristics, features and values. It is the whole package that in the end defines the public persona of a celebrity.

(McCracken, 1989, 313.)

The movement of the meanings is facilitated by advertisement and fashion. The power of advertisement is so strong, that basically any product can be given any meanings, in other words: what is wanted to say with the product. These meanings are selected based on the target group and brand strategy. The advertiser needs to carefully select the elements or the voices that express the meanings identified. In order to succeed in the value transfer, the consumers should be able to see the connection between the celebrity and brand endorsed (Löfgren & Li, 2010, 17). Furthermore, according to Hung, Chan, & Tse (2011, 609 & 617) the celebrity relationship should be positive in order for the value transfer to succeed, and the celebrities used should already have a positive public image. The celebrities “own” certain meanings because they have built their public persona as such. For example Audrey Hepburn delivers elegance much more credibly than even the most elegant model because she has acted and absorbed this elegance by performing on the stage and screen. (McCracken, 1989, 315.) Audrey Hepburn “is” elegance. She is still used in marketing purposes even though she has passed away 20 years ago.

The meaning transfer process is not final before the consumer understands the similarity of the endorser, and the product and sees that the meanings possessed by the endorsers transfer to the product as well. As the consumers do not purchase products only because they need them, but to express their identity and place in the world, they take the possession of the meanings that the products represent, and turn them as parts of their own life and “me”. (McCracken, 1989, 314.)

McCracken (1989, 313) argues that it is exactly this meaning transfer process that makes the celebrities so useful as endorsers, and that the best endorsement processes have all used the meaning transfer successfully. There are also endorsements that have failed because the values and meanings of the endorser are not the same as the product’s or brand’s endorsed. (McCracken, 1989, 313.) As an example of this, in 2006,

Carmen Electra, a former Baywatch actor became the face of Max Factor, and her pick aroused conversation in the media about the consistency of her rather wild profile in relation to Max Factor’s prestige, “make-up for make-up artists” brand image. Some of the journalists commenting on the change considered it was important for the brand to modernise itself and target new kinds of consumers with the help of Carmen Electra. Others found her “red-carpet and celebrity magazine” image too low-class and publicity seeking for a brand like Max Factor. (Brand Therapy - Max Factor: Cosmetic surgery 2006). No right or wrong answers, but what it comes down to, is that the meanings that Carmen Electra transferred to Max Factor were not consistent with the brand, and the reactions of the public were somewhat negative; after this, some mothers in the American mid-west would not like their daughter to wear make-up promoted by a celebrity like her (Brand Therapy - Max Factor: Max Factor Cosmetic surgery 2006).

The meaning transfer process has been divided into three stages. In stage 1, the meanings that the celebrity possesses are recognised, in stage 2, some of these meanings are transferred to the product/brand endorsed, and in the final stage, the meanings move from the product to the consumer.

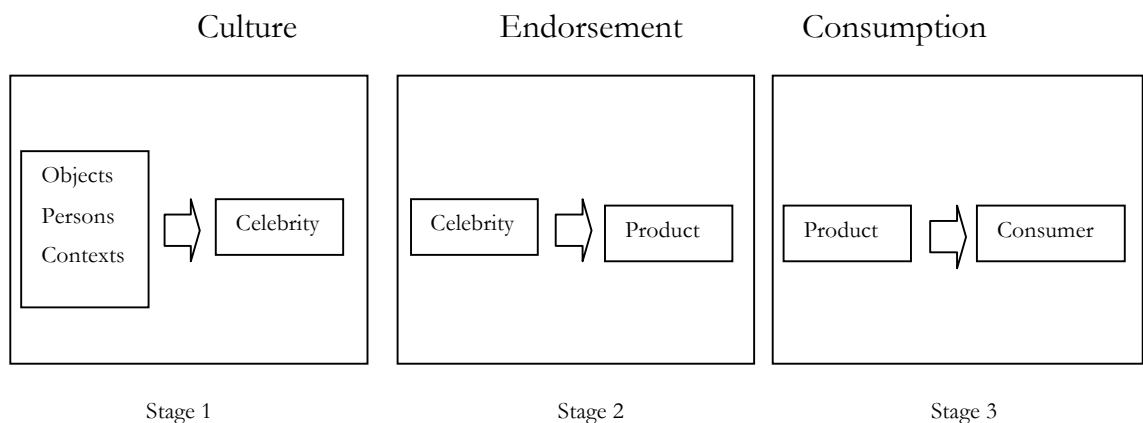


Figure 4. Movement of meanings. (McCracken, 1989, 315).

As the consumer is purchasing a product, he/she is performing his/her own stage 1, in the sense that the consumer is creating the own “self” through the product or the brand. The same thing that the celebrity endorser has done during the career; built the

self through all the work tasks/shows/roles that the celebrity has been involved in. The consumer admires the celebrity since this person is a living proof of the meaning transfer process actually working. The celebrity has at some point been just like any of the consumers, a normal person who has managed to build a strong identity of his/her own. (McCracken, 1989, 317.)

Suvi Tiilikainen has built her public “me” through the Miss Finland competition, her modelling career, and her studies and work as a make-up artist. I believe that her public image is influenced also by her new role as a mother and a wife, as well as her history as a “society beauty” and a face on the magazine covers. Currently, Suvi Tiilikainen strengthening her image as a make-up artist and prefers not to talk about her career as Miss Finland. Shaking off her Miss Finland can be a challenging task, since so many people still relate her to the Miss Finland title. Nevertheless, the brake from publicity has probably been good for her new career, as now that she is back in the frame again, she comes out as L’Oréal Paris make-up artist, winning the Beauty Influencer of the year price only after six months of cooperation with L’Oréal Paris. Naturally, her title as L’Oréal Paris make-up artist is not the only reason for this acknowledgment, her skills and the quality of her work has been noticed, but the cooperation naturally helps both parties.

The meanings that L’Oréal Paris wishes for Suvi to transfer to their products are glamour, professionalism, approachability and familiarity (Paulsson, 2012). By buying a L’Oréal Paris make-up product a Finnish consumer makes herself a bit more glamorous like the celebrities, a bit more professional and credible, as woman who uses make-up, knows which products to use and how to apply them. She will also be more tempted to purchase a product she feels as “her own”; a familiar product she knows well, trusts and feels comfortable using.

The meaning transfer model is actually a very important in the case of Suvi Tiilikainen and L’Oréal Paris. Suvi plays a big role in the attempt to bring the whole brand closer to the Finnish consumers, and fairly big expectations are placed on her and the effect she can have on the consumers. Part of the meanings that Suvi Tiilikainen possesses are

exactly the ones that L'Oréal Paris needs to deliver to the consumers. Hence, the task for L'Oréal Paris is to think whether the presence of Suvi Tiilikainen is enough to do it, or if some other actions are required to highlight especially her approachability and familiarity.

60% of the survey respondents could not say anything to the question "How easily approachable a person do you find Suvi Tiilikainen, based on what you know about her".

5 Make-up artist

A make-up artist may work in theatres, for movies, different kinds of shows, photography shooting, as well as for celebrities and magazines. Cosmetics companies use make-up artists for marketing and PR purposes. In Hollywood, the role of a make-up artist has been taken on another level. The stars have their personal make-up artists, and the desire of any cosmetics company is to get their make-up artist to work for the hottest celebrities who act as influencers and set the trends. As a consequence of the make-up artist's work, the publicists of celebrities are calling the cosmetics companies to get the same products for their celebrity clients as well. Dior reports to have increased their press visibility through the celebrities from number 12 in 1998 to number three in 2004 in terms of editorial ranking. (Vavra, 2005, 33.) An example of cooperation with the make-up artist from L'Oréal Paris United-Kingdom, is a direct marketing campaign where sachet samples of a new foundation were sent to consumers including cosmetics advice from their make-up artist Caroline Barnes (Kleinman, 2003).

Make-up artist have, already for long, been a visible part of the L'Oréal Paris brand abroad, and they are in an important role for example in the Cannes film festival, doing the make-up of the celebrities. Accordingly, the other Nordic countries have had their own, local, make-up artist, already for a longer time, and now it is also Finland's turn to have its own, Finnish spokesperson. (Paulsson, 2012.)

Paulsson (2012) describes a good make-up artist to be credible, so that people can trust his/her word and the tips he/she gives. All this starts from the quality of the make-up artist's work. People read the magazines and follow the make-ups done, or tips given, by him/her. An important contribution is also that the make-up artist provides recommendations on the products "this will make you succeed in your make-up".

The consumers relate the credibility of an make-up artist much to her personal appearance. The make-up artist should be good looking and stylish, so that one can see that she cares for her looks, but her own make-up should not be too bright or shocking. The make-up artist's own face can also be considered as a "sample" of the make-up artist's work, since she has assumably been the one who has done it. The consumers are less aware of which magazine covers a make-up artist has done, or with which celebrities she is working with, but from her own make-up anyone can easily see the result. A credible make-up artist, according to the consumers, should also be able to give recommendations and apply the make-up, based on the customer's features and skin, have good knowledge on the products she is working with, have good customer service skills and listen to the customer's needs.

To define the role of a make-up artist to a make-up brand, one needs to consider him/her mainly as make-up professional who knows the products and knows how to use them to make the customer look as good as possible. However, in many cases, the make-up artist already is, or has become, a public person, at least in the beauty industry. Therefore also Suvi Tiilikainen can be considered as an endorser for the L'Oréal Paris make-up brand. Even though much of the previous research on the subject has been done from the perspective of using endorsers in advertising, many of the findings can be applied to make-up artist as endorsers. No previous research on this particular subject was found.

Make-up artist are used as beauty ambassadors by many cosmetics companies. One of the world class brands, Dior, highlights the importance of recruiting a top talent for the position, since the make-up artist is "the voice of the brand, speaking to the press regularly about new products and trends" (Vavra, 2005, 32-33). The more appreciated

and reputable this person is, the more he/she receives attention and editorial time for the brand. Getting your recommendations to the press and on the pages of the magazines is the most effective way of influencing also according to Tiilikainen (20.1.2012), and Mandelin and Hakala (2007, 130) “The reporter is the best friend of a modern advertising professional”. Consumers read carefully the advices of make-up artists, and come to the department store to ask for a specific product that was mentioned in an article. It has even occurred that a certain product has been sold out from the cosmetics departments because this recommendation in a widespread women’s’ magazine. (Tiilikainen, 2012.)

Everything looks good for L’Oréal Paris in this sense: Paulsson (2012) finds that even though it may be early for the grand public to be aware of Suvi Tiilikainen being L’Oréal Paris make-up artist, especially the media and the press, have well noted the cooperation and she believes that the public will follow in a year or two. She feels that the press has already now become much closer to the brand, and their press visibility has improved. The beauty reporters seem to like Suvi Tiilikainen very much, and they really take the advantage of receiving tips and knowledge from her when she is presenting for example in the PR events. (Paulsson, 2012.)

Suvi Tiilikainen (2012) finds that a make-up artist definitely does have an effect on the brand image. She gives an example of Karoliina Kangas, who in her opinion, has brought good visibility to Max Factor, and made the brand more easily approachable, as a Finnish person represents a foreign brand with her face and work. “If I would be really mean to people and drive them away, it would surely influence they way the consumers see the brand. I am standing behind l’Oréal Paris there on the field and my bad behaviour would make the consumers perceive the brand more negative as well.” (Tiilikainen, 2012.) Paulsson (2012) mentions Lumene’s long-time make-up artist, Raili Hulkkonen, as an example of a credible make-up artist, who is closely related to the brand, almost married to it. “It feels like almost every time one sees her (Raili Hulkkonen) in a magazine, one thinks that she must be saying something about Lumene. Even though this is not even the case anymore. If she says something about the trends or make-up, I buy it!”. This credibility and trustworthiness is something

that Suvi Tiilikainen is hoped to give to the consumers of L'Oréal Paris as well. That the consumers could ask for her tips, trust her, use the tips and learn from her. (Paulsson, 2012).

5.1.1 Make-up artist as a source of information

Based on her experience, Suvi speculates that the consumers acquire most of the advices on make-up products and their application from the women's magazines and, increasingly, from the internet. The later being the case especially with the younger generation. Suvi's experiences are supported by research. Total 34% of women in Finland get their information on make-up products from articles in magazines and 20% from the internet. Articles in magazines are fairly equally important to all the age groups, however somewhat more important to women between 35 and 55. Internet usage is the most frequent within the 25-34 years old women (31%), however they use almost as much magazines for information search (30%). There has been an interesting change compared with 2003 and 2006, when clearly the most important sources were print advertising and television commercials. Now they have been replaced by the internet and articles in magazines. (Ylikylä. 2010, 78-79.)

“Social communities and blogs” were added to the research in 2009 (Ylikylä, 2010 78), and Suvi Tiilikainen has had her own Facebook page since August 2011 .On her Facebook page she gives tips on L'Oréal Paris products, shares make-up pictures, links about magazine covers or celebrities she has worked for, and shares her own make-up videos. Suvi believes in the power of Facebook as it reaches such a large amount of consumers, and feels that if she would have more time, she would have much more to offer for the content of the page. (Tiilikainen, 2012.) The opening of Suvi's own Facebook profile has already increased the visitor amount also on L'Oréal Paris Facebook page, so the results so far are good (Paulsson, 2012). However, as the Facebook and blogs are a phenomenon of only recent years, the effects of social media and the visibility of make-up artist there can be research more thoroughly only in the future.

A make-up artist meets the consumers in promotion tours around Finland, in the cosmetics departments of the department stores. The importance of salespersons, which also Suvi can be considered when representing L'Oréal in cosmetics departments, has diminished from 20% in 2003 to 15% in 2009, as well as the importance of product demonstrations in stores, 11% in 2003, 2% in 2009 (Ylikylä, 2010, 78). A bit above the average are still the women between 35-44 years old, from whom 24% use the sales persons as a source of information in general, and 11% as a primary source, the largest share of all the women. (Ylikylä, 2010, 77.) Somewhat surprisingly, the internet and blog generation, 25-34 years old women, is the largest group to use product demonstrations in stores as their source of information (5%). (Ylikylä, 2010, 79).

These findings are supported by a research conducted for 100 female students in Umeå School of Business. 7% of the respondents stated to acquire their information on cosmetics products and brands from the shops. The same research indicated that the most important influencing factors when buying a cosmetics product are: reputation of the brand, reasonable price, friends' recommendations, previous purchase experience and special benefits factor. What a make-up artist can have an effect on, is the brands reputation, which was the 5th most important out of six, and hence indirect affect on the purchasing behaviour as well. (Löfgren & Li, 2010, 50-51.)

Even though the percentage of consumers acquiring their information from the salespersons or product demonstrations is relatively small, to those people the personal service can be of great importance. Some customers ask whether Suvi Tiilikainen will be soon back in the department store and wait for her to come again. She has even received flowers as a thank you for excellent customer service. Additionally, meeting the people in person is the best way to help the consumers with their make-up selection. The make-up artist can see the person's skin and hair, and be able to recommend the right products much more easily. The most common questions deal with the choice of foundations for younger women and lipsticks for more mature women. (Tiilikainen, 2012.)

Taking a closer look into the L'Oréal Paris' target group (15-45 year old women), the articles in magazines are used as a source of information the most by 35%. -44 years old women (39%), the younger generation using them a bit less 15-24 years old 31% and 25-34 years old 30%. Internet was mentioned first by 21% of the 25-34 years old, the younger and older having somewhat equal percentages, 12% and 11%. Television commercials appear to be more important for the younger generation, 13% mentioned them as their primary source of information, as the equivalent shares for 25-34 and 35-44 years old were 5% and 9%. Salespersons were more important for the 35-44 years old than for the younger ones. (Ylikylä, 2010, 77.) One reason for this might be that many women in that age are busy with family, household and career; and have no time, or energy to use their time, on selecting cosmetics products by themselves. Instead, they ask for a professional advice, and will get the product for their needs as quickly as possible. The 25-34 years old were the most eager ones to use social communities and blogs, as well as to acquire their information from product demonstrations in stores. (Ylikylä, 2010, 79.) However, none of the target group women stated product demonstrations in stores as their primary source of information. (Ylikylä, 2010, 77).

There is a slight contradiction in the results of the previous Usage and Attitudes research (Ylikylä, 2010, 68) since 14% of the respondents state that they have difficulties in choosing the right make-up products because there is not enough professional help available. However, only 3% wish for more sales personnel to the cosmetics departments, and 4% better customer service (Ylikylä, 2010, 69). 35% would like to see more make-up product demonstrations, 25% fast make-up for yourself, and 16% make-up shows (down from 26% in 2006). (Ylikylä, 2010, 70.)

These findings from the previous U&A studies is supported by the research conducted for this theses work. Womens' magazines were clearly the most important source of information, followed by friends, the beauty advisors at the cosmetics departments and blogs.

5.1.2 Suvi Tiilikainen and L'Oréal Paris

Suvi Tiilikainen was asked to become the make-up artist of L'Oréal Paris from behalf of the brand. She already was a familiar person in Finland, and she had a good public image. She was not appearing too much in the publicity, and she had managed to create a bit distance to her background as Miss Finland. L'Oréal Paris considered her to be beautiful, somewhat natural, calm, trustworthy, easily approachable, warm, genuine, and good at interpersonal communication, which is important in the work of a make-up artist. In the beginning, the excellent level of skills and professionalism of Suvi Tiilikainen, were not even known by Camilla Paulsson; that she really had been the best in her class. (Paulsson, 2012.)

Having Suvi Tiilikainen as a make-up artist, has several purposes and desired results. The most important one is to bring the brand closer to the consumer. The good quality of Suvi's work is also hoped to increase the desirability of the brand. The consumers would feel to receive good value for money, without thinking that the brand would be expensive: so that L'Oréal Paris would be a highly desirable brand, regardless of the price. (Paulsson, 2012.)

Many Finnish people still remember Suvi Tiilikainen from her Miss Finland title from year 2000, when her last name still was Miinala. This title has been more of a bourdon for Suvi herself, and in some terms for L'Oréal Paris as well. The purpose is to present Suvi Tiilikainen as a professional make-up artist, not as a former Miss Finland. (Paulsson, 2012.) Even though the image of Miss Finland is pure and good, it may not be something that enhances credibility or respect. People might have some prejudice towards a pretty face "Does she really know her job, or is she just good looking?" Few of these kinds of comments came up also in the consumer survey, saying that her background reduces her credibility as a make-up artist.

The make-up artist describes herself as easily approachable and professional, and loves the glamour, glitter and playfulness that L'Oréal Paris has in its products and advertisements. Not everything needs to be so serious and traditional; one can play

with the make-up and colours as much as possible. She also admires the make-up, beauty and femininity of the L'Oréal Paris advertisements and the women in them, "I live the world myself and get real kicks out of looking at the pictures." (Tiilikainen, 2012.)

Suvi knows that having been five years away from publicity, she has marketing value, and that she is now part of the PR of L'Oréal Paris. Rather surprisingly, nor Suvi herself or Camilla Paulsson, have received any feedback on the change from the previous L'Oréal Paris make-up artist, James Kaliardos to Suvi Tiilikainen. This only tells how little known the brand's previous make-up artist was, and that the Finnish consumers are very picky on who they listen to and have credit for. (Paulsson, 2012 & Tiilikainen, 2012.) Even Suvi herself admits that she had never even heard of James Kaliardos, even though she is in the industry herself. The sex of the make-up artist, does not have such a great importance, there are many reputable male make-up artist as well. However, a woman can always tell her own experiences on a specific product which makes her more credible in that sense. (Tiilikainen, 2012.)

The originating country of the make-up artist, however, was considered to have a greater impact on the consumers' perceptions (Tiilikainen, 2012.) According to Paulsson (2012) it was an extremely important issue for L'Oréal Paris to have a Finnish make-up artist. The brand is not Finnish, and it cannot be changed into one. The idea is not to change the brand identity, and it wouldn't even be possible, but a Finnish make-up artist makes the brand more local, a bit less glamorous, brings it to the everyday life of the Finnish consumers and tells to the public about the brand. (Paulsson, 2012.)

No particular target group was tried to approach with having Suvi Tiilikainen as L'Oréal Paris make-up artist. She is hoped to appeal to the whole clientele. However, different target groups find her through different medias, and relate to her in different ways. The younger ones follow her on Facebook, and the older ones in the magazines and department stores. Paulsson suspects that the older generation probably still connects Suvi to her Miss her Finland background more strongly than the younger

one, and as they see the glamour and beauty in her, they like to listen to her advice and recommendations. She also recons that people are not aware of how easy to approach, and warm a person she really is. “She is like one of your friends, when she is out in the field, there is no way that she would still have the crown of Miss Finland on her.” Maybe her calmness and beautiful appearance create the image that she would be somehow proud, which is not the case at all.” (Paulsson, 2012.)

Suvi Tiilikainen and L’Oréal Paris seem to be a good match so far according to Camilla Paulsson (2012) as well as Suvi Tiilikainen. The cooperation with Suvi Tiilikainen has been very satisfying for both parties, and there are plans for the future to strengthen the cooperation (Paulsson, 2012).

6 Presenting the results

The most important finding for L’Oréal Paris was that 80% of the respondents did not know who the brand’s current make-up artist is. Similarly, when asked whether Suvi Tiilikainen was considered to be a good make-up artist for L’Oréal Paris, 75% replied “I cannot say”. The most common reasons for this were “I do not know her at all”, “I do not know her well enough” and “I do not know her, or her work, as a make-up artist”. Couple of those who knew her, had some doubts about her skills, and couple suspected that she was in her position only because of her background as Miss Finland. Additionally, 21% of those who knew who L’Oréal Paris’ make-up artist is, called her with her previous last name, Miinala.

Positive, however, for L’Oréal Paris is that even though less than a quarter was able to name L’Oréal Paris’ current make-up artist, 27% considered her to add value to the brand, after having found out who she is. The most common justifications were that Suvi Tiilikainen adds value to L’Oréal Paris make-up brand because she is a familiar face to Finnish people, appreciated as a make-up artist, and has a good public image. It was also mentioned that she brings a foreign brand closer to the Finnish consumers, and can be a role model for Finnish women.

83% of the consumer survey respondents found L'Oréal Paris make-up brand to be at least somewhat likeable. 81% considered the brand to be at least somewhat prestigious and 74% found it at least somewhat suitable or good for me. The brand has hence a positive image in the consumers' minds. However, the "suitable" for me argument aroused some differentiating opinions as well, 16% of the respondents did not find the brand suitable for themselves, being of the characteristics generating the most negative answers.

The table below indicates the average answers of the given qualities for L'Oréal Paris brand. Number five is excellent match, number four, is a good match, number three is a fair match, number two a bad match, and number one not match at all. Zero stands for "I cannot say". L'Oréal Paris is mostly perceived as familiar, easily approachable, trendy, having a good price – quality ratio and believable. Most of the features got "fair match" answers, and only expensive, natural and technologically developed received the most not matching replies.

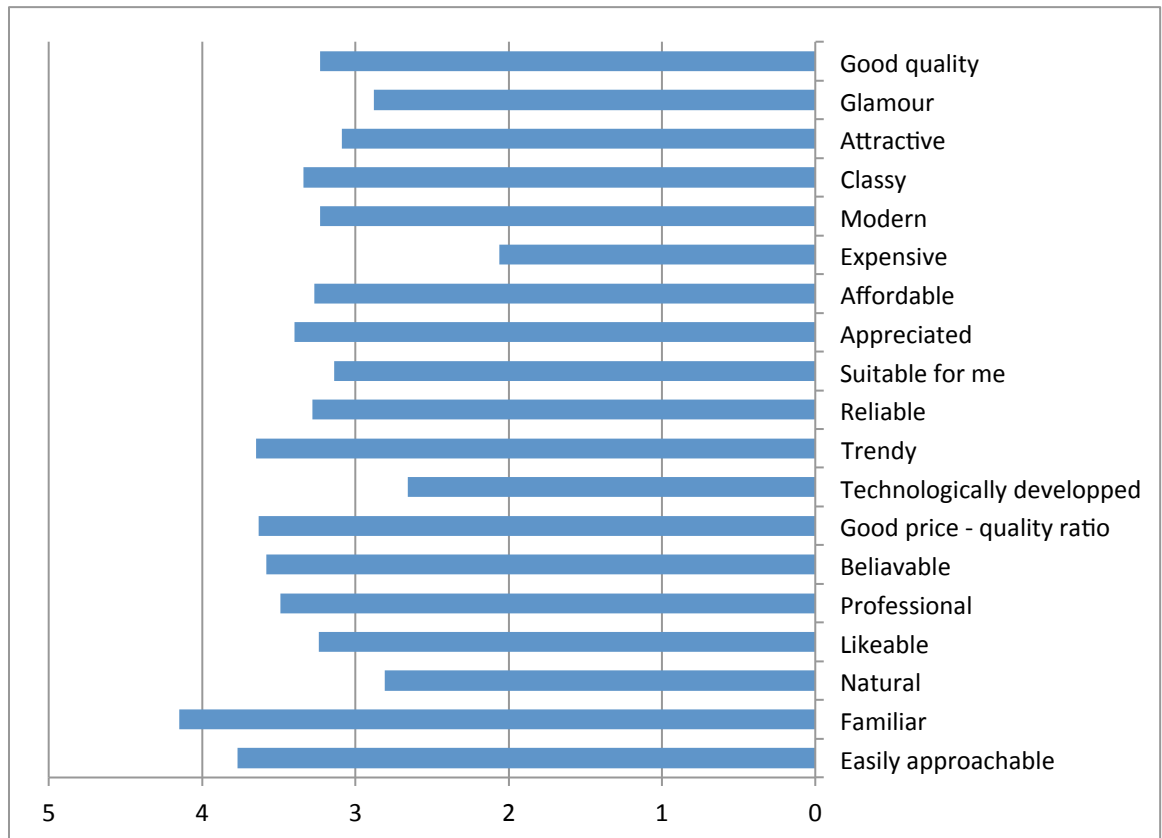


Table 1. Perceived qualities of L'Oréal Paris brand.

As an additional question, to find out what the consumers actually appreciate in a make-up brand, and to help L'Oréal Paris to find its weak spots, the respondents were asked "How important do you consider the following features in L'Oréal Paris brand?", and they were given a list of features to evaluate. The most appreciated feature was good price-quality ratio. The second most important feature was trustworthiness, followed by being likeable, familiar and of good quality. The least important ones were: having a leading position in research and development, being a leading brand and being technologically developed. These features were the ones to receive the largest amount of "I cannot say" replies as well.

52% of the consumer survey respondents report to have used the services of a make-up artist, and 87% of them could consider using them again. The most common encounters with a make-up artist had happened, when doing a make-up for special celebrations, like weddings and graduation, for public shows and performances, or it had been a free try-out service. The most important issues that the make-up artist can help with were said to be "choosing the products", "finding the right colors for me" and "applying the make-up".

As a source of information, make-up artist does not appear to be very important. As one of the three most important sources of information, a make-up artist was mentioned by 7%, and only 3 out of 113 told it to be their most important source of information. Events at the cosmetics departments as sources of information were mentioned by 21% of the respondents. Common feature with the importance of these events, as well as with the beauty advisors at the departments, is that they were mentioned, but they were only the third most important ones.

Facebook, and the webpages of the make-up brands, received the least importance as sources of information. The reasons behind this were not researched, but at least the Facebook is a fairly new media, even to be used as a source of information in cosmetics, and as Facebook and the brand's homepage, both, are supported by the

make-up brand, the consumers may find them biased and “commercial” sources, which reduces their credibility.

31% of the consumer survey respondents found Suvi Tiilikainen to be somewhat or very easily approachable, as 7% did not relate this characteristic to her. Most of the respondents agreed on the relation between her and “glamour”, and she was found as a good match with the image of L’Oréal Paris. She was fairly related to friendliness, and partly considered also as a role model.

Suvi Tiilikainen was perceived as trustworthy by third of the respondents. Similar results apply for “sincere” and “reliable”. The professionalism of Suvi Tiilikainen was the most unfamiliar feature to the respondents of the survey. As many as 79% could not express their opinion on the subject, at all. However, from those who could, most perceived her as professional, rather than unprofessional. This will hopefully change in the future as Suvi will have more visibility in the media, and the public will see the quality of her work.

Suvi Tiilikainen was found to be attractive by 60% of the respondents. “Attractive”, with “classy” were the features which had the least of “cannot say” replies. She was also perceived as “fairly credible” by 15% of the respondents, and “very” or “extremely credible” by 33% of the respondents in total. What it comes to “expertise” and “trustworthiness” of Suvi Tiilikainen, she was found to be more trustworthy than an expert.

The table below presents the qualities that the respondents evaluated Suvi with. The low averages are because there were so many zero, so “I cannot say” answers. However, still it can be stated that Suvi Tiilikainen is perceived to be attractive, classy and believable. The features to improve on are professionalism, suitability and that she would be perceived as make-up artist for all the women in Finland.

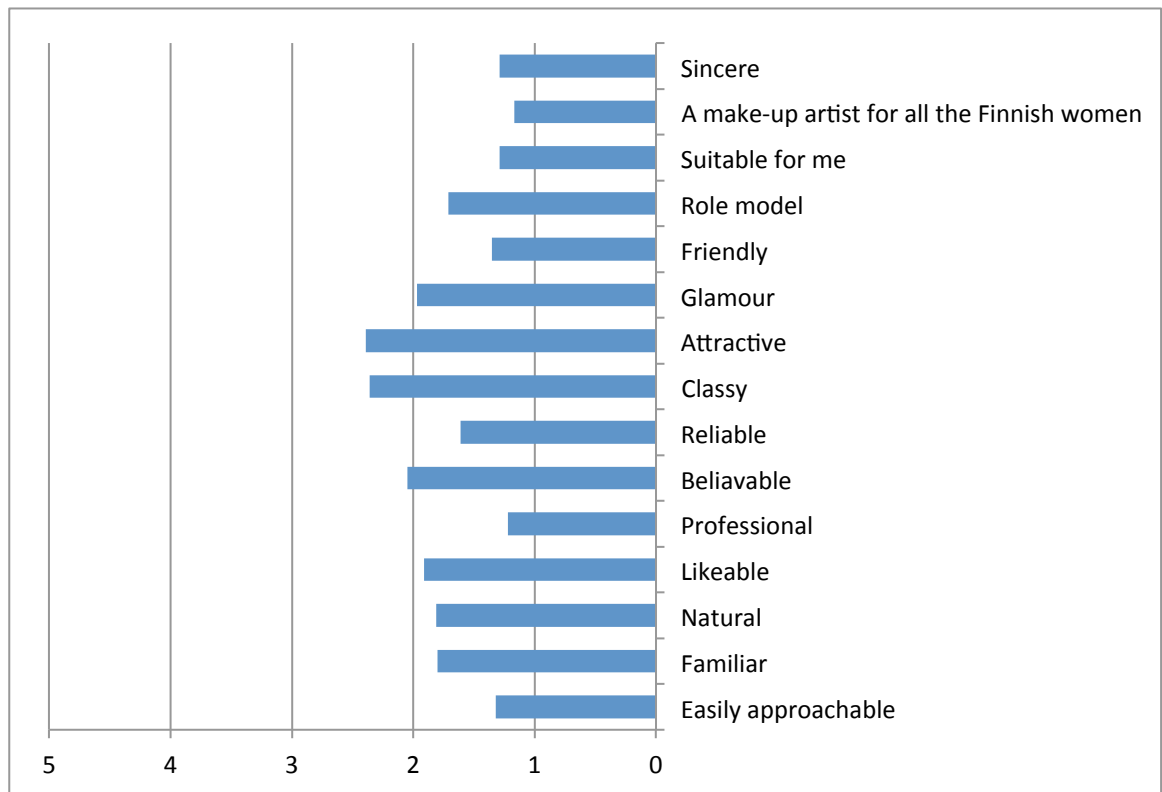


Table 2. Perceived qualities of Suvi Tiilikainen.

All in all, 20% of the respondents considered Suvi Tiilikainen to be a good make-up artist for L'Oréal Paris. She was perceived as classy and beautiful a woman who has a good public image, matches well to the L'Oréal Paris brand image, and is a professional in her field. It is very much possible, that those who did not know who Suvi Tiilikainen is, might have replied with similar, positive comments about her, if they had known her to be the “Miss Finland, Miinala”. However, that will remain undiscovered, at least before the next possible survey, when Suvi has worked with L'Oréal Paris for a longer time, and is presumably more known to the consumers.

6.1 Reliability and validity

“Measurement or test is considered reliable if it produces consistent results over repeated testings, and it refers to how well we are measuring whatever it is that is being measured (regardless of whether or not it is the right quantity to measure)”
 (Bornheimer, Fitzpatrick, Lehmann, Pierce & Whalen, 2008, 4).

“Validity determines whether the research truly measures that which it was intended to

measure or how truthful the research results are. Researchers generally determine validity by asking a series of questions, and will often look for the answers in the research of others” (Golafshani, 2003, 599).

The research was conducted only once, so there are no repeated testing results. However, there is no reason to assume that the results would have been different if the same questions were asked several times from the respondents. The way of measuring, the consumer survey in this case, was the best way to find out consumer attitudes, and the questionnaire itself functioned well, and had all the relevant questions.

Even though, according to the the definition of reliability, the size of the sample is not relevant, that can be considered having an effect on the reliability on some extent. The larger the sample size is, the better it represents the whole research group. In this study, the sample size is fairly good, 113 respondents. The amount could have been double or even triple, but this was satisfying as well, considering the size of the target group, 268. 113 replies already give a decent picture on the consumers perceptions in a larger scale.

Additionally, regarding the construct of the sample, most the respondents of the survey are 25-34 years old, and a bit under quarter 21% 15-24 years old. Women of this age alone do not represent the entire target group of L’Oréal Paris. The perceptions of women from 35 years upwards are almost entirely missing. Hence, the recognition of Suvi Tiilikainen might be slightly lower than what it could be if the women over 45 years old would be included as well. As someone who is now 20 years old, was 8 at the time when Suvi became Miss Finland, and does not therefore remember her as well as the older generation might do.

A smaller issue, when reflecting upon the reliability, is that as the survey was conducted online, the possibility of doing internet search is existing. At least one of the respondents mentioned in her reply that she had “googled” Suvi Tiilikainen during the survey, and another one wrote that “I am not interested enough to start googling,

so...”. So the possibility that others have done the same exists, and this would naturally affect the respondents’ replies, and therefore the reliability of the survey.

As so many respondents could not connect Suvi Tiilikainen to L’Oréal Paris, the amount of “I cannot say” answers, to several questions about Suvi Tiilikainen, was high, and this lowers the validity of the research. There was minimum 40% of the respondents who answered “I cannot say”, on questions about Suvi Tiilikainen. Otherwise, the research replies well to the research questions presented, and is valid in that sense.

7 Conclusion

It has been somewhat a bit too early to conduct this research, as the cooperation of Suvi Tiilikainen and L’Oréal Paris appears to be still fairly unknown for the consumers, and hence the effects of having Suvi Tiilikainen as L’Oréal Paris make-up artist are not that visible yet. The optimal time for conducting this research would be for example in a year, when there has been more time more media visibility, more events and activity on social media. However, as L’Oréal Paris and Suvi Tiilikainen still are in the beginning of their cooperation, the results of this survey can be taken advantage of when planning the future strategy and actions for their cooperation. They will help L’Oréal Paris and Suvi Tiilikainen to set directions on where to concentrate and what to improve. The survey would be useful to repeat every couple of years, just like the Usage and Attitudes survey, which concentrates on cosmetics use in Finland, and compares L’Oréal Paris and the other make-up brands.

However, taking a look at the results, 66% of the survey respondents considered that a make-up artist has a fair, or very small effect on L’Oréal Paris brand image. Only 9% said that it has no effect, what so ever, on the make-up brand’s brand image.

The table below presents the number of answers on the question, what is the effect of a make-up artist to L’Oréal Paris brand image.

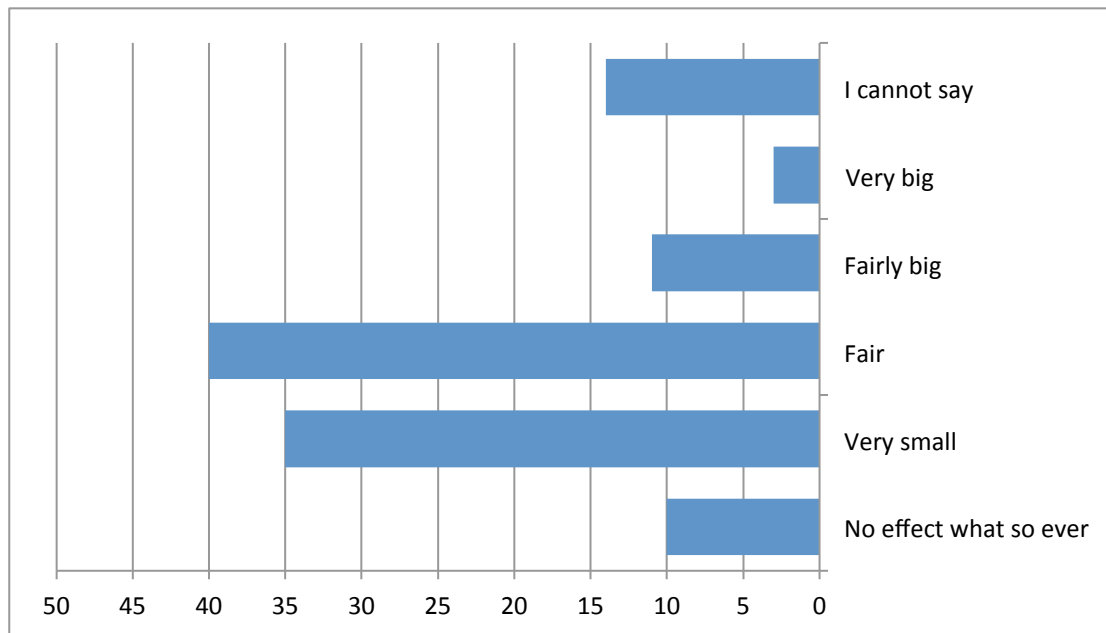


Table 3. What is the effect of a make-up artist to a make-up brand's image?

As 80% of the respondents could not connect Suvi Tiilikainen to L'Oréal Paris, answering the first sub research question of the thesis, "Has L'Oréal Paris succeeded to make itself more approachable in the eyes of Finnish consumers with the change of the make-up artist?" is not possible, as the results are not valid enough to tell. This finding is not surprising for L'Oréal Paris, as Camilla Paulsson mentioned also herself, that it may still be too early to see the effects of their cooperation. However, the chances for Suvi Tiilikainen to bring L'Oréal Paris closer to the consumers are also good, as 31% of the survey respondents find the feature "easily approachable" matching to Suvi Tiilikainen as a make-up artist, fairly well, or very well. Only 7% did not consider her to be easily approachable. For L'Oréal Paris as a brand, the feature "easily approachable" was related to fairly well, very well or excellently, by 98% of the respondents. This indicates that the brand already is more approachable to the consumers, as actually expected on behalf of the brand.

The third research question was "How is the L'Oréal Paris brand perceived?" The brand scored the best in familiarity, being easily approachable, trendy, in receiving good value for money, and being credible. L'Oréal Paris was the least perceived as natural, technologically developed, glamour and "suitable for me". However, it must be mentioned that the feature "technologically developed" also received the largest

amount of “Cannot say” replies (28%). Even though the brand was perceived glamorous, the consumers do not perceive L’Oréal Paris brand quite as glamorous, as the brand itself considers to be. 58% of the respondents find that the feature “glamorous” matches very or fairly well with the brand image, 25% see it as a bad match, or not matching at all. The reasons for this may be that an online survey like this is just not enough to describe the characteristics clearly enough, or the communication of L’Oréal Paris to the consumers might have gone wrong at some point. In an online survey, it is difficult to explain what the survey conductor means with “glamour”, and the respondents can perceive the meaning of the word in many different ways. The consumers may have not had in mind that the survey has been on the semi-selective market, and therefore L’Oréal Paris and its glamour should not be compared for example with the glamour of Dior. It is also possible that L’Oréal Paris has not been able to communicate the glamour, that they see in their products, to the consumers. In this case the brand should evaluate their marketing communications and think whether there has been enough of glamour, should there be more, or is this “accident” actually a good thing, regarding the naturalness-loving Finnish cosmetics market?

Based on this research conducted, the make-up artist appears to have a moderate or small effect on L’Oréal Paris brand image. It is quite early to measure the effects of Suvi Tiilikainen to the brand image, as 80% of the consumers did not even know who the current make-up artist of L’Oréal Paris is. However, those who did know, perceived Suvi positively, and based on the value transfer model (McCracken, 1989, 315), these positive images will be transferred to the brand endorsed, so to L’Oréal Paris. At the moment, the consumers perceive the brand as familiar, easily approachable, trendy, good value for money, and being credible.

In the future, this survey can serve as a basis for L’Oréal Paris to do more research on the effects that Suvi Tiilikainen will have on the brand. The same features can be measured, and new ones can be added. The awareness of the cooperation of Tiilikainen and L’Oréal Paris could be researched on as well, as at the moment it is still very small. It would also be interesting to see how the use of Facebook, and possibly

other social media, develops, and will that open new doors for Suvi Tiilikainen and L'Oréal Paris, to reach the consumers. Their importance as a source of information for the consumers is likely to increase, so how can this be taken advantage of.

7.1 Recommendations

Based on the survey results, L'Oréal Paris and Suvi Tiilikainen have two main issues to work on. They should concentrate on making Suvi more known to the public, and building Suvi's image as a professional and talented a make-up artist. One of the most important features why L'Oréal Paris wanted to work with Suvi Tiilikainen, was that they considered her to be familiar to the Finnish consumers. However, the results of this survey indicate the opposite. It would have been interesting to test whether the consumers would have known her better if she had been called "Miinala", or a photo of her would have been shown. In this case she could have been better recognised. Regarding her professional image, Suvi will of course build it all the time, when working for herself through her agency, but when she is working for L'Oréal Paris, also this could be paid attention to. Enforcing Suvi's professional image will benefit both Suvi and L'Oréal Paris, as it increases credibility. If the make-up artist is perceived as incompetent it will also have negative effects on the make-up brand's brand image.

The next question is naturally, "how?". How can the professional image be enforced, and how can be the cooperation of Suvi Tiilikainen and L'Oréal Paris be made more visible? The consumer survey respondents hoped to see more advertising, events in department stores, "customer nights" blogs, articles in magazines, or even a Youtube channel, with Suvi Tiilikainen. The general message, however, was that her face should be more connected to L'Oréal Paris brand. This is a good message, as Suvi Tiilikainen was considered to have a positive effect on the brand, so making her more visible, would therefore be positive for L'Oréal Paris.

What could L'Oréal Paris and Suvi Tiilikainen do to make L'Oréal Paris even more easily approachable? The consumers suggested that the brand and the make-up artist could take a Finish perspective on the make-up products and its application; what are the common problems or mistakes in make-up application for Finnish women, and

what would be the best L'Oréal Paris products to suit for the Nordic skin and features? One respondent was also hoping for clearer explanations on the product effects, and she experienced it difficult to know to whom the each L'Oréal Paris make-ups are targeted to. Many of the respondents were also suggesting a “make-up-school”, or a customer night where Suvi would do the make-up for the participants. In this occasion one would learn about the cooperation of of Suvi and L'Oréal Paris, as well as see and experience Suvi's skills herself. One suggestion, to gain large visibility in the media, was to get involved for example with a TV-show, like Max Factor has done with Huippumalli haussa- TV-format. However, L'Oréal Paris should be quite considerate with something like this, as the TV-show format should be matching to L'Oréal Paris image.

On a product level, quite a few were hoping to see more natural and organic products. This is something for L'Oréal Paris to consider, as the core identity of the brand is not “natural” but more of the glitter and glamour. Finnish consumers are known to appreciate the naturalness of their cosmetics products, and this trend has only been reinforcing in the past years, along with the general increase in interest towards organic products and food. However, this is a decision to be made on a higher level of L'Oréal, but the message can be passed forward, on the behalf of the Finnish consumers.

7.2 Reflection on the learning process

The thesis writing process lasted from the beginning of January until mid May, and only few improvements were made after the summer, in August. The objective was to finish the thesis by the end of May, so this was not quite reached. But as there was no rush, and the summer holidays were in between, the writer herself is happy with finishing in August as well.

There were no big problems in the process. The topic and the research questions were quite narrow, which made it actually easier to find theory, as there was not too much information available. The only thing that didn't have ready theory, or previous studies were not found, was the thesis topic itself: the effect of a make-up artist to a make-up

brand's brand image. Therefore, this research has been new and done of a subject that is very little researched previously.

Even though the data collection, regarding the consumer survey, did not go quite as planned, the amount of respondents was very satisfying as the response rate was so high. The only drawbacks in the process were the decisions of L'Oréal Paris and Haaga-Helia to deny the publication of the survey through them.

The writer herself was the most satisfied with everything learned from the theory on the topic. Also the excellent response rate was a positive surprise. The commissioning party, L'Oréal Paris was very supportive all the way, even though they were busy with other things as well. Also the meetings with the thesis advisor were helpful, and she was always easy to reach if needed. This is the second thesis work for the writer, so the process itself was familiar, and it made the whole process much easier, as one knew what was coming and what to expect. A realistic schedule was also easier to do because of this.

Most new knowledge was gained on the endorsement, as this was a new topic for the researcher. Additionally, I found the country of origin as interesting topic, which could have been worth more research, but maybe on another study. The previous thesis work helped very much with this one, and also the course of Academic writing in Haaga-Helia, was helpful.

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Attachments

Attachment 1. Interview of Suvi Tiilikainen

Osa 1 – Työhistoria ja päätyminen L'Oréalille

1. Kuinka kauan olet ollut L'Oréal Paris meikkitaiteilija? 1.6.2011 alkaen 😊
2. Kuinka päädyit tähän tehtävään? Soitimme hänelle ja tarjosimme tätä 😊
3. Kerro lyhyesti taustastasi meikkitaiteilijana.

Osa 2 – Meikkitaiteilijan rooli yleisellä tasolla

4. Mitä ominaisuuksia mielestäsi vaaditaan meikkitaiteilijalta? Mitkä ovat järjestyksessä kolme tärkeintä?
5. Mitkä asiat tekevät mielestäsi meikkitaiteilijasta uskottavan?
6. Mitkä ovat mielestäsi meikkitaiteilijan tärkeimmät tehtävät? Tekeekö hän vain meikin, neuvoo, vai tuotatko elämyksen tms.?
7. Luovatko meikkitaiteilijat mielestäsi trendejä, vai seuraavatko niitä?
8. Jos seuraavat, olisiko sinusta kiehtovaa saada suurempi rooli trendien luomisessa?
9. Kuinka suuri vaikutus meikkitaiteilijan mielipiteillä ja kommentteilla mielestäsi on kun hän puhuu kuluttajille? Kuinka paljon häntä kuunnellaan ja arvostetaan?
10. Mikä on omasta mielestäsi meikkitaiteilijan vaikutus brändi-imagon luomisessa?
11. Onko julkkiksilla Suomessa omia meikkitaiteilijoita? Jos on, voisiko tätä yhteistyötä mielestäsi tiivistää, ja jos ei, voisiko tällainen mielestäsi toimia Suomessa? (esim. Jenkeissä julkkiksilla omat meikkitaiteilijat)

Osa 3 – Suvi ja L'Oréal Paris

1. Kuinka paljon olet tänä aikana tehnyt keikkoja LP:n edustajana?
2. Minkälaisia työtehtäviä sinulla on ollut?
3. Koetko olevasi roolimalli esimerkiksi nuorille? Millä tavalla?
4. Kuinka kuvailet itseäsi meikkitaiteilijana? Millainen olet? /Minkälaisia ominaisuuksia liität itseesi?

5. Asteikolla 1-5 (1= ei ollenkaan, 5= erittäin paljon) kuinka paljon seuraavat ominaisuudet mielestäsi kuvaavat sinua?

1 2 3 4 5

Helposti lähestyttävä

Tuttu

Luonnollinen

Ammattitaitoinen

Asiakaslähtöinen

Ymmärtävä

Hyvä tekninen osaaminen

Luotettava

Arvostettu

Moderni

Perinteinen

Vanhanaikainen

Uskottava

Viehättävä

Miellytävähelposti pidettävä

Menestynyt

Hyvä julkisuuskuva

Vakuuttava

6. Minkälaisia ominaisuuksia liität LP meikkeihin?/ Kuinka kuvailisit brändiä?

7. Asteikolla 1-5 (1= ei ollenkaan, 5= erittäin paljon) kuinka paljon seuraavat ominaisuudet mielestäsi kuvaavat LP brändiä?

1 2 3 4 5

Helposti lähestyttävä

Tuttu

Luonnollinen

Ammattitaitoinen

Asiakaslähtöinen

Edullinen

Kallis

Hyvä hinta – laatusuhde

Teknologisesti kehittynyt

Tuo markkinoille paljon uutuuksia

Trendikäs

Johtava brändi

Luotettava

Minulle sopiva

Arvostettu

Moderni

Perinteinen

Vanhanaikainen

Johtava R&D

Laadukas

8. Mitä yhteistä mielestäsi on omalla brändilläsi L'Oréal Paris brändin kanssa?
9. Kuinka hyvin mielestäsi sovit L'Oréal Paris meikkien edustajaksi? Koetko olevasi myös kyseisen brändin puolestapuhuja, vai teetkö, kärjistetyksi, vain meikkejä?
10. Koetko että tehtäväsi on osaltasi edistää LP brändin
 - a. tunnettuutta
 - b. kuluttajien luottamusta brändiin
 - c. kuluttajien ostoaikkeitä LP meikeille Suomessa? Vai kenties kaikkia näitä?
11. Koetko että LP halusi valinnallasi viestiä jotakin kuluttajille? Jos kyllä, mitä? Onko tässä onnistuttu?
12. Kuinka paljon asiakkaat kyselevät/pääset kertomaan itse L'Oréalista tai LP meikkibrändistä työssäsi? Kuinka paljon uskot että osaltasi autat lisäämään tietoisuutta LP brändistä, ja luomaan sille positiivisempaa mielikuvaa?
13. Kuluttajilla on tutkimuksien mukaan mielikuva että LP meikit ovat kalliita. Oletko itse huomannut tätä asennetta? Mistä se mahdollisesti johtuu, ja oletko itse sitä mieltä että meikit tosiaan ovat hinnakkaita?
14. Oletko, ja jos olet niin minkälaista, palautetta olet saanut meikkitaiteilijan vaihdosta James Kaliardosista sinuun? Onko sukupuolella, iällä, kansallisuudella tms. merkitystä?

15. Kuinka olet kokenut oman Facebook sivusi käytön? Onko se hyödyllinen? Mitä muuten ajattelet sosiaalisen median käytöstä, esim. lisää meikkiopastusvideoita, blogi, mobiiliapplikaatiot kuten ”meikkitaiteilija taskussasi” jne.

Suomalaiset kuluttajat

16. Minkälainen on suomalainen kuluttaja, mielestäsi? (semi-meikkikuluttaja)
17. Tapaatko kuluttajia paljon? Minkälaisissa tilanteissa yleensä?
- Mitä he sinulta eniten kysyvät
 - missä pystyt auttamaan parhaiten?
18. Koetko että suomalaisten kuluttajien on helppo lähestyä sinua? Miksi kyllä/ei?
19. Kuinka koet suomalaisten kuluttajien suhtautuvan meikkitaiteilijoihin ylipäätään? Kuinka erityisesti sinuun?
20. Koetko itse että sinun roolisi LP:n meikkitaiteilijana on vaikuttanut kuluttajien suhtautumiseen LP brändiin? Millä tavalla?
21. Missä tilanteissa koet että kuluttaja saa sinusta eniten ”irti”:
meikkiesittelystä/henkilökohtaisessa meikkauksessa, Printtimainoksen kautta/
tuote-esitteiden kautta/facebookin kautta/ jne.
22. Mitä lisäarvoa mielestäsi meikkitaiteilijana olet pystynyt antamaan kuluttajalle?
23. Kuinka koet LP:n alkuperämaan vaikuttavan suomalaisten kuluttajien näkemykseen brändistä, vai vaikuttaako se?
24. Mitä kautta kuluttajat kokemuksesi mukaan eniten hakevat tietoa/vinkkejä meikkaamiseen liittyen?

Tulevaisuus

25. Onko sinulla ideoita siitä minkälaista uutta yhteistyötä voisit meikkitaiteilijana tehdä L’Oréal Paris:n kanssa?
- Esim. lehtikilpailu jossa voi voittaa Suvin tekemään meikkiä ”Tyttöjen bileiltään” + siitä juttu jne.
 - Viime syksyn kauppakeskuskiertueen tyypisiä tapahtumia?
 - Mitä muuta – jotain ihan uutta?
26. Näkisitkö itsesi tekemässä tuotekehittelyä LP:n kanssa, vai teettekö sitä kenties jo?
27. Mihin suuntaan LP brändiä voisi sinun näkemyksesi mukaan kehittää (Suomessa) meikkitaiteilijan avulla?
28. Mikä on mielestäsi LP-meikkitaiteilijana toimimisen myötä tuomasi tärkein lisäarvo L’Oreal Paris brändille ja sen kuluttajille?
29. Uskotko, että kuluttaja kokee Meikkitaiteilijan tuovan lisä-arvoa brändille
30. Luuletko, että LP meikkitaiteilijan olisi hyvä tuoda oma trendi, esim. Suvi Tiilikaisen suomalaiselle naiselle kehitetty oma värikokoelma (syys/kevät)
31. Luuletko, että suomalainen kuluttaja olisi kiinnostunut ostamaan esim. Suvin käyttämiä LP-meikki -siveltimiä? (tai käyttää lahjana)

32. Mitä muita mahdollisia yhteistyöprojekteja haluaisit viedä eteenpäin?

Osa 4 – LP ja kilpailijat

33. Kuinka LP mielestäsi eroaa muista markkinoilla olevista semi-selektiivisistä meikkibrändeistä, erityisesti esim. Lumene ja Max Factorista?

34. Mitkä ovat mielestäsi Lumenen ja Max Factorin vahvuudet

35. Mitkä ovat mielestäsi Lumenen ja Max Factorin heikkoudet?

Attachment 2. Interview of Camilla Paulsson

1. Asteikolla 1-5 (1= ei ollenkaan, 5= erittäin paljon) kuinka paljon seuraavat ominaisuudet mielestäsi kuvaavat L'Oréal Paris brändiä?

1 2 3 4

Helposti lähestyttävä

Tuttu

Luonnollinen

Pidettävä

Ammattitaitoinen

Asiakaslähtöinen

Uskottava

Hyvä hinta – laatusuhde

Teknologisesti kehittynyt

Tuo markkinoille paljon uutuuksia

Trendikäs

Johtava brändi

Luotettava

Minulle sopiva

Arvostettu

Edullinen

Kallis

Moderni

Perinteinen

Vanhanaikainen

Johtava R&D

Korkealaatuinen

Asteikolla 1-5 (1= ei ollenkaan, 5= erittäin paljon) kuinka paljon seuraavat ominaisuudet mielestäsi kuvaavat sinua?

Helposti lähestyttävä
Tuttu
Luonnollinen
Ammattitaitoinen
Asiakaslähtöinen
Ymmärtävä
Hyvä tekninen osaaminen
Luotettava
Arvostettu
Moderni
Perinteinen
Vanhanaikainen
Uskottava
Viehättävä
Miellyttävä/helposti pidettävä
Menestynyt
Hyvä julkisuuskuva
Vakuuttava

2. Haetaanko Suvin kautta LP:lle uudenlaista persoonaa/halutaan vahvistaa jotakin näistä ominaisuuksista? Tulisiko hänen myötään tähän listaan jotakin uusia adjektiiveja? Mitä?
3. Miksi halusitte juuri Suvi Tiilikaisen meikkitaiteilijaksenne? Oliko muita vaihtoehtoja?
4. Kuinka paljon Suvi Tiilikaisen missitausta vaikutti siihen että halusitte juuri hänet meikkitaiteilijaksenne?
5. Millainen on mielestäsi Suvin imago? Kuinka kuvailet Suvia meikkitaiteilijana? Millainen hän on? /Minkälaisia ominaisuuksia liität häneen?
 - a. Onko Suvia pyydetty olemaan tietynlainen tai käyttäytymään tietynlaisesti edustaessaan LP:ta?

- b. Mitä yhteistä mielestäsi on Suvin brändillä L'Oréal Paris brändin kanssa?
6. Miksi ylipäätään halusitte panostaa meikkitaiteilijaan näihin paljon, sillä ainakin oman aikaisemman U&A tutkimuksen mukaan ihmiset hankkivat tietonsa meikkauksesta ihan muualta kuin meikkitaiteilijoita.
 7. Mitkä asiat tekevät mielestäsi meikkitaiteilijasta uskottavan?
 8. Kuinka suuri vaikutus meikkitaiteilijan mielipiteillä ja kommentteilla mielestäsi on kun hän puhuu kuluttajille? Kuinka paljon häntä kuunnellaan ja arvostetaan?
 9. Mikä on omasta mielestäsi meikkitaiteilijan vaikutus brändi-imagon luomisessa?
 10. Koetko että Suvi on roolimalli esimerkiksi nuorille? Millä tavalla?
 11. Oliko Suvin valinnalla muita tavoitteita kuin tehdä LP helpommin lähestyttäväksi brändiksi? Jos kyllä, mitä?
 12. Oliko Suvi Tiilikaisen valinnalla tarkoitus lähestyä myös jotain uutta asiakassegmenttiä? Jos kyllä, mitä ja miksi? Onko tässä mielestäsi onnistuttu?
 - a. Uskotko eri-ikäisten suhtautuvan häneen erilailla?
 - b. Tähdättiinkö Suvin valinnalla juuri jonkun tietyn, olemassa olevan asiakassegmentin lähentämiseen?
 13. Toivotteko Suvin siirtävän jotain omia arvoja, asenteita tai merkityksiä LP brändiin?
 14. Tähtääkö meikkitaiteilijan rooli yleisesti/juuri Suvin rooli mielestäsi
 - a. bränditietoisuuden/-tunnettavuuden
 - b. ostoaikeiden
 - c. brändiuskollisuuden
 - d. uskottavuuden lisäämiseen?
 - e. asenteiden/imagon muuttamiseen
 - f. vain LP:n tuomiseen lähemmäs kuluttajia
 - g. Muuhun, mihin?
 15. Kuinka tärkeinä näet Suvin osallistumisen

- a. R&D:hen
 - b. laadukkaaman brändi-imagon luomiseen
 - c. luottavuuden parantamiseen
 - d. brändin pidettävyyteen & miellyttävyyteen
 - e. tuttuuteen
16. Minkälainen on suomalainen kuluttaja, mielestäsi? (semi-selektiivisen meikin)
17. Mikä on mielestäsi LP-meikkitaiteilijana toimimisen myötä Suvin tuoma tärkein lisäarvo L'Oreal Paris brändille ja sen kuluttajille?
18. Suvi on LP:n meikkitaiteilija (expert endorser), mutta onko hän myös ”julkkis endorser”? Voisiko Suvi toisin sanoen olla vain yksi muista LP:n mainoskasvoista?
19. Tutkimusten mukaan tärkeimpiä tehokkuuden mittareita endorsementissa ovat celebrity credibility, expertise, trustworthiness, attractiveness, familiarity and celebrity likeability sekä celebrity performance, celebrity/product fit and negative information about the endorser. Naita käsiteltiin jo tuossa aiemmassa kyselykaavakkeessa, mutta haluaisitko korostaa erityisesti jonkin naista tärkeyttä Suvin ja LP:n tapauksessa?
20. Kuluttajat kokevat LP:n ”kalliina”. Millaiset LP:n hinnat oikeasti ovat verrattuna muihin semi-selektiivisten markkinoiden brändeihin? (Erityisesti Lumene ja Max Factor)
21. Suvi kertoi haastattelussaan ettei usko L'Oréal Paris:n alkuperämaalla/kaupungilla olevan mitään tekemistä sen kanssa miten kuluttajat brändiin suhtautuvat. Mikä on sinun kokemuksesi ja mielipiteesi? Herättääkö se enemmän positiivisia mielikuvia vai negatiivisia?
- a. Voivatko yleiset mielikuvat Pariisista ja Ranskasta mielestäsi vaikuttaa LP:n ”etäisyyteen”? Vai onko se enenemänkin se ”glamour” tyyli joka ei niin vetoa suomalaisiin? -> mielikuva kalliista hinnasta. Mikä ylipäättään on mielestäsi alkuperämaan rooli imagon luomisessa?
 - b. Entä ”because you're worth it” tagline, voiko se synnyttää tietynlaisia mielikuvia?
22. Kuinka LP brändinä, ja brändin persoonallisuus, eroavat Max Factorista?
- a. Onko ollut vaikeuksia erottautua? Kummalla?
 - b. Mitkä ovat mielestäsi Lumenen ja Max Factorin vahvuudet
 - c. Mitkä ovat mielestäsi Lumenen ja Max Factorin heikkoudet?

23. Onko teille syntynyt ajatuksia uusista tulevaisuudensuunnitelmista sitten viime kerran, eli Suvin haastattelun jälkeen?
- a. Haluaisitteko Suvin lisäävän läsnäoloaan nimenomaan
 - i. netissä?
 - ii. kaupoissa?
 - iii. Tapahtumissa?
 - iv. Jossain muualla?
24. Suvi ei ollut, ehkä hieman yllättäen, saanut mitään palautetta Jamesin vaihdosta häneen. Oletteko te, ja minkälaista? Keneltä?
- a. Mika vaihdossa painoi eniten? Kansalaisuus, sukupuoli tms.?
25. Koetko että Suvin rooli LP:n meikkitaiteilijana on jo nyt vaikuttanut kuluttajien suhtautumiseen LP brändiin?

Usage & Attitudes tutkimus

26. Kuinka paljon U&A tutkimuksen tulokset vaikuttivat tähän ideaan ottaa Suvi LP:lle, vai tuliko se jostain ihan muuta kautta? (Suosituksena: Build a closer relationship with a consumer)
27. Onko toiselle suositukselle “To convince the consumer of receiving good value for money without differentiating of being expensive” tehty jotakin? Mitä? Jos ei, miksi ei?
28. Yhteenvedossa todettiin että “Positively, L’Oréal Paris has been able to slightly improve its relationship towards consumer in terms of “brand I can trust” and “brand that suits me”, although the gap to Lumene is still wide. “ Onko tämä jonkin tietyn toiminnan tulosta? Onko Suvin meikkitaiteilijan roolilla tarkoitus vaikuttaa myös näihin ominaisuuksiin/ovatko nämä ylipäättään tärkeimpien kehitettävien ominaisuuksien listalla?

Attachment 3. Consumer survey

Meikkitaiteilijan vaikutus brändi-imagoon

Sivu 1

1. Ikä: 15 – 24 25 – 34 35 – 44 45 – 54 55 – 65

2. Mitä kautta haet vinkkejä meikkaamisesta tai meikkituotteista? Raksi ruutuun tärkeysjärjestyksessä kolme itsellesi hyödyllisintä tietolähdettä. 1= tärkein tietolähdeeni, 2 = toiseksi tärkein tietolähdeeni, 3 = kolmanneksi tärkein tietolähdeeni

Naistenehdet

Meikkibrändien omat nettisivut

Blogit

Facebook

YouTube

Kosmetiikkaosastojen myyjät/asiantuntijat

Meikkitaiteilija

Ystävät

Oma kosmetologi

Tapahtumat tavarataloissa ja kosmetiikkaosastoilla

Muu, mikä?

3. Oletko koskaan käyttänyt meikkitaiteilijan palveluita?

Kyllä olen

En ole

4. Kerro minkälaista palvelua olet meikkitaiteilijalta saanut, mihin tarkoitukseen, ja missä tilanteessa?

5. Kysyisitkö uudestaan neuvoa ja/tai vinkkejä mihin tahansa meikkihin ja meikkaamiseen liittyvään meikkitaiteilijalta? Perustele vastauksesi.

Kyllä, koska

En, koska

Sivu 2

6. Mielestäni meikkitaiteilija voi auttaa minua....

Raksi ruutuun kolme tärkeintä asiaa, tärkeysjärjestyksessä:

1 = paras apu 2 = toiseksi paras apu 3 = kolmanneksi paras apu

Tuotteiden valinnassa

Minulle sopivissa väreissä

Meikkaamisessa

Ihohoidossa

Kauden trendien esittelyssä

Muussa, missä?

7. Mikä tekee mielestäsi meikkitaiteilijasta ammatillisesti uskottavan?

8. Perustatko ostopäätöksesi meikkibrändien välillä siihen kuka on brändin meikkitaiteilija? Voit lyhyesti perustella vastauksesi.

Kyllä, koska

En, koska

9. Mikä on mielestäsi meikkitaiteilijan vaikutus meikkibrändin imagoon?

Ei mitään vaikutusta

Todella pieni

Kohtalainen

Melko suuri

Erittäin suuri

En osaa sanoa

Sivu 3

10. Tiedätkö kuka on tämänhetkinen Suomen L'Oréal Paris meikkitaiteilija?

Kyllä, hän on

En

Sivu 4

11. Tämänhetkinen L'Oréal Paris meikkitaiteilija on Suvi Tiilikainen. Sen perusteella, mitä tiedät Suvi Tiilikaisesta, kuinka hyvin seuraavat ominaisuudet mielestäsi sopivat häneen meikkitaiteilijana?

Raksi ruutuun mielestäsi paras vaihtoehto: 1 = ei sovi ollenkaan 2 = sopii huonosti
3 = sopii kohtalaisesti 4 = sopii hyvin 5 = sopii täydellisesti 0 = en osaa sanoa

Helposti lähestyttävä

Tuttu

Luonnollinen

Pidettävä

Ammattitaitoinen

Uskottava

Luotettava

Tyylikäs

Viehättävä

Glamour

Ystävällinen

Esikuva

Minulle sopiva

Koko kansan meikkitaiteilija

Vilpitön

12. Kuinka hyvin seuraavat ominaisuudet mielestäsi kuvaavat L'Oréal Paris meikkibrändiä?

Raksi ruutuun mielestäsi paras vaihtoehto: 1 = ei sovi ollenkaan 2 = sopii huonosti
3 = sopii kohtalaisesti 4 = sopii hyvin 5 = sopii täydellisesti 0 = en osaa sanoa

Helposti lähestyttävä

Tuttu

Luonnollinen

Pidettävä

Ammattitaitoinen

Uskottava

Hyvä hinta - laatusuhde

Teknologisesti kehittynyt

Trendikäs

Luotettava

Minulle sopiva

Arvostettu

Edullinen

Kallis

Moderni

Tyylikäs

Viehättävä

Glamour

Laadukas

13. *Kuinka tärkeinä pidät* seuraavia ominaisuuksia L'Oréal Paris meikkibrändissä.

Raksi ruutuun mielestäsi paras vaihtoehto: 1 = ei sovi ollenkaan 2 = sopii huonosti
3 = sopii kohtalaisesti 4 = sopii hyvin 5 = sopii täydellisesti 0 = en osaa sanoa

Helposti lähestyttävä

Tuttu

Luonnollinen

Miellyttävä

Viehättävä

Edullinen

Kallis

Hyvä hinta – laatusuhde

Teknologisesti kehittynyt

Trendikäs

Johtava brändi

Luotettava

Minulle sopiva

Arvostettu

Moderni

Johtava R & D

Laadukas

14. Onko Suvi Tiilikainen mielestäsi sopiva meikkitaiteilija L'Oréal Paris brändille?

Kyllä, koska

Ei ole, koska

En osaa sanoa, koska

15. Koetko Suvi Tiilikaisen ja L'Oréal Paris yhteistyön tuovan L'Oréal Paris brändille lisäarvoa?

Kyllä, koska

Ei ole, koska

En osaa sanoa, koska

16. Mitä L'Oréal Paris ja Suvi Tiilikainen voisivat mielestäsi tehdä jotta meikkibrändistä tulisi sinulle läheisempi?