A New Approach to Co-branding: Visual Artist and Fashion Retailer Ingredient Branding and Hedonic Brand Extension

DISSERTATION

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By

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Abstract

This dissertation contributed to a better understanding of the emerging phenomenon of art commercialization by examining the significant role of the visual artist as a brand. By identifying the limitations in the body of prior research that has focused on consumers’ responses to images of art on products, this research framed the visual artist as a human brand and the subject to be used as an ingredient brand in the exploitation of art commercialization. The examination of a visual artist as an effective ingredient brand consisted of three independent streams of research on the properties and functions of visual artists.

To first validate the salient benefits associated with using a visual artist, Paper 1 examined and identified the mechanism of artist contagion with relationship to a product’s ability to capture the valuable essence of a visual artist by his/her presence in a retail domain. Next, upon confirmation of the positive artist contagion effect, Paper 2 investigated how the ingredient brand strategy of using a visual artist with a distinct personality affects the conceptualization of the fashion retailer. Specifically, Paper 2 demonstrated the expansion in personality dimensions of a fashion retailer that uses a visual artist with unique personality traits as its ingredient brand. Finally, Paper 3 found specific effects of visual artist ingredient branding on dimensions constituting retail
branding: one, the store atmosphere impacting affect-driven shopping experience, and two, the product and its symbolic meaning of brand with which consumers identify.

All studies in the three papers adapted the experimental method. The overarching theme of the three papers is that the personality of the visual artist as the ingredient brand affects the meaning and evaluation of a fashion retailer; the combination creates a dynamic brand personality for the fashion retailer.
I would like to highlight my sincere gratitude to my advisor Dr. Leslie Stoel. Many times, I struggled and questioned in own ability to write this dissertation. This dissertation would not been completed without her guidance, motivation and encouragement. I would also like to thank my committee members, Dr. Robert Scharff, Dr. Xioayan Deng, Dr. Soobin Seo, and Dr. Rao Unnava, who all taught me different aspects in becoming a scholar. I thank my beloved mom and dad who were my biggest supporters, at the same time, important collaborators in writing this dissertation who provided with creative ideas to explore and scientific eyes to observe.
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Chapter 1: Introduction

1.1. Overview

Art has long been an intriguing topic to marketers (Colbert & St-James, 2014). From a marketing-centered perspective, researchers have argued that the art world needs to reach broader audiences, claiming art should be incorporated into the everyday lives of the general public (Kotler & Levy, 1969). Thus, it is the role of art administrators to promote artists and events, applying marketing concepts to encourage broader audiences to engage with art (Kotler & Kotler, 2000; Scheff & Kotler, 1996; Scheff & Kotler, 1996). As a result, research has investigated how and why art and artists are accepted. For example, one field of research has analyzed the behavior of audiences that are engaged by art, in which embodiment through the use of multi-sensory imaginations, is considered to be a quality inherent to the art experience (Joy & Sherry, Jr., 2003). Cirrincione, Estes and Carù (2014) documented the interacting effect of ambient scent on arousal when recalling artwork. Moreover, Althuizen and Sgourev (2014) proposed that the ease of cognitive processing of art, the unfamiliarity of novel artwork, and the artist’s creativity are underlying predictors that determine the evaluation of artwork. Lastly, when an artist takes on the role of creating an image to be associated with the
development of a recognizable look, name, and style, the tasks involved in this role are analogous to elements in the process of developing a brand (Schroeder, 2002).

Hirschman (1983) argued that the domains of fine art and marketing are independent, because fundamentally, art is classified as a unique industry that fails intentionally to follow the general concepts of marketing. However, with the emergence of the phenomenon of art commercialization, the scope of marketing research has evolved to understand the value of art in the marketing of commercial products. Thus, the focus remains on understanding the synergistic effect of art and marketing, and the fact that art can be conceived as an effective marketing tool in selling commercial products; this is because art is regarded as symbolic capital that, when embedded in a product, becomes associated with that product’s special qualities (Venkatesh & Meamber, 2006).

In a similar vein, because of the compelling stories of artists who are well known to consumers, the incorporation of the artists’ signature look in commercial products allows the products to reference the symbolic narratives of the artists, which subsequently affects the perceived quality of the products (Drummond, 2006). In explaining the salient function of artwork in marketing, the presence of visual art on products is argued to activate a content-independent halo effect that transfers the perception associated with the visual art to the products (Hagtvedt & Patrick, 2008a, b). This halo effect has been found to increase consumers’ positive evaluations of an art-infused product because of the general connotation of art with luxury (Hagtvedt & Patrick, 2008a). This halo effect of art has been demonstrated in fashion products presented with art (Kim, Ko, & Lee, 2012). In contrast, art is known to impose a content-dependent visual rhetoric, in which the content
of the image of art presented on a product suggests the particular characteristics of that product (Scott & Vargas, 2008). Further, visual art on a consumer product has been found to increase cognitive flexibility with reference to a product and its brand (Hagtvedt & Patrick, 2008b). When a brand is extended, the cognitive flexibility associated with art featured on an existing product is known to expand the perceived fit between the existing and extended products. Lastly, in relation to the similarity between merchandising luxury stores and curating art collections (Joy, Wang, Chan, Sherry, & Cui, 2014), prior literature has documented the particular synergistic effect between art and luxury branding and retailing. The presence of art in luxury retailing is known to legitimize the perception of luxury, due to its association with art, which is effective in referencing high culture (Dion & Arnould, 2011). Similarly, luxury retailers’ partnerships with artists prevent competitors’ imitations, which enable retailers to de-commoditize and maintain their luxury status (Riot, Chamaret, & Rigaud, 2013).

1.2. Problem Statement

The missing link in the literature touching on the topic of art commercialization discussed is that, in a consumer’s mind, an artist is conceived as the brand (Glass, 2000). In the context of marketing, the creation of a brand and the generation of its attributes occur through a process of negotiation between a marketer and consumers (Ligas & Cotte, 1999). Thus, a brand resides in a consumer’s mind as the result of processing and interpreting the brand attributes created by marketers (Pitcher, 1985). The construction of an artist as a brand occurs by a two-stage process resembling the path by which products
advance as brands in consumers’ minds. In the first stage, marketers create the attributes that will function to conceptualize the product—the particular meanings attached to the product that communicate its identity to consumers (Kapferer, 2008). In the case of certain artists, an artist anecdote—a short story involving the personae of the artists and the creation of their work—is designed by art administrators to convey the unique attributes of an artist; the anecdote is then circulated through exhibitions or publications (Drummond, 2006). Next, the circulation of the artist anecdote initiates the general public’s awareness of attributes characterizing the artist. Attributes of the artist’s brand compound the artist’s personality and/or the particular personality embedded in the aesthetics of the artist’s works. The second stage of brand creation requires a process of negotiation between marketer and consumers (Ligas & Cotte, 1999). When the consumer processes the attributes that convey the identity of the product, it results in the creation of an image associated with the product (Kapferer, 2008). Similarly, when the general public processes the artist anecdote, s/he develops a systematic and deterministic way of seeing the artist, i.e., an image of the artist (Drummond, 2006). Because a brand is generated and managed as a function of its associated images (Aaker, 1996; Kapferer, 2008; Park, Jaworski & MacInnis, 1986), the image associated with a product/service in consumers’ minds conceptualizes the product/service as the brand. In parallel, the presence of an image that portrays the artist, which resides in the perceptions of the general audience, ultimately validates the artist as a brand.

Fashion retail brands are particular exemplars that may achieve positive outcomes from exploiting the consumer’s perception that the “artist equates to the brand” in the
context of ingredient branding. Ingredient branding is a type of co-branding that involves the collaboration of two or more individual brands, products, and/or other distinctive proprietary assets (Desai & Keller, 2002; Park, Jun, & Shocker, 1996). Its mechanism involves an ingredient brand (visual artist) nested into a target brand (fashion retailer brand), in which intrinsic or symbolic qualities embedded in the ingredient brand spill over into properties of the target brand.

Due to the highly competitive nature of the fashion retailing industry (Carroll, 2009), the success of fashion retail brands is arguably dependent on the extent to which a company acquires a differential advantage (Schmitt, 1999), as providing a point of differentiation substantiates the reason why consumers should visit a particular retailer over its competitors (Bridson & Evan, 2004). In this regard, co-branding that merges the attributes of two or more brands strengthens a product’s differentiation (Aaker, 2009). The structure of fashion retailers’ co-branding efforts commonly involves two or more fashion brands that link their attributes (Ann, Kim, & Forney, 2010). Thus, the innovation of using a visual artist, a non-fashion brand, as the ingredient brand is one way to achieve a sustainable differential advantage. In addition, the product class itself is known to determine which consumption orientations, utilitarian verses hedonic, consumers are likely to take (Hirschman & Holbrook, 1982a, b). Particular product classes, such as fashion apparel and visual art, involve consumers more emotionally and are more experiential than are others (Hirschman & Holbrook, 1982a, b). Therefore, individuals are likely to adapt a hedonic orientation in consuming such product classes (Arnold & Reynolds, 2003). In this context, the novelty and creativity of a visual artist’s ingredient
brand fulfills the desire for the fun, excitement, and fantasy intrinsic in hedonic consumption.

Still, the scope of the prior literature is of limited use in examining the effects of a visual artist as the ingredient brand in retail branding. First, within the boundary of marketing research that examines art, it commonly pertains only to visual attributes of the art (Hagtvedt & Patrick, 2008a, b). Consequently, the literature to date has overlooked the brand elements embedded in art and artists. In summary, no research has investigated the art commercialization phenomenon from the perspective of branding. Thus, an initial confirmatory study that verifies the branding effect embedded in a visual artist is needed. Second, since the introduction of the retail branding concept (Aliawali & Keller, 2004), no literature has reviewed explicitly the ingredient branding of fashion retail brands, taking into account both the constructs of retailing and branding. Therefore, applying the conventional ingredient-branding framework, the goal of which is to explain utilitarian brand extensions that merge the functional attributes of two products, has an evident limitation in examining the ingredient branding of artist and fashion retailer, because artist and fashion retailer ingredient branding appears to involve greater experiential and hedonic benefits.

1.3. Purpose

The overarching question addressed in this dissertation is: how do fashion retailers collaborate effectively with a visual artist’s brand to capitalize on the artists’ creative value, expand their fashion brand configuration and, as a consequence, enhance
their consumers’ responses? By first examining the capacity of a visual artist to express brand value, this dissertation extends investigations of visual artist and fashion retailer ingredient branding. Specifically, to understand the anatomy of artist and fashion retailer ingredient branding more fully, this dissertation addresses why the involvement of a visual artist as the brand is significant, what structural changes the visual artist as the ingredient brand imposes on a fashion retail brand, and whether visual artist ingredient branding benefits fashion retailers. In doing so, three individual papers in this dissertation will address the following research questions:

**RQ1:** Does the presence of a visual artist as the brand in the marketing context initiate the transfer of the artist’s invaluable essence to products featuring his/her artwork?

**RQ2:** Do the compound attributes of visual artists branded with fashion retailers in ingredient branding have the effect of expanding the conceptualization of the fashion retailer?

**RQ3:** Does the strong sense of novelty embedded in visual artist ingredient branding predict consistent, positive evaluative responses towards different dimensions constituting the fashion retail brand?

The goal of the first paper is to provide evidence that frames a visual artist as the brand, in which his/her presence provides additional benefits, thus further increases positive marketing implications for the practice of art commercialization. Based on the law of contagion (Rozin, Numeroff, Wane, & Sherrod, 1989), the paper proposes that the
artist contagion effect—the presence of a visual artist in a marketing setting—will convey
the artist’s essence, and consequently generate the perception that, because products
achieved contact with the artist, his/her essence is embedded in that product. Next, the
study examines whether or not, among visual artists and fashion retailers whose known
brand attributes are discrepant, the artist, as an ingredient of a fashion retailer brand, is
effective in altering the meaning associated with the retailer’s brand. Specifically, the
dissertation focused on the potential schema processing mechanism that occurs in an
attempt to resolve the incongruence between the personalities of the brands of a visual
artist and fashion retailer (Sujan & Bettman, 1989). This research investigates whether
the level of incongruence impacts how consumers integrate the traits of visual artist
ingredient brand onto brand personality dimension of the fashion retailer. Lastly, the
extant literature focuses on the utilitarian benefits of ingredient branding (Desai & Keller,
2002; Park, Jun, & Shocker, 1996). However, this may not apply well to artist and
fashion retailer ingredient branding, because retail branding emphasizes both the
utilitarian and hedonic aspects of retailing and branding. Thus, the relevant branding
research has not investigated hedonic benefits of ingredient branding specific to retail
brand. To account for this limitation, this research was designed to determine the
consequences of the strong novelty inherent in visual artist and fashion ingredient
branding in two dimensions of retail brand: one, its affect influence on store atmosphere
shaping a consumer’s experiential reaction, and two, its impact on disrupting brand
consistency and subsequent impact on a consumer’s evaluative responses toward the
product.
1.4. Significance

Approaching the phenomenon of art commercialization from a branding perspective is a critical need. Despite the rising popularity of art commercialization, the practice has generated numerous concerns. First is the potential for art commercialization to detract from the artist’s authenticity (CNN, December 8, 2013). Thus, the extensive use of reproductions of visual art in the marketing of consumer products is said to dilute the authenticity and aesthetic creativity of artwork (Huffington Post, September 10, 2014). Such valid concerns can result in consumers’ opposition towards art commercialization. Another concern is whether or not the brand’s core consumers are familiar with the commercialized artwork (Huffington Post, September 10, 2014). In that case, a lack of understanding of the artwork featured on a product diminishes any benefits of art commercialization. Lastly, when art presented on a product is perceived to be a mere product-related illustration, the featured artwork can lose its power for communicating uniqueness (Science Daily, August 23, 2011). This evidence suggests that the involvement of artists is critical for several reasons: one, to maintain the artwork’s relationship to the authenticity of the artist; two, to highlight the artist by providing more contextual information about the artwork featured, and three, to provide evidence of the association between the artist and his/her work, in order to prevent artwork from being seen merely as an illustration. Next, in questioning how a visual artist can be present in the branding of a fashion retailer, this study conceptualizes the visual artist as the ingredient brand embedded in a fashion retail brand. Taking a brand
approach, the following three studies present new outcomes pertaining to the practice of art commercialization.

1.5. Definition of Terms

1. Arousal: “the degree to which a person feels stimulated, active, or alert” (pg. 32, Menon & Kahn 2002).

2. Brand attributes: the descriptive features that characterize branded products (Keller, 1993).


4. Brand personality: a uni-dimensional and enduring construct that represents human characteristics associated with a given brand (Aaker, 1997).

5. Human Brand: “a well-known persona who is the subject of marketing communication efforts” (Thomson, 2006, p. 104).

6. Ingredient Branding: cobranding strategy, in which the attributes ingredients are supplied by another brand; that is, the ingredient is branded using an identified brand name of other brand element associated with another firm (Desai & Keller, 2002).

7. Perceived novelty: the degree of deviation from known prototypicality (Reber, Schwarz, & Winkielman, 2004), which predicts feeling of pleasingness and interestingness (Berlyne, 1970).

9. Process of assimilation (plus tag model): a process occurs in integrating moderately incongruent information and results in a portion of the information consistent with the schema being copied and integrated into the existing memory representation, whereas remaining inconsistent information forms unique tags in schema organization (Sujan & Bettman, 1989).

10. Retail brand: a brand distinguished by its nature being more multi-sensory than product brand, in which rich consumer experience determines its brand equity (Ailawadi & Keller, 2004).

11. Schema: cognitive structures that represent one’s expectations (Bettman, 1979)

12. Schema (in)congruity: an extent degree of perfect fit between the evidence (object) and expectancy (schema) (Mandler, 1982). In context of this study, schema (in)congruity refers as the extent of consistency between the personalities of parent brand, the fashion retailer, and ingredient brand, the visual artist (Meyer-Levy & Tybout, 1989).

13. The law of contagion: a general belief that objects can acquire a special essence from a particular source through direct or indirect physical contacts with others (Rozin et al, 1989).
14. The law of similarity: a general tendency to believe that objects that visually resemble one another shares fundamental properties, simply put, ‘image equals object’ (Rozin & Numeroff, 1990).

15. The laws of sympathetic magic: a description of a consistent pattern of beliefs, thoughts, and practices, which is observed across members of primitive culture to contemporary American adults (Rozin & Numeroff, 1990).
Chapter 2: Paper 1 - Visual Artist Contagion: Illuminating Artist Essence in Commercial Products

2.1. Introduction

It is common now to see collaboration between visual arts and the marketing of commercial products. Visual art is incorporated into the marketing of broad price categories of products, from everyday items to luxury goods, as well as a diverse array of product categories, from museum gifts to fashion apparel (see Appendix A). For example, the work of a contemporary artist Keith Haring, who is best known for his comical illustrations, has been infused into such products as Philips espresso machines and iPhone cases (http://www.artestar.com/). Visual art has also been the inspiration for the branding collateral of luxury products. For instance, the brand motif of Versace captures the look of the Italian Baroque painting, *Medusa*, by Caravaggio (1597), and serves as a way to strengthen the brand’s association with its Italian heritage (Drummond, 2006). Museums are at the forefront of this trend, as their shops sell broad categories of products that infuse images of artwork in their collections. As retail becomes an increasingly important aspect of museum operation, notable artworks from museum collections, such as *Sunflowers* by Claude Monet (1881) and *Ushering by Banality* by Jeff Koons (1988), are incorporated into diverse products that are sold in museums’ multiple global retail outlets. From a $60 Monet Sunflower watch to an $800 Jeff Koons
banality coffee cup and saucer set, art-infused products have become a vital source of revenue for museums.

Fashion is another area where visual art has been turned into sellable products. “Wearable art” has become increasingly popular. Large retailers, such as Reebok and Uniqlo, incorporate the look of artwork by such modern artists as Jean Mitchell Basquiat and Andy Warhol to develop one-of-a-kind items of apparel. These numerous examples demonstrate that the commercialization of visual art, in the form of presenting the image of artwork on a product, is a trend in today’s marketing practices.

The central tenet of this study is to question whether simply placing the image of artwork on a commercial product is sufficient to convey the special quality of that artwork. In other words, does the image of artwork itself capture the maximum benefit of commercializing visual art? Or, is additional value derived from the perceived involvement of the artist in the promotion or branding of the art infused object? This research presumes that the interaction between the object (the artwork presented on products) and its creator (the visual artist) entices consumer acceptance and purchase of such art infused products. In this vein, Riot, Chamaret, and Rigaud (2013) documented the success of Louis Vuitton’s decommodization strategy in collaborating with the contemporary artist, Murakami, to differentiate the brand and drive greater value by leveraging the artist’s creativity. Similarly, Drummond (2006) explored the signature look of the Baroque artist, Caravaggio, which, when embedded in various commercial products that referenced the symbolic narratives of the artist, functioned to stimulate a consumer’s desire for possession those products. There are two evident limitations in
adopting the tenets of the discussed articles. One, an overarching theoretical framework suggesting the generalized effect of an artist’s presence remains to be revealed. Two, since both studies used only a single case-study, quantitative evidence revealing the effect of the artist’s presence from the consumer perspective is missing.

The objective of this research is to synthesize conclusions from the case studies with the laws of contagion to validate the idea that promoting the presence of an artist who has had contact with the product featuring his or her work increases the benefits of commercializing art. The organization of this study is as follows: the next section reviews the laws of contagion in relation to the phenomenon of art commercialization and the theoretical evidence arguing for the intrinsic quality of art that is interwoven with the creative performance of artist. Adopting the law of contagion, this research built a theoretical framework proposing how the involvement of a visual artist in promoting products infused with his or her artwork is effective in transmitting the artist’s essence onto the product. In sum, this study proposes artist contagion, which occurs in the marketing arena, with its subsequent enhancement of consumer response toward products presented with the work of an artist. Finally, the experimental study examines the suggested artist contagion effect.

This research presents important implications for theory, pointing to the evidence of artist contagion, which has only been known to occur between original art and artist but is currently witnessed in the consumer marketplace via art commercialization, where an artist endorses a product featuring their art for the selling entity (i.e. a fashion brand). The artist contagion phenomenon also strengthens the predicted relation between the
nonphysical contagion model, which is the basis of contagion involving the abstract essence of the artist, and positive contagion, the essence of the artist increasing positive responses to the product. As for marketing implications, based on the observed benefits of the artist contagion effect, this research illustrates the critical importance of including the visual artist when marketing a product featuring his or her artwork.

2.2. Theoretical Framework

Anthropologists have long discussed the laws of sympathetic magic, which are broad theories that explain the most fundamental human thoughts. The laws of sympathetic magic refer to a consistent pattern of beliefs, thoughts, and practices, which are observed across members of a culture. These laws have been associated with primitive cultures through time to contemporary American society (Rozin & Numeroff, 1990). Sympathetic magic consists of three laws: 1) the law of similarity, which holds that objects with an identical visual resemblance share fundamental properties, 2) the law of contagion, which states that, once contacted by another, objects carry the essence of the other object permanently, and 3) the law of opposites, which holds that objects can convey contradictory meanings simultaneously (Rozin & Numeroff, 1990; Numeroff & Rozin, 2000); Numeroff & Rozin, 2000). Much experimental research in psychology has confirmed evidence of laws of similarity and contagion in human behavioral patterns (e.g., Rozin, Millman, & Numeroff, 1986; Rozin, Markwith, & Ross, 1990). Yet, recently, the law of contagion has captured the interest of marketers and a number of
studies have operationalized the concept in consumer behavior contexts (e.g., Newman & Dhar, 2014; Newman, Diesendruck, & Bloom, 2011; Mishra, 2009).

The special quality intrinsic in visual art also originates from a lay belief of individuals. What determines the inherent value in art originates from its inseparable association with its creator, the artist. Applying the extended-self framework (Belk, 1988; Sirgy, 1982), original artwork is perceived as an extension of the artist, capturing his or her essence. Original art represents the continuity of an artist’s identity, in which the artist’s essence is initially embedded in the art during its creation and will remain constant over time (Newman, Bartels, & Smith, 2014; Rips, Blok, Newman, 2006). This inseparable, enduring association between art and artist explains why individuals place special emphasis on original artwork, genuinely created by the artist; this association is weak to non-existent for replications of artwork (Newman & Bloom, 2012). In this regard, the attitude toward the artwork is associated with the perception of the artist (Moulard, Rice, Garrity, & Mangus, 2014).

In commercializing art, prior empirical evidence suggests a content-independent spillover effect of visual art onto commercial product, in which the general connotation of luxury associated with art carries over in forming responses to products featuring artwork (Hagtvedt & Patrick, 2008). Yet, irrespective of the content of the art, since the artist’s essence mostly accounts for the intrinsic value in art, including the artist’s essence in the spillover mechanism between art and product should result in a more powerful response toward an art-infused product. In other words, the effect predicted from the presence of the visual artist’s essence, due to its superior function surrounding the value
of artwork, may supersede the effect derived from art’s general connotation to luxury. The transfer of the artist’s essence adds value to the mere image of the artwork presented on art-infused product. Consequently, relying on the law of sympathetic magic, the interesting question is when and how art featured on a product captures the artist’s essence.

*Can the Law of Contagion Explain Transfer of Artist Essence onto the Product?*

The law of contagion refers to the general belief that objects can acquire a special essence from a particular source through simple, direct or indirect physical contact with others (Rozin et al, 1989). Further, such essence, transferred through contact, becomes a permanent property of the object that cannot be erased (Rozin, Millman, & Nemeroff, 1986). For instance, individuals prefer a sweater once worn by an admired or loved person, despite the fact that the sweater was laundered afterwards, due to the belief that the positive essence of the person still resides in the sweater (Rozin, Nemeroff, Wane, & Sherrods, 1989). The valence of contagion occurs in the opposite direction, too. Individuals express negativity toward a sweater once worn by someone with AIDS, because the sweater is perceived to have captured an eternal negative essence associated with AIDS (Nemeroff and Rozin, 1994). In yet another case, individuals express skepticism and disgust when asked to drink juice that once briefly contained a sterilized cockroach (Rozin, Millman, & Numeroff, 1986).

The law of similarity refers to the general tendency to believe that objects that visually resemble one another share fundamental properties; simply put, “image equals object” (Rozin & Numeroff, 1990). Thus, an image of a famous artwork would be valued
equally with the original piece. The law of contagion is the opposite of the law of similarity (Rozin & Numeroff, 2002). It suggests that the object does not equate to what it appears to be, presuming that its essence is the central quality of the object and that essence is indistinguishable in its visual representation. This notion of contagion explains why original art and its exact replication are perceived to differ and how the perception of the artist’s presence is critical in conceiving artwork; these differences contradict the assumption of the law of similarity. Therefore, the framework for this study is the law of contagion.

Contact is necessary for contagion to be in effect (Rozin & Numeroff, 2002); however, content being transferred can occur through either physical or nonphysical models (Numeroff & Rozin, 1994). A physical model defines contagion as being dependent on substantial essence, such as in the physical properties of others, exemplified by body odor and heat. Conversely, nonphysical contagion focuses on the interpersonal or symbolic meanings attached to a person that thereafter evoke the contagion. Nonphysical contagion is more complex in that it consists of three sub-models: a symbolic interaction model in which meaning is implied by one’s interaction with the object; a spiritual essence model, whereby some nonmaterial essence of the source is embodied into the object; and, finally, an associative model, where contagion is based on the reminding value of the object, such that the affected item serves as a pleasant or unpleasant reminder of the source (Numeroff & Rozin, 1994).

The presence of both physical and nonphysical contagion is documented in operationalized studies applying to retail contexts (Argo, Dhal, and Morales, 2006; Argo,
Dhal, & Morales, 2008; Mishra, 2009; Morales & Fitzsimons, 2007). As for a physical model of the law of contagion, Argo, Dhal, and Morales (2006) proposed that the theory of contamination occurs between consumer and product, in which consumers perceive that products touched by others are contaminated and such a notion decreases product valuation. One exception to the perception of contamination occurs through the physical touch of an attractive salesperson of the opposite sex, which serves to maintain the product valuation (Argo, Dhal, & Morales, 2008). Contagion is also known to occur between products. Contact with the product perceived to be disgusting (i.e., feminine napkins) transfers its offensive properties to other products being touched with the subsequent effect of suppressing their valuation (Morales & Fitzsimons, 2007). On a similar note, physical proximity, similarity, and symmetric arrangements of products in a group are argued to share contagion (Mishra, 2009). That is, if one product in a group is associated with the gain (gift coupon) or loss (defective product), then all products in the group are perceived to carry the corresponding gain or loss (Mishra, 2009).

Next, the nonphysical model of contagion explains the transfer of intrinsic quality onto products (Newman & Dhar, 2014; Newman, Diesendruck, & Bloom, 2011). The original manufacturing location of a given company implies an indigenous essence of brand, thereby an exact product produced in the original factory location, rather than at other non-original factories of the company, is perceived to carry an authentic essence of the brand (Newman & Dhar, 2014). Thus, contagious belief is associated with predicting the authenticity of product (Newman & Dhar, 2014), because a transferable essence between source (factory) and recipient (product) is the source of identification
determining its originality. Also, contagion best accounts for high appraisal of an object once possessed by a celebrity, apart from affective association in memory and accounting for commodity scarcity (Newman, Diesendruck, & Bloom, 2011). A product’s prior contact with positive (admired) celebrities indicates a transfer of favorable symbolic essence and meaning of the celebrity onto the product, which accounts for an increase in purchase intent of celebrity memorabilia (Newman, Diesendruck, & Bloom, 2011; McCracken, 1986 McCracken, 1989).

As discussed, contagious belief activates authenticity of a brand, in which a product’s contact with the source carrying the perception of originality validates the product to capture the authentic essence of the brand (Newman & Dhar, 2014). Analogously, when conceptualizing visual artists as a human brand (Thomson, 2006), the visual artist becomes the source carrying the authentic essence (Mouland, Rice, Carrity, & Mangus, 2014). Then, potentially, the art-infused product’s contact with the visual artist, operationalized by his or her presence in various marketing efforts, results in the consumer’s contagion belief, in which the special essence of the visual artist transfers to the image of the artwork presented on a product. In other words, with strategic marketing efforts involving an artist, artist contagion operates between the artist and the product featuring his or her artwork. Artist contagion stimulates the notion that artwork presented on the product appears to be authentic, compared to the same product in the absence of the artist’s presence. Thus, study hypothesizes that:
**H1: Artist contagion effect: The presence of the artist in a marketing context promotes the transfer of the artist’s essence onto the product featuring his or her artwork.**

Next, since the artist essence, which reflects his or her creative performance, is valued, artist contagion is expected to manifest favorable feelings (Hagtvedt & Patrick, 2008; Newman & Bloom, 2012). Consequently, the presence of positive contagion essence is known to translate into actual behavioral response, as exemplified by the use of celebrities in promotions to increase purchase intent (Newman, Diesendruck, & Bloom, 2011). The artist contagion framework implies that a product presenting artwork under the presence of the visual artist in a marketing context, compared to the identical product in the absence of the visual artist, should manifest higher product responses, due to the mediating effect of the artist essence resulting from the presence of the artist. Accordingly, study proposes that:

**H2: Artist contagion effect on behavioral responses: The artist essence transmitted onto artwork featured on a product, through the presence of the artist in a marketing context, mediates the positive effect of artist presence on responses of a product featuring the artist’s work.**
2.3. Experimental Study

2.3.1 Design

Study 1 was designed to test H1 using a sample of Amazon Mechanical Turk participants (N=140, 59% male). This study was a 2 (promoter: visual artist and celebrity) x 2 (content: art and artifact) between-subject design. Participants were assigned to one of four conditions. This study included a control condition, a product endorsed by a celebrity, to maintain consistency between the control and experimental conditions of having particular promoters. This approach allowed the explicit measurement of the artist contagion effect. The choice to use a celebrity as the control condition was the most conservative approach in examining the true artist contagion effect, because celebrity endorsers, in general, are known to evoke favorable attitudes towards the diverse products offered by a brand. Next, the distinction between art and artifact is argued to be important from a consumer’s perspective (Newman & Bloom, 2012). In a consumer’s mind, artwork created in the absence of the original artist’s creativity, even if created by the same or other visual artists, is considered to be an artifact. Artifacts are not valued as highly as authentic artworks. Accordingly, to demonstrate that the artist contagion effect resides only in art, this study added the artifact condition for direct comparison.

Ashley Judd was selected as a celebrity endorser, based on an experimental study in the literature verifying Judd’s average median scores in familiarity, recall of prior endorsement, overall impression, and salience scales (Lee & Thorsen, 2008). For the
artist, this study adapted a hypothetical visual artist with a fictional name, Alex Jung, while using an actual painting by Sam Francis, *Litogrofia* (2010), which is used as both the artwork and artifact in the manipulations. During the experiment, all participants were exposed to brief scenarios explaining the visual artist and celebrity endorsing the fictional fashion retailer using artwork in its branding. The scenario of visual artist endorsing fashion retailer incorporating art in its branding stated that: ‘Alex Jung, an American contemporary artist best known for her colorful abstract paintings, is endorsing a fashion retailer named R&A in promoting the retailer’s new line of clothing. R&A’s new collection incorporates Alex Jung’s newest painting, called *Litogrofia* (2010). This artwork is also used for R&A’s store décor. The picture below shows Alex Jung in an R&A store endorsing the retailer’s new product line.’ The same condition framing the painting as an illustration stated that: “Alex Jung, an American contemporary artist best known for her colorful abstract paintings, is endorsing a fashion retailer named R&A in promoting the retailer’s new line of clothing. R&A’s new collection incorporates an abstract illustration. This illustration is also used for R&A’s store décor. The picture below shows Alex Jung in R&A store endorsing the retailer’s new product line.”

Next, the scenario of the celebrity endorsing a fashion retailer using art in its branding stated that: “Ashley Judd, an American actress best known for her leading roles in numerous Hollywood movies, is endorsing a fashion retailer named R&A in promoting the retailer’s new line of clothing. R&A’s new collection incorporates an artist's abstract painting called *Litogrofia* (2010). This artwork is also used for R&A’s store décor. The picture below shows Ashley Judd in the R&A store endorsing the retailer’s new product
Lastly, the same condition, framing the painting as the illustration presented the scenario indicating: “Ashley Judd, an American actress best known for her leading roles in numerous Hollywood movies, is endorsing a fashion retailer named R&A in promoting the retailer’s new line of clothing. R&A’s new collection incorporates an abstract illustration. This illustration is also used for R&A’s store décor. The picture below shows Ashley Judd in R&A store endorsing the retailer’s new product line.” Only in the case of the artist promoting the fashion retailer using art was the painting indicated to be the work of the artist. In addition to the scenario, participants were exposed to the identical image of Ashley Judd standing in the store, in which its décor was inspired by the painting, along with the display of a t-shirt infused with the painting. A slogan on a store wall in the image indicated the name of the celebrity and the visual artist (See Appendix C).

After viewing the assigned scenario, participants were asked to report their perception regarding the presence of the visual artist (celebrity) essence appearing on the t-shirt featuring the artwork (illustration) using three nine-point Likert scales (=strongly disagree, 9=strongly agree): (1) “The (artwork/illustration) on this t-shirt reflects characteristics of a (celebrity/visual artist).” (2) “The (artwork/illustration) on this t-shirt reminds me of a (celebrity/visual artist).” (3) “(artwork/illustration) on this t-shirt seems to contain the essence of a (celebrity/visual artist).” These scales were later used to form an essence of entity index. Then, participants were asked to report their behavioral response. The product evaluation scale consisted of two nine-point Likert Scales: (1) “I like this t-shirt a lot.” (2) “This t-shirt looks aesthetically pleasing to me.” The purchase
intent scale consists of three nine-point Likert scales: (1) “There is a strong likelihood that I will buy this t-shirt.” (2) “I am willing to purchase this t-shirt.” (3) “There is a high probability that I would buy this t-shirt.” Then, participants were instructed to indicate their product valuation using two nine-point Likert scales: (1) “Would you be willing to pay a premium in order to own this particular t-shirt?” (1=would not pay a premium, 9=would pay a premium). (2) “How much would you be willing to pay for this particular t-shirt relative to the average t-shirt? (1=substantially less, 9= substantially more). Lastly, to identify whether or not participants recognized the picture of Ashley Judd used in the artist condition, participants were asked to indicate whether or not they associated the person who appeared in the store image with a particular person.

2.3.2. Results

Artist Essence

Prior to the analyses, participants who were assigned to the artist promotion conditions and indicated they associated the person in the store image to a particular individual were eliminated. Thus, a potential reference associating the visual artist to Ashley Judd, was prevented. Upon completion of data filtering, I conducted a two-way ANOVA on the essence of endorser (artist/celebrity) (Cronbach’s α = 0.96), with endorser, visual artist versus celebrity, and art versus artifact framing as the between subject factors. The result revealed a significant main effect of the endorser (F1,136 = 84.25, p < 0.001), in which, irrespective of the framing, the presence of the artist always endowed a greater essence toward the painting, regardless of whether it was framed as art or artifact. This pattern was again confirmed in individual planned comparisons of both
art (M_{artist} = 6.67 vs. M_{celebrity} = 4.04; t_{136} = 5.65, p < 0.0001) and artifact (M_{artist} = 6.96 vs. M_{celebrity} = 3.62; t_{136} = 7.35, p < 0.001) conditions. These results validated the evidence of “artist contagion,” which existed when the painting was framed as both art and artifact. These results support H1.

Product Responses

Since framing the painting as art or artifact had no significant effects according to the above analyses, the following analyses were conducted between the visual artist and celebrity condition only when the painting was framed as art. A one-way ANOVA conducted using the essence of entity index as the dependent variable (Cronbach’s α = 0.96), with endorsers, visual artist versus celebrity, as a between-subject factor revealed a significant effect of the endorser on essence (M_{artist} = 6.67 vs. M_{celebrity} = 4.10; t_{65} = 24.65, p < .0001). Next, in regard to the behavioral response indexes, ANOVA confirmed that product evaluation (Cronbach α = .98) was significantly higher in the artist condition (M_{artist} = 5.40 vs. M_{celebrity} = 3.81; t_{65} = 5.89, p < .05). The consistent ANOVA test only demonstrated a marginally significant difference for purchase intent (Cronbach α = .98) between artist and celebrity (M_{artist} = 4.04 vs. M_{celebrity} = 2.91; t_{65} = 3.13, p = .08). In general, these results provide evidence of an increase in behavioral responses under the presence of the artist as compared to the presence of a celebrity. However, according to the consistent one-way ANOVA conducted on product valuation index, artist essence had no significant impact in increasing participants’ willingness to pay (Cronbach α = .96) between artist and celebrity (M_{artist} = 3.40 vs. M_{celebrity} = 2.80; t_{65} = 1.38, p = .24). Thus, willingness to pay was excluded from the further mediation analysis.
This research predicted an indirect effect of artist essence on consumers’ behavioral responses towards an art-infused product when the artist participates in promotional efforts for the product. Following the recommendations of Zhao, Lynch, and Chen (2010), additional analysis was conducted using Preacher and Haye’s (2004) SAS macro with bootstrapped samples (1000); the analysis provided support for the hypothesized mediation mechanism. The effect of artist presence in a marketing context (IV) on the evaluation of product presented with the artwork (DV) is mediated by artist essence; the perception of artist essence embedded in the featured artwork influences evaluation of the product, confirming the artist contagion effect (b = 1.54, SE = .46; 95% Confidence Interval [CI]= 0.66 to 2.45). Lastly, the consistent analyses conducted using purchase intent as the dependent variable, with the remaining variables constant, also validated the artist contagion effect (b = 1.57, SE = .44; 95% Confidence Interval [CI]= 0.74 to 2.51). Thus, the results confirmed support for H2.

2.4. General Discussion

The primary goal of this research was to empirically test evidence of the artist contagion effect as it occurs in a marketing setting; the contagion effect operates via the artist essence imbued on the art-infused product and the essence mediates the effect of artist involvement on behavior of consumers. The first part of the study documented the occurrence of the artist contagion mechanism in a retail context. Visual art content appearing on an apparel product, irrespective of being framed as art or artifact, was the object that absorbed the essence of the endorsing entity (artist versus celebrity) involved
in promotion of the product. However, the presence of the artist, as compared to the
celebrity, was more effective in transmitting its essence, because of the inseparable
association between the artist and art featured on the product. Interestingly, participants
saw a greater transfer of endorser essence with the artist, even when the visual content
appearing on the product was framed as an artifact. Artist contagion is known to occur for
the original art of the actual visual artist who created it, in which physical touch of the
artist during the creative process transfers the essence of the artist (Newman & Bloom,
2012). The results of this study indicated that contagion occurs in the marketing context
between the visual artist and visual content appearing on the product. In particular, it
occurred when the visual artist was involved in the promotion of the fashion retailer
exploiting his or her artwork on the product and in the store décor. The appearance of the
artist triggered perceptions of the essence of the artist, generating an association between
the artist and their art as featured on the product, and this was sufficient to activate artist
contagion. Contrary to expectations, the spillover effect of artist essence on product
valuation was inconclusive. Under the condition of the visual content being framed as an
image of genuine art, the artist essence had an insignificant effect on valuation of the
product featuring the artwork. In explaining this contradiction, the valuation of the
product framed as art was high regardless of endorser; thereby, the spillover mechanism
manifested weak power between conditions with different endorsers. Thus, the notion
that artist essence, via the contagion effect, predicts higher value of art-infused products
in the presence of the artist as endorser did not apply to artist contagion occurring in a
marketing context.
The second part of this study focused on the mediating effect of artist essence via the contagion effect, on purchase-related product responses. Since the manifestation of artist essence on product valuation was insignificant, additional analysis was conducted to investigate the indirect effect of essence of the two types of endorsers on specific product-related evaluation scales that better predict actual consumer behavior in a marketing setting. Consistent results between product evaluation and purchase intent indexes presented strong evidence of an indirect effect of artist presence in increasing product responses compared to celebrity presence. Participants provided higher evaluation and purchase intent scores for the art-infused product framed as art when accompanied by the artist’s involvement in the promotion, which was the mechanism for transmitting their special essence onto the featured art. Thus, artist essence embedded in art featured on the product was the underlying source stimulating favorable responses related to actual purchase decisions, validating the contagion effect for artists in the marketing context.

2.5. Theoretical Implications

This paper offers several important theoretical contributions. Most importantly, this research contributes by operationalizing the existing conceptualization of artist contagion occurring between authentic art and artist (Newman & Bloom, 2012) by demonstrating its application in a marketing context. In doing so, I drew an analogy between variables that constitute the artist contagion effect that occurs in the art and commercial marketing domains: 1) equating authentic art to an image of authentic art
featured on a product, 2) equating the artist’s contact that is achieved in the creative process, to that of the artist’s contact as captured by his/her presence in promoting products featuring the artist’s work. Although positioning the framework in a marketing context is, in a sense, highly applied, the transfer of the artist’s essence in a marketing context is also an eminent phenomenon, which thereby substantiates the importance of the application of artist contagion outside the domain of art.

Numeroff and Rozin (1994) pointed to the distinction between physical and nonphysical models predicting negative and positive contagions, respectively. In marketing, the supporting evidence presenting the nonphysical model for the case of positive contagion remained to be insufficient. This is because, unlike generalized physical contagion, the nonphysical contagion is segmented into three models (Numeroff & Rozin, 1994; Rozin & Numeroff, 2002). The study of Newman, Diesendruck, and Bloom (2011) presented evidence of a symbolic interaction model in understanding why individuals value celebrity memorabilia. That is, an individual’s interaction, specifically the perception of “I own the product touched by a celebrity” accounts for an important exemplar of positive contagion. Next, the study of Newman and Dhar (2014) touched on the backward associative model, that the authenticity of a brand’s product depends on its association with perceptions of the source, for example production in the brand’s original factory which contains the original brand essence. Last, the spiritual essence model was a gap in the literature, calling for an analysis of nonphysical contagion in the marketing domain. In response, this research provided evidence of a spiritual essence model of
contagion. Positive contagion occurs when the nonmaterial essence of the visual artist is embodied into the product featuring the artist’s work.

This research extends the “brand contagion” effect (Newman & Dhar, 2014). Authenticity of brand is argued to stem from the contagion belief, that a product’s contact with an original source allows the product to capture the true essence of the brand. In this framework, the source has been the physical factor, exemplified by the factory of the brand, despite the idea that the essence transferred is metaphysical. A visual artist can be conceptualized as being a human brand (Thomson, 2006), and this research provided an exemplar of the “human brand contagion” effect. The product’s contact with the person who carries the authentic essence, exemplified as the human brand quality of a visual artist, is also effective in allowing the product to capture a true sense of authenticity. Thus, the entity capable of expressing brand essence is limited not only to a fixed physical property, such as that of a factory, but also to the spontaneous physical presence of a human.

2.6. Managerial Implications

This research also includes important managerial implications. Mainly, this research points to the critical importance of including the visual artist when commercializing art for several reasons. Specifically, artist contagion, which occurs under the presence of the visual artist in promoting goods featuring his or her artwork, suggests several benefits to marketers. One, artist contagion provides added value when commercializing art. In the absence of the visual artist, art appearing on a product may be
a mere image, a replication, and not convey artist essence. The artist contagion phenomenon operates when an artist imbues his or her valuable essence and contextual meaning onto the image, thereby consumers are triggered by perceptions of value embedded in the image. Thus the essence of an image featured on an art-infused product functions as the salient product attribute stimulating purchase when the artist is seen to promote the product. Two, marketers can expand consumer segments by targeting those with an unsatisfied desire to possess original art. Due to the high price tag of original art, it is not a commodity that can be easily purchased by general consumers. Under the occurrence of artist contagion, since art featured on a product captures some property innate in the original art, artist essence, and because the desire to possess art includes wanting to own artists’ creativity, the purchase of product featuring art under the involvement of artist is one approach to satisfy the customer’s desire to own a “piece of the artist.” Lastly, the artist contagion effect is associated with extending the longevity of the special quality of a product. Contagion is known to be enduring (Rozin, Millman, & Nemeroff, 1986); thereby, artist essence embedded in art featured on a product is eternal. Thus, from a consumer’s perspective, artist essence is salient at both point of purchase and post-purchase. Since artist essence does not dilute over time, the special quality of the product is non-seasonal.

This research also provides specifics in strategizing ways to leverage the artist contagion effect. Artist contagion is an especially appealing mechanism for fashion retailers. The effectiveness of artist contagion depends on how well practitioners can signal the artist essence; therefore, attaining the platform to illuminate the artist essence
becomes the central concern. On this note, retailing mix elements are important: “promotion,” relates to allowing and making obvious the physical presence of the visual artist in the store and initiating visible contact of the artist with the art-infused product. Another mix element, “place” is utilized to promote the artist’s work sufficiently across the various retail platforms and thus increase the salience of the artist essence. Lastly, with respect to the general notion that familiarity can lead to a favorable response (Zajonc, 1968), commercialized artwork often features familiar masterpieces (e.g., Claude Monet, Van Gogh, and Andy Warhol) that were created in prior eras that are perceived positively by general consumers. This research presented the positive side of using a living artist who can promote art-infused goods personally. According to this study, both familiar masterpieces from prior eras, and contemporary art created by living artists, produce similar favorable responses, yet their underlying operations, the effect of familiarity and contagion, causing favorable evaluations differ. Thus, when selecting what artwork to commercialize, those that can be expected to be processed more fluently based on the characteristics of target consumers should be considered.

2.7. Limitation and Directions for Future Research

This paper includes several limitations that present ideas for future research. One, relying on prior theoretical arguments claiming that original and replicated art are not equivalent (Newman & Bloom, 2012; Newman, Bartels, & Smith, 2014), I did not test the law of similarity in examining whether the image of artwork featured on product shares similar properties with the original art. However, if some evidence of the law of
similarity is evident, the potential operation of contagion by similarity (Rozin & Numeroff, 1990), which refers to the situations when the above two laws operate in a sequential order, arises. The operation of contagion by similarity points to the fact that the contagion entity is not the source of contagion, but is a replica of it (Rozin & Numeroff, 1990). Then, under the influence of contagion by similarity, it is not the presence of the artist in a marketing setting transmitting the contagious artist essence, but the artist essence was already embedded in artwork featured on product, due to prior operation of law of similarity. Thus, a future study should aim to investigate the perception surrounding the true art versus artwork featured on product to explicitly eliminate the operation of the law of similarity and its interaction with contagion. Moreover, future studies using various artworks with different contents and media are necessary to generalize the findings of this research.

The experimental study of this research used one case, an abstract painting as the stimuli for art and artifact. The strength of artist contagion may not hold constant when using artwork in a particular medium; for instance a sculpture with a singular color configuration, in which the image appears less vivid and compelling, and thus is less salient may convey little of the artist essence. In another case, the use of grotesque artworks created by numerous renowned contemporary artists (e.g. Damien Hirst and Francis Bacon) evoking disgust and dislike might result in negative contagion. Understanding the exceptions of the artist contagion effect is a topic for the further research, which will contribute to building a more detailed understanding of artist contagion phenomenon in the marketing context. As discussed, exploiting the retailing
mix elements, particularly promotion and place, may be essential factors in illuminating
the artist’s contact and triggering salient artist contagion. Art commercialization is a
prominent trend even outside the fashion retail domain. How to increase the salience of
artist contagion via use of the marketing mix for companies without store platforms
should also be a topic for future research.
Chapter 3: Paper 2 - Visual Artist Ingredient Branding: Can Fashion Retailer Attain an Artist’s Spontaneous Personality?

3.1. Introduction

Is having one salient and enduring brand personality enough for a retailer to remain competitive? The marketing literature contends that brand personality is a unidimensional and enduring construct that represents human characteristics associated with a given brand (Aaker, 1997). That is, in a consumer’s mind, a brand is associated strongly with one of the following dimensions: sincerity; exciting; competent; sophisticated, and rugged (Aaker, 1997). However, although the salience of these dimensions may differ, empirical evidence suggests that retailers represent more than one brand personality dimension (Zentes, Morschett, Schramm-Klein, 2008), meaning there are multiple salient brand personality dimensions. Specifically, the brand personality dimension of a successful fashion retailer, such as H&M, consists of strongly salient traits of excitement and sophistication (Zentes, Morschett, Schramm-Klein, 2008). In fact, practitioners are faced constantly with the challenge of adapting their brands, by expanding personality traits for example, without diluting their primary essence (van Rekom, Jacobs, & Verlegh, 2006). This is especially applicable to fashion retailers, who need to position themselves optimally in a fast-paced market. In this respect, brand personality is a fruitful concept used in designing and positioning a brand, while a brand extension is effective
for reinvigorating a brand personality without incurring the need to re-fabricate the brand’s existing prototype (van Rekom, Jacobs, & Verlegh, 2006). Such evidence raises the critical question: can fashion retailers evolve via brand extension to achieve a personality that consists of multiple salient dimensions?

One emerging phenomenon in fashion branding is retailers’ collaboration with visual artists who frame themselves as a human brand (Glass, 2000; Thomson, 2006). Using the structure of co-branding, specifically ingredient branding (Desai & Keller, 2002; Park, Jun, & Shocker, 1996) to examine this phenomenon, the visual artist is framed as the composite cobranded ingredient used to extend the characteristics of the parent brand, the fashion retailer (Desai & Keller, 2002; Park, Jun, & Shocker, 1996). The brand extension literature suggests that either a high perceived fit, which promotes a fluent transfer of the affect related to an existing brand onto extended products (Broniarczyk & Alba, 1994), or a low fit that causes perceived difficulty with such an extension, triggers consumers’ curiosity (Aaker & Keller, 1990). In ingredient branding, some consistency between the ingredient and parent brands, and thus a sufficient fit, is necessary for the advantages of an ingredient brand to be transferred to evaluations of the parent brand. However, industry exemplars demonstrate that fashion retailers collaborate in particular with artists whose personalities are distinctively dissimilar from those of the fashion retailer. For example, Louis Vuitton, whose brand represents classic French heritage, collaborated with Japanese artist, Yayoi Kusama, an iconic artist who represents bright, bold, fun Japanese pop culture. In another case, Uniqlo, a Japanese fast-fashion retailer whose brand presents clean and simple merchandise, collaborated with Jean
Michelle Basquiat, an African-American artist best known for translating his life on the streets of New York into graffiti-like paintings (see Appendix B).

Based on marketplace evidence that fashion retailers collaborate purposely with incongruent visual artists, this study posited that fashion retailers can successfully co-brand with a dissimilar visual artist if two criteria in ingredient branding are fulfilled. One, ingredient branding must be conducted using a creative and novel approach, as exemplified by artist and fashion retailer co-branding to arouse curiosity or interest. Curiosity initiates consumers’ involvement, and thus offers an opportunity for them to reconstruct their perception of a brand’s personality. Two, the consumers’ subsequent involvement must lead to cognitive elaboration, as some level of incongruence between brands is required to induce consumers to allocate cognitive effort to resolve the incongruence in the current schema (Mandler, 1982).

Using the emerging phenomenon of visual artist and fashion retailer ingredient branding, the intent of this paper was to explore the mechanism of the second criterion in-depth. Processing of ingredient branding requires aligning and combining the personality concepts of the two involved brands (Shocker, 1995; Wisniewski, 1997). This study predicted that processing the evident incongruence posed by discrepancy between the visual artist and fashion retail brand personalities, results in expanding the brand personality dimensions of the fashion retailer. Thus, the central goal of this research was to determine the level of incongruence between visual artist and fashion retailer that is effective in creating a new brand personality dimension, but most importantly, does not dilute the existing brand personality of the fashion retailer. Moreover, because prior
studies have confirmed the ineffectiveness of incongruent brand extensions that alter brand personality (Diamantopoulou, Smith, & Grime, 2005) this study also explored the complementary marketing message necessary to induce consumers to accommodate the new personality dimensions.

This research contributes to theory and practice in several ways. At the theoretical level, by diverging from the recent normative research practice of focusing on the evaluative outcome resulting from the co-branding of incongruent brands (e.g., Ahn & Sung, 2012; Sreejesh, 2012; Walchli, 2007), this study focused on how the schema used to process an incongruent ingredient brand results in a new characterization of the parent brand, which occurs prior to evaluating the brand. This is an important contribution; although knowing the evaluative outcomes are critical, strategically managing the brand requires an understanding of how co-branding affects a consumer’s conceptualization of the brand. At a practical level, this paper offers specific suggestions for how to achieve a level of incongruence in ingredient branding and effective methods of creating marketing communications that appropriately prime consumers to expand the multiplicity of dimensions that characterize the brand.

The motivation for this research was first to determine the level of incongruence required to increase the salience of multiple brand personality dimensions of a fashion retailer, accounting for different schema processing mechanisms predicted by the level of incongruence between brands involved in ingredient branding. Second, because some individuals may resistant toward expanding personality dimensions of fashion retailer, this paper identified and tested effective priming methods needed to induce the
anticipated results. The Pilot Study identified the brand personalities of a visual artist and fashion retailer, as well as the level of incongruence in those personalities. Thereafter, Studies 1 and 2 investigated the level of incongruence associated with different processing mechanisms that predict the different integrations of the visual artist trait, which affects the conceptualization of brand personality dimensions of fashion retailers. Lastly, Study 3 explored feasible marketing communication methods to address the challenges in expanding individuals’ perceptions in regards to integrating a new brand personality dimension.

3.2. Theoretical Framework

Schema are defined as cognitive structures that represent one’s expectations (Bettman, 1979). In the context of this study, (in)congruity is defined as the extent of consistency between the personalities of parent brand, the fashion retailer, and ingredient brand, the visual artist. (Meyer-Levy & Tybout, 1989). Schema congruity represents a perfect fit between the evidence (object) and expectancy (schema), whereas schema incongruity represents the situation in which the evidence (object) interrupts the expectancy (schema) (Mandler, 1982). The extent of schema (in)congruity was categorized on three levels: 1) congruity—conforming to the expectation with predictability; 2) moderate incongruity—some deviation from the expectation, yet within the boundary in which the incongruity can be understood and resolved, and 3) strong incongruity—a drastic deviation from the expectation, in which incongruity cannot be resolved without fundamental cognitive restructuring (Mandler, 1982).
Brand concept refers to brand-specific abstract meanings that originate from the configuration of brand attributes, the descriptive features that characterize branded products (Keller, 1993; Park, Milberg, & Lawson, 1991). Brand concept is represented predominantly by extrinsic or intangible brand attributes (Park, Milberg, & Lawson, 1991; Richardson, Dick, & Jain, 1994). Within the brand concept, brand personality is the one construct that represents the concept symbolically (Aaker, 1997; Kapferer, 2008).

The accumulation of attributes comprising a brand concept results in the construction of brand schema, a set of expectations about the attributes of a brand and the links among them (Akher, Andrews, & Druvasula, 1994). Thus, brand concept is represented by a schema, a structured set of attribute lists, which include general properties that characterize the brand (Desai & Keller, 2002).

When products or brands are co-branded, their level of (in)congruity is stored in one’s schema and is known to predict the evaluative outcome of the co-brand products (e.g., Bousch & Loken, 1991; Gürhan-Canli & Maheswaran, 1998; Meyers-Levy & Tybout, 1989; Park, Milberg, & Lawson, 1991). With high involvement, moderate incongruence is preferred (Sreejesh, 2012; Walchli, 2007), because some extent of unexpectedness is regarded as “interesting and positively valued,” and resolving incongruity by allocating cognitive effort leads to satisfaction that subsequently elicits a strong positive response (Mandler, 1982; Meyers-Levy & Tybout, 1989). The literature discussed suggests that, because the level of (in)congruence represented in one’s schema predicts evaluative outcomes, during the course of assessing the evaluative outcomes, the level of (in)congruence potentially initiates different processing mechanisms that interact.
with the level of involvement, and such processing mechanisms contribute to those expected evaluative outcomes.

In this light, the study explored two potential schema processing mechanisms that occur according to the extent of (in)congruency: the process of assimilation (schemas plus tag model) and the process of accommodation (subtype model) (Sujan & Bettman, 1989). In general, incongruent information, regardless of its level, requires greater cognitive elaboration to resolve the discrepancy (e.g., Boush & Loken, 1991; Mandler, 1982; Meyer-Levy & Tybout, 1989; Sjördin & Törn, 2006). However, depending on the level of incongruence, a particular processing mechanism is adapted to process incongruent information systematically, thus maintaining organization in a current schema structure. Evidently, different levels of incongruence exist within the five brand personality dimensions. Despite the fact that brand personality dimensions are argued to be independent constructs, they are known to be causally associated; for instance, having a reliable trait better accommodates an additional trait, modern (van Rekom, Jacobs, & Berlegh, 2006). Thus, a greater or lesser strength of the causal association predicts variations in the level of incongruence between brand personality dimensions. In summary, the level of incongruence between personality dimensions is informed by reversing the causal relationships between (in)congruence and its outcome, and identifying which processing mechanism results in integration of the ingredient visual artist’s brand personality into the fashion retailer’s brand.
3.2.1. Assimilation: Visual Artist’s Brand Personality as the Plus Tag

The process of assimilation occurs when moderately incongruent information is integrated into the existing mental schema (Sujan & Bettman, 1989). Within the construct of moderately incongruent information, a portion of the attributes consistent with the schema are copied and integrated into the existing memory representation (Sujan & Bettman, 1989). Then, the residual information, which consists of incongruent attributes that cannot be conformed to the present schema, forms a unique tag (Sujan & Bettman, 1989). Thus, moderately incongruent information does not necessarily transform the prior knowledge structure (Sjördin & Törn, 2006), but instead, adds a new tag composed only of the incongruent information that is linked to the existing schema.

In the context of ingredient branding, moderately incongruent brands result in a slot-filler extension, in which characteristics of the ingredient brand “fill” the slots (product/brand attributes) of the parent brand (Desai & Keller, 2002). For example, the use of an ingredient brand, Irish Spring bath soap, fills a particular slot, scent, in Tide detergent. This slot-filler expansion, which adds a new tag, induces the perception of difference (Desai & Keller, 2002). Because from a consumer’s perspective, multiple dimensions are considered to constitute a brand’s personality (Zentes, Morschett, & Schramm-Klein, 2008), perhaps there are multiple slots to be filled by independent personality dimensions. In this case, moderately incongruent attributes of an artist’s brand personality, which cannot be reconciled with the personality of the fashion retailer, fill the alternative slot and become the unique tag within the consumer’s knowledge structure. This study posits that the tag that represents a visual artist with a moderately
incongruent personality functions as the secondary brand personality of the fashion retailer.

In experiential fashion retailing, a visual artist as the ingredient brand affects various elements of the retail mix, such as products, store displays, and promotion, which together create a compelling brand experience (Ailawadi & Keller, 2004) and thereby, the experience of ingredient branding projects a strong representation of the visual artist. Such salient signals about the visual artist in the store experience are then used to assess the current state of the retailer’s brand personality and to assimilate the traits of the visual artist as the fashion retailer’s secondary personality. However, the additional brand personality acquired through visual artist ingredient branding may not be enduring. Relative to strongly incongruent information, moderately incongruent information is remembered better in immediate recall, and thus, is salient in the current knowledge structure; however its memory fades with time (O’Sullivan & Durso, 1984; Sujan & Bettman, 1989). Because a piecemeal approach was taken in assimilating moderately incongruent information into an open slot, moderately discrepant attributes were not deeply considered, thereby are not integrated with the organizing schema as strongly (Desai & Keller, 2002; Fiske, 1982; Sujan & Bettman, 1989).

3.2.2. Accommodation: Visual Artist’s Brand Personality as the Subtype

The integration of strongly incongruent information requires the process of accommodation (Sujan & Bettman, 1989). Deeper and analytic processing occurs first in an attempt to incorporate the discrepancy between the schemas; however, conflicts in resolving the inconsistency result in the creation of a new knowledge structure, without
producing structural changes in the existing schema (Sujan, 1985; Sujan & Bettman, 1989). In other words, the conflict in aggregating strongly incongruent new schema is resolved by accommodation that creates a new category, a separate set of beliefs represented in a subtype schema. This is different from the process of assimilation, because accommodation results in the creation of a subtype distinctive from the remaining category, while the new tag that assimilates moderately incongruent information is linked to the existing knowledge structure (Sujan & Bettman, 1989; Taylor, 1981; Taylor & Crocker, 1981; Weber & Crocker, 1983).

In ingredient branding, the processing of strongly incongruent brand attributes results in the new product attribute expansion, in which the strongly discrepant characteristics of the ingredient brand override existing attributes and promote novel conceptualizations of the parent brand via subtype schema (Desai & Keller, 2002). Similarly, as suggested by the fact that accommodation results in subtype schema (Sujan & Bettman, 1989; Taylor, 1981; Weber & Crocker, 1983), challenges to integrate strongly discrepant meanings of two entities result in the formation of both subtype and maintained schema, respectively, that represent the visual artist’s brand personality independently. Thus, the personality of the fashion retailer evolves into dual constructs that have greater permanence than the assimilated traits of the visual artist.

Syntheses of the literature propose that both assimilation (plus tag model) and accommodation (subtype model) occur in processing a visual artist who represents a moderate and strongly incongruent personality, respectively, which leads to the fashion retailer expanding its dimensions of brand personality. Incongruence, which in itself
causes cognitive elaboration, contributes to acceptance of the discrepant personality of the visual artist as a new plus tag or schema subtype to the personality of the fashion retailer. However, no change is expected to occur when the ingredient artist brand’s personality is congruent with that of the fashion retailer (Mandler, 1982; Meyers-Levy & Tybout, 1989). In sum,

\[ H1: \text{A visual artist ingredient brand that has traits congruent to fashion retailer does not change the brand personality of the retailer. However, a visual artist ingredient brand having traits either moderately or strongly incongruent to those of a fashion retailer expands the brand personality of the retailer.} \]

Adapting the experimental studies of Ahn and Sung (2012) and Batra and Homer (2004), the Pilot Study was operationalized using the brand personality scale (BPS: Aaker, 1997) to determine three levels of (in)congruency between a visual artist and fashion retailer. Effectively, changes in brand personality scales that occur via ingredient branding provide exact measurements of how different processing leads to dilution, enhancement, and acquisition of a personality construct.

3.3. Pilot Study

3.3.1. Methods

I conducted the Pilot Study to first identify the brand personalities of the visual artists and fashion brand retailers. A pool of various actual visual artists and fashion
retailers was used to enhance ecological validity. The set of eight visual artists selected from the modern and contemporary art genres were: Jean Michelle Basquiat, Keith Haring, Roy Lichtenstein, Takashi Murakami, Georgia O’Keeffe, Jackson Pollock, Mark Rothko, and Julien Schnabel, while the set of six fashion retail brands included: Burberry, H&M, Levi’s, Louis Vuitton, Zara, and the North Face. This study used a subset of three of the BPS personality dimensions: exciting, sophisticated, and rugged, which were most relevant in describing the personality traits of the visual artists and fashion retailers (see Appendix L). Scores on the BPS were used to identify the three levels of visual artist and fashion retailer (in)congruency.

All experiments reported in this paper were computer-mediated. Participants in all experiments were recruited from Amazon Mechanical Turk, and received monetary compensation in exchange for their participation. Participants in this study (N=207, 54% male) were asked to judge the personality of a visual artist and a fashion retail brand, and were assigned randomly to score one of the visual artists and one of the fashion retailer brands in separate conditions. For the visual artist condition, participants were first exposed to general information, which included the artist’s biography, personality, and aesthetic style. Subsequently, participants were exposed to a representative image of the artist’s artwork, along with a description explaining its significance. Next, participants were asked to indicate their perception of the personality of the visual artist using questions from the three relevant dimensions of the BPS on a five-point Likert scale (e.g., “I find Haring and his artwork to be daring:” 1 = not at all descriptive, 5 = extremely descriptive). For fashion retailer brands, participants without shopping experience were
directed to spend time at the retailer’s website to engage in a virtual experience. Then, as with the visual artists, participants were asked to judge the personality of the fashion retail brands using the same scale.

3.3.2. Results

Because the BPS is a uni-dimensional construct (Aaker, 1997), it was logical to assume that both visual artists and fashion retailers have one dominant personality dimensions. Six exciting, four sophisticated, and four rugged items were first aggregated to generate three personality indices. The descriptive statistics for the exciting, sophisticated, and rugged indices were used to identify the most salient of the three personality dimensions for each of the visual artists and fashion retail brands. Among the visual artists, O’Keeffe scored highest on the sophisticated dimension ($M_{O’Keeffe} = 3.36$), both Basquiat and Murakami scored highest on the exciting dimension ($M_{Basquiat} = 4.15$ and $M_{Murakami} = 3.98$), and Schnabel scored highest on the rugged dimension ($M_{Schnabel} = 3.59$), respectively (see Table 1 for full descriptive statistics).

<table>
<thead>
<tr>
<th></th>
<th>Sophisticated</th>
<th>Exciting</th>
<th>Rugged</th>
</tr>
</thead>
<tbody>
<tr>
<td>O’Keeffe</td>
<td>3.36</td>
<td>3.62</td>
<td>2.35</td>
</tr>
<tr>
<td>Basquiat</td>
<td>2.08</td>
<td>4.15</td>
<td>3.57</td>
</tr>
<tr>
<td>Murakami</td>
<td>3.09</td>
<td>3.98</td>
<td>1.78</td>
</tr>
<tr>
<td>Schnabel</td>
<td>2.01</td>
<td>3.65</td>
<td>3.59</td>
</tr>
<tr>
<td>Haring</td>
<td>2.69</td>
<td>4.11</td>
<td>2.27</td>
</tr>
</tbody>
</table>

Table 1. Visual Artists’ Scores in Three Dimensions of Brand Personality

Among all fashion retail brands, who overall scored high on the exciting index, H&M scored the highest ($M_{H&M} = 3.85$). For the remaining traits, both Burberry and
Louis Vuitton scored highest in sophisticated (M_{Burberry} = 3.51 and M_{LV} = 3.67), while Levi’s and the North Face scored highest in the rugged dimension (M_{Levi’s} = 3.63 and M_{NF} = 3.44), respectively (See Table 2 for the full descriptive statistics). These personality scores were used to generate visual artist and fashion retailer ingredient branding scenarios for the subsequent studies.

<table>
<thead>
<tr>
<th></th>
<th>Sophisticated</th>
<th>Exciting</th>
<th>Rugged</th>
</tr>
</thead>
<tbody>
<tr>
<td>H&amp;M</td>
<td>3.188</td>
<td>3.850</td>
<td>2.350</td>
</tr>
<tr>
<td>Burberry</td>
<td>3.507</td>
<td>3.690</td>
<td>1.936</td>
</tr>
<tr>
<td>Louis Vuitton</td>
<td>3.688</td>
<td>3.278</td>
<td>1.875</td>
</tr>
<tr>
<td>North Face</td>
<td>2.878</td>
<td>3.502</td>
<td>3.442</td>
</tr>
</tbody>
</table>

Table 2. Fashion Retailers’ Scores in Three Dimensions of Brand Personality

3.4. Study 1 - Integrating a New Brand Personality Dimension onto Rugged Personality of Fashion Retailer

3.4.1. Methods

Study 1 was designed to test H1. Specifically, this study examined the relationship between the level of (in)congruence of ingredient brands and the potential expansion of brand personality dimensions of the parent brand. This study used a sample of Amazon Mechanical Turk participants (N=101, 50% male). This study was a 3 between (artist match: congruent, moderately incongruent, and strongly incongruent) x 2 within (ingredient brand: no artist and artist) mixed design. During the experiment, all participants first experienced the control condition, the image of a typical store environment and a product. Thereafter, in the experimental condition, participants were
assigned randomly to view one case of a fashion retailer using a visual artist as the ingredient brand and were exposed to altered images of the same store environment and product.

As in the Pilot Study, in the control condition, participants without shopping experience were first directed to spend time at the fashion retailer’s website to engage in a virtual experience. The stimulus was a gender-matched hoodie with the brand’s logo. Participants first saw the picture of the store, in which the stimulus was displayed on a mannequin located in the middle of the store environment image, then encountered an image of the stimulus only (see Appendix D). After seeing both images, participants were asked to evaluate the brand personality of the retailer, using the same subset of the BPS (Aaker, 1997) as in the Pilot Study.

Three levels of (in)congruence were determined based on the results of Pilot Study. According to descriptive statistics of Pilot Study, Schnabel was the artist exhibiting the most salient rugged personality, thus chosen as the congruent match of North Face. Then, two levels of incongruence were determined by examining scores of the remaining visual artists on the rugged dimension identified in the Pilot Study. First, this study set a midpoint of 2.5 as the near threshold value for segregating more or less saliency of personality traits. While the salient personalities of O’Keeffe and Murakami were sophisticated and exciting, respectively, the rugged BPS score of two artists were below the assigned threshold \( \text{M}_{\text{O’Keeffe}} = 2.30 \) vs. \( \text{M}_{\text{Murakami}} = 1.77 \). Second, to determined two levels of incongruence, the pairwise comparison were conducted between two artist, O’Keeffe and Murakami, and the difference was statistically significant \( t_{128} = \)
2.63, \( p < 0.01 \), which indicates the personality of O'Keeffe (Murakami) being moderately (strongly) incongruent to North Face. Thus, for the experimental conditions, I assigned participants randomly to one of the following conditions: 1) congruent match, retailer collaborating with Schnabel; 2) moderately incongruent match, retailer collaborating with O’Keeffe, and 3) strongly incongruent match, retailer collaborating with Murakami.

In all experimental conditions, participants were exposed to brief information about the artists and their representational artworks (see Appendix H). And, a short scenario explaining visual artist and fashion retailer ingredient branding was given (see Appendix I). The stimuli for the experimental conditions were exactly the same as in the control condition, except that product and store decorations featured images of the artists’ works, as follows: the abstract expressionist painting, *Untitled*, by Schnabel; the floral painting, *Oriental Poppies*, by O’Keeffe, and the cartoon-like painting, *KaiKai KiKi and Me*, by Murakami (see Appendix D). Upon seeing the altered stimuli—products and store decorations presenting artworks of assigned artists—participants were asked again to indicate the brand personality of the fashion retailer. Afterwards, participants were asked to report their judgments of the perceived fit between the visual artist and fashion retailer using three nine-point Likert scales (1 = very inappropriate, inconsistent, does not go together, 9 = very appropriate, consistent, goes together).
3.4.2. Results

Manipulation Check

To explicitly confirm the three levels of (in)congruency in the visual artist and retailer co-branding matches, I conducted a manipulation check using the perceived fit scale. A one-way ANOVA was conducted using the perceived fit index (Cronbach’s α = 0.96) as a proxy for level of congruence, in which the between-subject factor of the levels of (in)congruence between the visual artist (Schnabel vs. O’Keeffe vs. Murakami) and fashion retailer (North Face) were significant ($F_{2,100} = 6.43, p < 0.01$). Planned comparisons showed the different degrees of (in)congruence between the personalities of the visual artists and the North Face: although the result was marginally significant, Schnabel’s higher mean score than O’Keeffe’s confirmed Schnabel’s congruency ($M_{\text{Schnabel}} = 4.96$ vs. $M_{\text{O’Keeffe}} = 4.02$; $t_{100} = 1.73$, $p = 0.09$), O’Keeffe’s higher mean score than Murakami’s confirmed O’Keefe’s moderate incongruence ($M_{\text{Murakami}} = 2.99$; $t_{100} = 3.58$, $p < 0.001$), leaving Murakami with the lowest mean score, indicating his strong incongruence with the North Face.

Brand Personality Changes

After confirmation of the manipulation check, I conducted individual two-way ANOVAs for each personality trait. An ANOVA conducted on the rugged index (Cronbach’s α = 0.88), with the three levels of congruency and the presence or absence of the ingredient brand as between-within subject factors, revealed a significant interaction ($F_{2,100} = 15.91, p < 0.001$) between (in)congruence levels and presence (absence) visual artist ingredient brands. The two-ANOVA conducted on the sophisticated index
Figure 1. North Face Personality Dimension Changes
(Cronbach’s α = 0.60) also revealed a significant interaction ($F_{2,100} = 5.27, p < 0.01$). However, in the case of the exciting index (Cronbach’s α = 0.88), only the main effect of the presence/absence of the ingredient (artist) brand was significant ($F_{1,100} = 5.03, p < 0.05$).

Planned comparisons between the control and experimental conditions were conducted to analyze the changes in the salience of individual personality dimensions. Specifically, individual planned comparisons of the three personality traits—sophisticated, exciting, and rugged—were conducted for each artist representing different degrees of (in)congruence matches. The ingredient branding of the North Face with Schnabel representing the congruent condition for the rugged trait resulted in no changes in the retailer’s rugged ($M_{control} = 3.75$ vs. $M_{Schnabel} = 3.83; t_{100} = 0.41, p = 0.68$) or sophisticated ($M_{control} = 3.01$ vs. $M_{Schnabel} = 2.90; t_{100} = -0.69, p = 0.49$) traits, but increased the exciting trait marginally ($M_{control} = 3.64$ vs. $M_{Schnabel} = 3.93; t_{100} = 1.68, p = 0.10$). In the case in which O’Keeffe (sophisticated) represented the moderately incongruent ingredient brand for North Face, the retailer’s rugged trait decreased significantly ($M_{control} = 3.72$ vs. $M_{O’keeffe} = 2.69; t_{100} = -5.30, p < .0001$), while the sophisticated trait increased significantly ($M_{control} = 2.69$ vs. $M_{O’keeffe} = 3.26; t_{100} = 3.20, p < 0.01$), and the exciting trait remained unchanged ($M_{control} = 3.49$ vs. $M_{O’keeffe} = 3.65; t_{100} = 0.91, p = 0.36$). Lastly, in the case of Murakami, who represented the strongly
incongruent ingredient artist brand relative to North Face and was salient in the exciting trait, the rugged trait decreased significantly ($M_{\text{control}} = 3.57$ vs. $M_{\text{Murakami}} = 2.97$; $t_{100} = -7.05, p < .0001$), with no changes in sophisticated ($M_{\text{control}} = 2.72$ vs. $M_{\text{Murakami}} = 2.57$; $t_{100} = -0.84, p = 0.40$) or exciting ($M_{\text{control}} = 3.59$ vs. $M_{\text{Murakami}} = 3.82$; $t_{100} = 1.31, p = 0.20$) traits (refer to Figure 1).

\textbf{3.4.3. Discussion}

Three levels of (in)congruence each resulted in different changes. Specifically, a fashion retailer’s ingredient branding with a visual artist who congruently portrayed a rugged personality increased the exciting trait in the fashion retailer’s personality. I predicted that this result was not derived from the personality imposed by a visual artist, but was instead a general effect that occurs in artist ingredient branding, where the uniqueness and novelty of the artist/retailer pairing induce the perception of excitement. Next, as hypothesized, a fashion retailer’s ingredient branding with a moderately incongruent visual artist was effective in acquiring the brand personality of the visual artist. Thus, the effect of the moderately incongruent artist supported H1. However, the only effect of strongly incongruent visual artists was to dilute the fashion retailer’s existing brand personality. In summary, the results demonstrated that the process of assimilation (plus tag model) occurred when individuals were exposed to visual artist and fashion retailer ingredient branding. That is, as the outcome of processing discrepancy, the personality of visual artist ingredient brand evolved to include an additional personality trait, as in the form of a plus tag, effectively re-configuring the characterization of the fashion retailer.
Despite the fact that the results of Study 1 supported H1, a potential issue was identified. That is, although the salient personality trait of the visual artist was transferred to the personality of the fashion retailer via ingredient branding, for a fashion retailer collaborating with artists with incongruent brand personalities, the new personality dimension conveyed by the visual artist was achieved only by sacrificing the retailer’s existing personality. Such an occurrence undermines the intent of this research, to instruct fashion retailers in how to acquire secondary brand personalities without diluting their original brand personalities. However, prior to addressing this overarching issue, it was deemed necessary to understand this phenomenon at a general level. While Study 1 explored the case of a fashion retailer that projects a rugged personality, Study 2 was designed in the same manner as Study 1, but was applied to a fashion retailer whose inherent personality was sophisticated rather than rugged.

3.5. Study 2- Integrating a New Brand Personality Dimension onto Sophisticated Personality of Fashion Retailer

3.5.1. Methods

I designed study 2 to repeat the test of H1 using a similar sample pool (N=94, 50% male). The target retailer was Burberry, which represents the sophisticated personality. The design of Study 2 was the same as Study 1, except for the stimulus; a gender-neutral scarf with the brand’s logo. Similar to Study 1, participants first saw the picture of a Burberry store with the scarf hung on a fixture placed on top of a table, followed by an image of the product alone in the control condition (see Appendix E). This study also used the results of Pilot Study to distinguish three levels of
(in)congruence. For Burberry, congruent match was O’Keeffe, who also scored highest sophisticated dimension. Using the same process as in Study 1, two levels of incongruence were identified based on sophisticated scores of visual artists whose dominant brand personality dimensions were not sophisticated. In this case, Haring and Basquiat were selected. First, because Haring’s score on sophisticated trait exceeded the assigned threshold value, pairwise comparisons were conducted to confirm the differences between O’Keeffe and Haring ($M_{O’Keeffe} = 3.36$ vs. $M_{Haring} = 2.86$; $t_{106}=2.55$, $p<0.01$). Second, the significant result on pairwise comparison between Haring and Basquiat ($M_{Haring} = 2.86$ vs. $M_{Basquiat} = 2.08$; $t_{106} = 3.05$, $p<0.01$) confirmed the personality of Haring (Basquiat) being moderately (Strongly) to Burberry.

For the experimental conditions, participants first received information about the visual artists and their artworks (See Appendix H). They were assigned randomly to scenarios representing the retailer’s ingredient branding with a visual artist: one, congruent match, O’Keeffe representing the sophisticated personality; two, moderately incongruent match, Haring representing the exciting personality, and three, strongly incongruent match, Basquiat representing the rugged personality (See Appendix J). The experimental product (scarf) and store environment showed the following artwork: landscape painting, *New Mexico/Out Back of Marie’s II*, by O’Keeffe, black and white print, *Untitled*, by Haring, and a graffiti-like painting, *History of Black People*, by Basquiat (see Appendix E). Consistent with Study 1, all participants were asked to evaluate the personality dimensions of the fashion retailer using the sub-set of the BPS
scale (Aaker, 1997). In addition, those who were assigned to experimental conditions were asked to report the perceived fit between visual artist and fashion retailer.

### 3.5.2. Results

**Manipulation Check**

A one-way ANOVA was conducted on the perceived fit (Cronbach’s $\alpha = 0.95$) with the three artists who represented different levels of (in)congruence to the retailer (O’Keeffe vs. Haring vs. Basquiat) as a between-subjects factor; the results confirmed the three levels of (in)congruency ($F_{2,93} = 7.62, p < 0.001$), substantiating the findings of Study 1. Planned comparisons indicated the degree to which the personality of the visual artist was (in)congruent with that of Burberry: O’Keeffe’s higher mean score than Haring’s validated the former artist’s congruency ($M_{O’Keeffe} = 5.94$ vs. $M_{Haring} = 4.60$; $t_{93} = 2.35, p < 0.05$). Although the result was close to marginally significant, Haring’s higher mean score than Basquiat’s indicated moderate incongruence ($M_{Basquiat} = 3.66$; $t_{93} = 1.61, p = 0.11$), which left Basquiat with the lowest mean, suggesting strong incongruence between the artist and retailer.

**Brand Personality Changes**

The same pattern of individual two-way ANOVAs for each personality trait as in Study 1 was repeated. A two-way ANOVA conducted on the sophisticated index (Cronbach’s $\alpha = 0.80$) with the three (in)congruence levels and the presence or absence of the ingredient brand as between-within subject factors, revealed a marginally significant interaction ($F_{2,93} = 2.99, p = 0.06$). The same two-way ANOVA conducted on the exciting index (Cronbach’s $\alpha = 0.91$) showed a significant main effect of the ingredient brand
(F_{2.93} = 13.91, p < 0.001); however, neither the main effect nor the interaction was significant for the rugged index.

Next, planned comparisons between the control and experimental conditions were conducted in the same manner as in Study 1. O’Keeffe represented the congruent sophisticated personality and caused insignificant changes in the retailer’s sophisticated (M_{control} = 4.00 vs. M_{O’Keeffe} = 3.86; t_{93} = -0.68, p = 0.50), exciting (M_{control} = 2.99 vs. M_{O’Keeffe} = 3.39; t_{93} = 1.40, p = 0.17), and rugged (M_{control} = 1.93 vs. M_{O’Keeffe} = 2.10; t_{93} = 0.77, p = 0.45) traits. When paired with the moderately incongruent visual artist, Haring, who represented the exciting personality, the artist’s ingredient branding decreased the retailer’s sophisticated trait significantly (M_{control} = 3.90 vs. M_{Haring} = 3.22; t_{93} = -3.44, p < 0.001). However, it increased its exciting trait (M_{control} = 3.04 vs. M_{Haring} = 3.75; t_{93} = 2.80, p < 0.01), but produced no change in the rugged trait (M_{control} = 2.11 vs. M_{Haring} = 1.99; t_{93} = -0.53, p = 0.60). Lastly, in the case of Basquiat, the strongly incongruent visual artist representing the rugged personality, the retailer’s sophisticated trait decreased significantly (M_{control} = 3.77 vs. M_{Basquiat} = 2.99; t_{93} = -3.65, p < 0.001). However, it increased the exciting trait (M_{control} = 2.88 vs. M_{Basquiat} = 3.43; t_{93} = 2.26, p < 0.05), and increased the rugged trait marginally (M_{control} = 1.91 vs. M_{Basquiat} = 2.32; t_{93} = 1.73, p = 0.09 and refer to Figure 2).

3.5.3. Discussion

The results of Study 2 generalized the support for H1. The results reconfirmed that, when the personality expressed by an ingredient visual artist’s brand and that of a
Figure 2 Burberry Personality Dimension Changes
fashion retailer are congruent, ingredient branding imposes no influence on the retailer’s existing brand characteristics. This validates the inference that, regardless of the inherent brand personality of retailers, congruency between the personalities of the ingredient visual artist brand and the fashion retailer brand does not require cognitive elaboration and subsequently results in no changes in the conceptualization of the retailer’s brand. Next, the assimilation process identified in an earlier study was replicated using Burberry as the target retailer. In that case, in the presence of a visual artist portraying a moderately incongruent personality, the salient personality of the visual artist, in this case, exciting, spilled over onto the personality of the fashion retailer. However, unlike the results of Study 1, accommodation was detected when the retailer used the visual artist with a strongly incongruent personality as the ingredient brand. In that case, the fashion retailer acquired the personality trait of the strongly incongruent visual artist, in this case, rugged, as the subtype personality of the retailer, exemplified by the retailer’s enhanced rugged score. However, as observed in the North Face case, at both levels of incongruence, the acquisition of the brand personality of the visual artist was attained only at the expense of diluting the fashion retailer’s original personality.

Synthesis of the results of these two studies illustrates two critical concerns. One, the level of incongruence between an ingredient brand’s personality and that of a fashion retailer that is needed to increase the salience of the ingredient brand personality and effectively supplement the brand personality of the fashion retailer remains uncertain. Two, the repeated finding that the fashion retailer sacrifices its own personality in order to acquire the visual artist’s personality puts the retailer at risk of losing the inherent
value of its existing personality. Thus, Study 3 was designed to investigate these concerns. This research assumed that a consumer’s inability to accommodate or assimilate two personalities is caused by an innate perception factor. Based on this premise, the third study explored a potential priming procedure that might alter individuals’ perceptions and thus increase their motivation to integrate two brand personalities. Further, Study 3 investigated at what level the suggested priming method is effective in maintaining two independent personalities. In summary, identifying a successful priming procedure for a particular level of incongruence is expected to provide conclusive recommendations.

3.6. Study 3 - Priming Effect Using Implicit Theory of Self

Implicit theories refer to the two different beliefs people make about the malleability of personal attributes (Dweck, Chiu, & Hong, 1995a; Dweck & Leggett, 1988) and affect how individuals evaluate others. Individuals are known to hold one of two opposing implicit theories, believing either that traits are fixed and dispositional (entity theorist), or that they undergo metamorphosis dependent upon situations and dynamics, and are thus malleable in nature (incremental theorist) (Dweck, Chiu, & Hong, 1995a). Such implicit theories affect how individuals view reality. With respect to their conception of moral beliefs, for example, entity theorists believe morals include a duty to uphold a fixed reality, while conversely, incremental theorists believe morals are used to support needed changes (Chiu, Dweck, Tong, & Fu, 1997). Further, entity theorists argue
that intelligence is stable, whereas incremental theorists believe in the malleability of intelligence, which can be altered through effortful learning (Butler, 2000).

Whether an individual holds an entity or incremental view of personality influences how they judge the traits of others (Dweck, Chiu, & Hong, 1995a). Specifically, such beliefs are used to predict individuals’ behavior (Hong, Levy, & Chiu, 2001). Thus, entity theorists assess the behavior of others predominantly according to their initial attributes, in the belief that those are stable and independent from temporal or situational factors; however, incremental theorists take into account psychological or behavioral mediators that influence changes in people’s behavior. It has been demonstrated that a brand is often anthropomorphized, or assigned human attributes (Aggarwal & McGill, 2007) and consequently, a brand personality is seen as an equivalent of a human personality (Aaker, 1997). Thus, a brand becomes a partner in a relationship (Fournier, 1998). As stated above, implicit theory affects the way in which individuals perceive that the evolution in the personality of a brand reflects human qualities (Yorkston, Nunes, & Matta, 2010). As a result, when a brand extension necessitates a change in brand personality, because consumers who are entity theorists perceive the brand’s personality as less malleable, they are less willing to accept those changes than are incremental theorists, who believe that the brand personality is malleable; and thus, for the incremental theory condition, brand extensions can become part of a more diverse product category that retains the original brand personality (Yorkston, Nunes, & Matta, 2010).
Malleability in brand personality is a broad concept, which can assume two potential outcomes. One, existing brand traits can be updated with the new traits when the existing traits are accessible in one’s schema (Johar, Sengupta, & Aaker, 2005). Two, when the right message is provided, existing brand traits can be maintained, while new traits imposed by the circumstances are accepted. Prior empirical evidence confirms that situational priming is effective in making the intended implicit theory more salient in one’s current beliefs (Chiu, Hong, & Dweck, 1997; Dweck, Chiu, & Hong, 1995b). Similarly, manipulated marketing messages that convey an incremental view have been shown to be effective in improving the acceptability of brand extensions that necessitate malleability in the brand’s personality (Yorkston, Nunes, & Matta, 2010). Therefore, this study explored the possibility that providing a specific incremental framed message for brands sufficiently malleable to accommodate multiple personalities, would be effective in helping individuals integrate the new personality dimension made salient by the visual artist, but most importantly, without diluting the existing personality of the fashion retailer. However, even among incremental theorists, an extreme brand extension that stretches a brand personality excessively in the process of developing a new product category resulted in reduced acceptance of the new product, because strong incongruence is challenging to process (Yorkston, Nunes, & Matta, 2010). Thus, this finding suggests that the theory of incremental priming is ineffective under conditions of extreme incongruence. Then, if the proposed priming is effective, the inability to accommodate strong incongruence—even among incremental theorists, leads to the prediction that the
prime will be successful only in fashion retailers who use an ingredient visual artist brand that is moderately incongruent. Thus, this study hypothesized that:

H2: Incremental theorist priming will be effective for integrating only the brand personality of a moderately incongruent visual artist, without diluting the existing brand personality of the fashion retailer.

3.6.1. Methods

I designed Study 3 to test H2. Independent studies were conducted for each brand, the North Face and Burberry, using separate sets of participants (the North Face: N=196, 48% male and Burberry: N= 176, 59% male). For both brands, the study was a 2 (theory of self) x 3 (artist match in different (in)congruence levels) between-subjects design with a control condition. The design and procedures of the study were the same for both brands. During the experiment, participants were first exposed to the control condition, the image of a typical product and store environment. Upon seeing the stimuli, participants were asked to assess the brand personality using the same subscales of the BPS used in Studies 1 and 2 (Aaker, 1997). Next, participants received brief information about the brand. Participants then received a message designed to prime one of the implicit theories (entity vs. incremental). I operationalized the two implicit theories by creating a brand philosophy for each brand. For North Face, the entity theorist framed message presented was: “At the North Face, we are committed to consistency. Our brand is all about unwavering support for the challenges you encounter in your outdoor adventures and explorations. Ask yourself how our enduring innovations can fit your
lifestyle. Your personality and ideals stay the same and the North Face stays with you.”

Whereas the incremental theorist framed message indicated: “At the North Face, we are constantly evolving. We are not just an apparel brand centered on outdoor adventures and explorations. We ask ourselves how we can adapt to fit you. We make our brand fun, exciting, and sophisticated to meet your dynamic lifestyle. You change and the North Face changes with you.” Consistently for Burberry, the entity theorist framed message stated: “At Burberry, we are committed to consistency. Our brand is all about promoting the sophisticated and luxurious lifestyle of the elite. Ask yourself how our enduring brand representation can fit your lifestyle. Your personality and ideals stay the same and Burberry stays with you.” And the incremental theorist framed message stated: “At Burberry, we are constantly evolving. We are not just an apparel brand representing the luxurious lifestyle. We ask ourselves how we can adapt to fit you. We make our brand fun, exciting, and even rugged to meet your dynamic lifestyle. You change and Burberry changes with you.”

Upon receiving the primed brand philosophy message, participants were assigned randomly to one of three (in)congruency conditions. Consistent with Studies 1 and 2, participants were exposed to the same information about the artist and their significant artwork and stimuli. Lastly, participants were asked again to evaluate the brand personality using the same scale.

3.6.2. Results

The North Face: Incremental Theory Priming Effect

Individual two-way ANOVAs were conducted for each personality trait. A two-way ANOVA conducted on the rugged index (Cronbach’s $\alpha = 0.85$), with the two
implicit theories and three (in)congruence levels as between-subject factors, revealed a significant interaction between three levels of incongruence and incremental vs. entity theorist priming ($F_{2,95} = 8.25, p < 0.001$). The consistent two-way ANOVA conducted on the sophisticated index (Cronbach’s $\alpha = 0.85$) showed no significant interaction ($F_{2,95} = 2.70, p = 0.07$). No main effects or interactions were significant in the two-way ANOVA on the exciting index.

Individual planned comparisons between the control and incremental primed conditions using the three personality indices were conducted at each level of (in)congruence. One, the retailer’s rugged score remained constant at the congruent level ($M_{\text{control}} = 3.70$ vs. $M_{\text{incremental}} = 3.61; t_{95} = -0.53, p = 0.60$), but decreased significantly at both the moderately incongruent ($M_{\text{control}} = 3.36$ vs. $M_{\text{incremental}} = 2.58; t_{95} = -3.57, p < 0.0001$) and strongly incongruent ($M_{\text{control}} = 3.28$ vs. $M_{\text{incremental}} = 2.07; t_{95} = -6.02, p < 0.001$) levels. Two, the retailer’s sophisticated score decreased only in the strongly incongruent condition ($M_{\text{control}} = 2.94$ vs. $M_{\text{incremental}} = 2.45; t_{95} = -2.29, p < 0.05$), with no significant changes in either the congruent ($M_{\text{control}} = 2.98$ vs. $M_{\text{incremental}} = 2.96; t_{95} = -0.10, p = 0.92$) or moderately incongruent ($M_{\text{control}} = 2.87$ vs. $M_{\text{incremental}} = 3.10; t_{95} = 0.96, p = 0.34$) conditions. Lastly, the exciting index score did not change for any of the conditions: congruent ($M_{\text{control}} = 3.85$ vs. $M_{\text{incremental}} = 3.95; t_{95} = 0.55, p = 0.58$); moderately incongruent ($M_{\text{control}} = 3.57$ vs. $M_{\text{incremental}} = 3.55; t_{95} = -0.12, p = 0.91$), and strongly incongruent ($M_{\text{control}} = 3.45$ vs. $M_{\text{incremental}} = 3.61; t_{95} = -2.29, p = 0.40$).

*Burberry: Incremental Theory Priming Effect*
The same two-way ANOVAs as those used for the North Face were conducted for each Burberry personality trait. An ANOVA conducted on the sophisticated index (Cronbach’s $\alpha = 0.81$) showed no significant interacting effects, but independent main effects of priming ($F_{1,85} = 8.34, p < 0.01$) and (in)congruence ($F_{2,85} = 5.34, p < 0.01$). The same two-way ANOVA conducted on the exciting index (Cronbach’s $\alpha = 0.92$) also revealed significant main effects of priming ($F_{1,85} = 19.20, p < 0.0001$), but no effect of (in)congruence ($F_{2,85} = 2.20, p = 0.11$). Lastly, a two-way ANOVA conducted on the rugged index (Cronbach’s $\alpha = 0.79$) showed only a significant main effect of priming ($F_{1,85} = 3.78, p = 0.06$).

Individual planned comparisons were conducted between the control and incremental primed conditions using the three personality indices at each level of congruency. The retailer’s sophisticated trait was maintained in both the congruent ($M_{\text{control}} = 3.35$ vs. $M_{\text{incremental}} = 3.20; t_{85} = -0.70, p = 0.49$) and moderately incongruent conditions ($M_{\text{control}} = 3.44$ vs. $M_{\text{incremental}} = 3.20; t_{85} = -1.21, p = 0.23$), but decreased significantly in the strongly incongruent condition ($M_{\text{control}} = 3.22$ vs. $M_{\text{incremental}} = 2.61; t_{95} = -3.31, p < 0.01$). Two, the retailer’s exciting score increased significantly in all conditions: congruent ($M_{\text{control}} = 2.94$ vs. $M_{\text{incremental}} = 2.45; t_{85} = 1.92, p = 0.06$); moderately incongruent ($M_{\text{control}} = 2.99$ vs. $M_{\text{incremental}} = 3.90; t_{85} = 3.71, p < 0.001$), and strongly incongruent ($M_{\text{control}} = 2.88$ vs. $M_{\text{incremental}} = 3.32; t_{85} = 1.97, p = 0.05$) conditions. Lastly, the rugged index score increased significantly only in the congruent condition ($M_{\text{control}} = 2.28$ vs. $M_{\text{incremental}} = 2.81; t_{85} = 2.24, p < 0.05$), while it remained unchanged in both the moderately ($M_{\text{control}} = 2.55$ vs. $M_{\text{incremental}} = 2.70; t_{85} = -0.67, p = 0.50$)
0.51) and strongly incongruent (M_{control} = 2.31 vs. M_{incremental} = 2.38; t_{85} = 0.33, p = 0.75) conditions.

3.6.3. Discussion

The results of Study 3 indicated that both priming and congruency levels generally produced main effects and interactions for individuals’ reassessments of the three personality traits of both retailers. However, in the case of the North Face, when acquiring the sophisticated brand personality of an ingredient visual artist brand moderately incongruent with that of the retailer, the existing personality of the retailer, rugged, decreased. However, in Burberry’s ingredient branding with a moderately incongruent visual artist, the personality of the visual artist, exciting, was achieved without diminishing the retailer’s original brand personality, sophisticated, significantly. Thus, these results indicate that H2 was supported only in the case of Burberry. H2 was rejected for the North Face because, although O’Keeffe was perceived to be moderately incongruent to the retailer, the salient sophisticated trait in the artist’s personality and the rugged personality of the fashion retailer are opposite constructs. For example, an item within the sophisticated trait, glamorous, which is used commonly to describe females, is diametrical to an item within the rugged trait, masculine; therefore, no entity can be perceived simultaneously to be glamorous and masculine. Thus, there were significant challenges in accommodating two such contradictory traits. This result suggests that incremental theory priming is only successful when accommodating non-competing personality traits.
3.7. General Discussion

The collaboration between visual artists and fashion retailers has emerged as a hot practice in the retail sector and ingredient branding is a useful structure from which to investigate it. The current research examined this dynamic phenomenon to illustrate the potential for fashion retailers to make salient multiple brand personality dimensions in order to maintain their competitiveness in today’s evolving marketplace. Using the schema-processing framework (Sujan & Bettman, 1989) and implicit theory (Dweck, Chiu, & Hong, 1995a; Dweck & Leggett, 1988), this research explored when and how ingredient branding with a visual artist results in the expansion of a fashion retailer’s personality dimensions without diluting its original personality. To generalize the findings, using the cases of the North Face and Burberry, whose inherent personalities were rugged and sophisticated, respectively, Studies 1 and 2 investigated what level of incongruence between visual artist and fashion retailer resulted in the consumer’s accommodation of the retailer’s new personality brought about by the visual artist. Then, by acknowledging the existing perception that conflicted with the integration of the two personality traits, Study 3 confirmed that a priming procedure, an incremental-framed marketing message, was effective in generating the results intended, with the exception of accommodating conflicting personality traits.

3.8. Theoretical Implications

This research offers several important theoretical contributions. First, to our knowledge, in research investigating the commercialization of visual art, this is the first
set of studies that frames art and artist as a brand and explores the phenomenon from the branding perspective. Hagtvedt and Patrick’s (2008b) study verified the art infusion effect, demonstrating the evident value of associating a visual art image with a commercial product via an increase in the product’s evaluation. Since the introduction of the art infusion effect (Hagtvedt & Patrick, 2008b), several researchers have expanded on the model by identifying additional moderating effects of products’ positioning and the availability of price information (Huettl & Gierl, 2012), as well as increasing the external validity of the art infusion effect by applying it to fashion goods (Kim et al., 2012). While the research above underlies the assumption that a visual art image is a heuristic cue that increases a product’s appeal, this study investigated the effect of the artist acting as the brand and identified its consequences on brand-related constructs.

Second, this research introduced a theoretical framework for understanding the novel and creative co-branding approach exemplified by visual artist and fashion retailer ingredient branding. Such a framework was absent in previous theoretical discussions, as the relevant branding literature is dichotomized into two topics: one, research on brand extension investigates the transfer of one brand’s attributes to a new product, as well as the moderating role of the perceived fit between the existing and new product concepts (e.g., Aaker & Keller, 1990; Ann, Kim, & Forney, 2010; Broniarczyk & Alba, 1994; Desai & Keller, 2002; Park, Jun, & Shocker, 1996; Simonin & Ruth, 1998); two, celebrity brand endorsement studies examine the benefits of (in)congruent celebrities acting as a brand to help endorse products (e.g., Lee & Thorson; Kamin & Gupta, 1994; Misra & Beatty, 1990; Mowen & Brown, 1981; Seno & Lukas, 2007; Till & Busler,
2000; Törn, 2012). The visual artist and fashion retailer collaboration overarches both bodies of the literature discussed, as the collaboration takes the form of co-branding, or ingredient branding, but co-branding that is promoted by the incongruence between two entities. Thus, this research synthesized the prevalent topics in two areas of the literature. Unlike the perceived fit typically recommended in the brand extension literature (Aaker & Keller, 1990; Broniarczyk & Alba, 1994; Pitta & Katasanis, 1995), I demonstrated the function of moderate incongruence in motivating cognitive elaboration that resulted in a dynamic ingredient branding outcome, the expansion of the brand’s personality traits. Such a focus on incongruence is consistent with the recent literature that recommends low fit brand extension for reputable brands (Chun, Park, Eisingerich, & MacInnis, 2015).

Third, this research adds a new dimension to brand personality research. Although brand personality is known to be an enduring and uni-dimensional construct (Aaker, 1997), actual observations in the marketplace show that a firm’s association with a secondary personality trait is sometimes necessary. In response, this research provided theoretical evidence to suggest that there are two requisites for a firm to be effective in attaining a new brand personality trait—a moderate level of incongruence, and an incremental framed marketing message. In this regard, as the intent of this research was to demonstrate how a brand concept can expand, these studies focused on the processing of cognitive schema and mechanisms for the integration of discrepant brand personalities. This deviates from the predominant branding research, which investigates what is the behavioral outcome of brand extension (e.g., Louis & Lombart, 2010; Shocker, 1995).
Because cognitive and affective responses are the antecedents of behavioral outputs, the antecedent function of ingredient branding in cognitive processing should contribute to dissecting and understanding the mechanisms of brand extension in-depth.

3.9. Managerial Implications

Intense global competition exerts considerable pressure on marketers to develop novel ideas to re-orient their brand concept to appeal to new consumer demographics and markets. Potentially brands may need to broaden their personality to be relevant to a new target market. Such challenges are especially important to fashion retail brands that must compete in a highly saturated marketplace. In response, this research provided practical ways in which fashion retail brands can use ingredient branding to develop the personality desired and re-configure their overall brand concepts. In this respect, this research offers an alternative for how fashion retailers may think about the consumer’s perception of fit with a brand’s extension. Perceived fit between products or brands has been regarded as an important variable in predicting the success of brand extensions. However, in the case of creative ingredient branding, as exemplified by a visual artist and fashion retailer collaboration, this research illustrated that the fit between entities is an efficient tool a firm can use to re-orient its brand concept. That is, manipulating the incongruence in personality between a visual artist and fashion retailer to a moderate degree helps consumers integrate the personality of the visual artist and expand the brand personality of the fashion retailer. Thus, a fashion retailer’s personality can become multi-dimensional, thus appealing to a broader market of target consumers who identify
with the different brand personality traits of the retail brand. However, it is important to note that a greater number of salient brand personality dimensions do not necessarily translate into successful brand management. Too many salient brand personality dimensions cause confusion in the overall brand concept. Thus, creating a set of brand personality attributes should be conducted carefully by assessing the causal relationships between dimensions (van Rekom, Jacobs, & Varlegh, 2006). For example, the failure of the Harley-Davidson fragrance might be explained by the fact that it attempted to integrate diametrically opposed brand personalities, sophisticated and rugged (Haig, 2005). As visual artist and fashion retailer ingredient branding has emerged as a trendy practice, the potential danger of the practice is often overlooked. This research demonstrated the disadvantages of associations with an ingredient brand, in that it may diminish the salience of the original brand personality of the fashion retailer. This is an important factor to acknowledge, as achieving brand equity is a long-term investment that requires the construction of a vivid brand personality. To address this issue, the current study tested and verified a practical and simple, yet effective marketing communication strategy that prevents the dilution of the fashion retailer’s inherent brand personality trait(s). With these techniques, the consumer’s cognitive propensity to either adapt to or reject the expansion of a brand personality, which can be manipulated by with or without incremental views, becomes a variable under the control of fashion retailers. Such views can be integrated with various marketing communications, exemplified in this study as brand philosophy. The use of incremental framed marketing messages is a strategic option for fashion retailers who wish to successfully expand their brand personalities.
3.10. Limitations and Directions for Future Research

The premise of this study—the need for brand personality evolution and the promotion of multi-dimensional brand personalities—is a new and controversial subject. Thus, further theoretical arguments that include empirical evidence illustrating when and why multiple brand personality constructs are necessary are needed to bolster the premise. Next, limitations in generalizing the findings of this research are potent for two reasons. One, this research was restricted to the case of visual artists co-branding with fashion retailers. To increase external validity, more experiments that apply to broader categories of retail brand products are necessary. Two, this research examined personality evolution using three out of the five personality traits (Aaker, 1997) that are most applicable to fashion retail brands. Therefore, more studies using the other personality traits remain to be conducted. Lastly, differences in outcome variables via assimilation and accommodation schema processing need further investigation. This study was exploratory research examining how both types of processing result in acquisition of new brand personality. However, the durability and stability of a new personality resulting from the two processing mechanism differ in longevity. Because a plus-tag constructed via schema assimilation is not durable over time, further study should investigate how a new brand personality imposed by a moderately incongruent artist ingredient brand’s personality can be stabilized within the conceptualization of a fashion retailer.
4.1. Introduction

Branding concepts have migrated to the art world and it is becoming common for visual artists to develop an identity or personality to reflect their body of work; a number of artists are evolving to become popular brands (Glass, 2000). As a result, visual artist brands are in demand today by various commercial brands. For example, recently, the artwork of Jeff Koons, a renowned American-born contemporary artist, was integrated into the product design of the prestigious champagne, Dom Perignon, and the global fast-fashion retailer, H&M; moreover, the artist himself appears at events and in advertisements to promote the products (USA Today, May 2, 2013; New York Times, July 22, 2014).

The mechanism of ingredient branding, which integrates a co-brand with unique, complementary attributes to market a new feature that extends the characteristics of the parent brand, frames the structure that exemplifies the collaboration between a visual artist and a commercial brand. In particular, industry exemplars have demonstrated that fashion retail brands are pioneers in using visual artists as their ingredient brands, especially when the personality of the visual artist is distinctively dissimilar from the known brand traits of the fashion retailer. For example, Louis Vuitton, whose brand is an
icon for classic French heritage, collaborated with a contemporary Japanese visual artist, Yayoi Kusama, who represents Japanese pop culture. A visual artist as the ingredient brand embedded in a commercial brand, and especially the unique practice of using visual artists who express symbolic dissimilarities with the commercial brand deviates from the prototypical brand extensions involving products and brands similar in their conceptual fit (Aaker & Keller, 1990; Park, Milberg, & Lawson, 1991). Because deviation from the prototypical is perceived to be novel (Reber, Schwarz, & Winkielman, 2004), the popularity of this emerging phenomenon may be the result of the dynamics involved in stimulating the perception of novelty that is effective in evoking excitement and brand differentiation.

The motivation for this research was to determine how the novelty inherent in visual artist and fashion retailer ingredient branding affects consumers’ responses toward the retail atmosphere and the fashion products associated with the co-branding effort. Both the atmosphere, what shoppers experience when they visit a fashion retailer, and the product, what shoppers purchase, are hedonic elements in the multidimensional structure that constitutes retail brand image (Ailawadi & Keller, 2004). The brand image is important because it represents consumer interpretation of the strategies, such as ingredient branding used by the retailer to create a unique position in the marketplace. Therefore, this research investigates the effect of the novelty evoked by visual artist ingredient branding on two independent dimensions crucial in fashion retail branding: one, “store atmosphere”, which conveys a rich affect-driven experience, and two, “characteristics of products” that lead to consumers’ identification with those products.
Because the natures of the two dimensions differ, this research proposes that the effects of novelty on each dimension of a retail brand are plural, even contradictory.

This research contributes to both theory and practice. At the theoretical level, while the concept of a retail brand has been discussed (Ailawaldi & Keller, 2004) and a large volume of literature has investigated various types of brand extensions, little or no research has examined the ingredient branding mechanism specific to retail brands. Brand extension research has focused on products rather than an institution as a brand. This is an important element to acknowledge, given that ingredient branding can affect simultaneously the different dimensions of retail branding that comprise brand image. In addition, because prior research has identified only the effects of expansion in a product’s utilitarian functions via ingredient branding, it has limited utility when applied to the retail brand context where both hedonic and utilitarian functions operate. Thus, to investigate the extension of retail brands accurately, this study accounts for the effects of ingredient brands on two dimensions of fashion retail brands, independently. On a practical level, this paper illustrates the multiplicity of expected outcomes that must be acknowledged by practitioners who employ visual artists in an ingredient branding strategy. The increasing trend in use of visual artist ingredient branding compels retailers to anticipate its positive implications heuristically. This research conveys the complexity in the response outcomes of using a visual artist as the ingredient brand, due to the multidimensional nature of a fashion retail brand. As a result, this study proposes specific and strategic approaches for pursuing visual artist ingredient branding.
The organization of this study is as follows: the next section reviews the relevant research relates to the dimensions of retail brand, retail store experience and the symbolic utility of a brand’s products. Specific hypotheses about the effects of the novelty that originates from visual artist and fashion retailer ingredient branding are then proposed and tested. In the Pilot study, the salient brand personality dimensions of visual artists and fashion retailers were identified. In Study 1, the general effect of novelty on consumer response to the retail atmosphere was investigated based on the universal principle that novelty and arousal predict an affective response. Study 2 documented the effect of novelty on consumer response towards the brand’s product, to account for the symbolic meaning of the artist brand represented in the fashion product and thereby the utility in offering such a product. Finally, Study 3 explicitly measured individuals’ relationships with the fashion retailer brand involved in ingredient branding.

4.2. Theoretical Framework

4.2.1. Visual Artists Ingredient Branding: Effect of Novelty on Response to Store Atmosphere

Novel experiences are known to heighten arousal unconsciously (Berlyne, 1970), thereby improving the affective quality of an experience. This causal relationship has been verified in the experiential retail context, in which novel environmental stimuli evoked more arousal (Donovan & Rossiter, 1982). Another empirical study demonstrated that a retail environment low in typicality, i.e., more novel, evoked a sensation of excitement, and thus the global perception of arousal (Babin & Babin, 2001). Further, a number of studies have confirmed that the manifestation of arousal improves various
responses in retailing. Arousal experienced in-store is known to increase shopping time and willingness to interact with sales personnel (Donovan & Rossiter, 1982), extend consumers’ patronage (Wakefield & Baker, 1998), initiate unplanned purchases (Donovan, Rossiter, Marcoolyin, & Nesdale, 1994), improve attitudes towards the store (Yoo, Park, & MacInnis, 1998), and increase purchase intent (Baker, Levy, & Grewal, 1992). In particular, in the hedonic mode of consumption, arousal has greater power to predict positive or negative valences in one’s affect (Mano & Oliver, 1993). Another significant capacity of arousal is its diagnostic property in assessing a retailer. For example, arousal experienced in-store is the basis of criteria used to assess satisfaction with the retailer (Burns & Neisner, 2006), or a quality that distinguishes a retailer’s personality (Darden & Babin, 1994). In the context of this study, novelty perceived as the result of ingredient branding between a creative visual artist and a fashion retailer, is proposed to be a stimulator of arousal. Providing a store atmosphere that evokes arousal is a necessary determinant to fulfill the needs of shoppers seeking an affect-driven retail experience that induces a sense of excitement. More broadly, novelty and arousal together induce hedonics, the psychological state of pleasure, which is the expectation of shoppers motivated to engage in a fashion shopping experience (Dawson, Bloch, & Ridgeway, 1990; Kaltcheva & Weitz, 2006).

The perception of novelty is recognized in a heuristic manner (Cho & Schwarz, 2006). Therefore, in affect dominant situations such as a store environment where cognitive elaboration is unlikely to occur (Swinyard, 1993), the specific traits of a visual artist brand and the degree of incongruence between the personalities of the visual artist
and the fashion retailer may be overlooked. That is, perceived novelty is measured solely by the presence or absence of the visual artist ingredient branding, because acknowledging the incongruence of the artist and retailer brand personality traits requires cognitive elaboration. Thus, the level of perceived novelty manifested should be consistent irrespective of incongruence between personality traits of the visual artist ingredient brand and its parent brand, the fashion retailer. Because novelty and arousal are related positively and linearly (Berlyne, 1970), the arousal reported after exposure to fashion retailer ingredient branding in the store atmosphere should also be constant across congruent or incongruent visual artists. Thus, the following hypothesis was proposed:

**H1**: Experiential response toward store atmosphere dimension: exposure to visual artist ingredient branding evokes a sense of novelty that increases arousal, independent of the incongruence between the visual artist and fashion retailer brand match.

### 4.2.2. Visual Artists Ingredient Branding: Effect of Novelty on Response to Product

From a hedonic consumption perspective, products are viewed not as objective entities, but rather as subjective symbols (Hirschman & Holbrook, 1982a). The instrumental value inherent in the consumption of a subjective symbol is to extend the self-concept (Belk, 1988). That is, possession of a particular brand’s products functions to transmit the symbolic meanings embedded in the brand in order to solidify the consumer’s identity (Sirgy, 1987). This is especially true for retail brands that sell only their own private labels, taking the “retailer as the brand approach” (Burt & Davies,
2010); these products are embedded with the symbolic meanings of the brand. The personality traits of a brand that substantiate its symbolic meaning consist of five dimensions (sincere, exciting, competent, sophisticated, and rugged: Aaker, 1997). Possession of a particular brand’s product is an effective approach by which consumers attain the brand’s personality. Transference of brand personality onto the traits of a consumer occurs flexibly and simultaneously, as human traits are the antecedents of brand personality dimensions; person and brand personality constructs correspond to some extent (Aaker, 1997; Mulyanegara, Tsarenko, & Anderson, 2009).

Because the brand and its products are tools of self-expression for consumers, the consumer expects brand personality to be enduring and stable. Empirical evidence has suggested that, although the concept of the self may be malleable, stability in brand personality is preferred (Aaker, 1999). Moreover, a consumer identifies initially with a brand that represents values similar to his/her own (Tuškej, Golob, & Podnar, 2013). Further, brand attachment, an emotional assessment of a particular brand that explains the degree of a consumer’s proximity, commitment, and relationship with the brand, is manifested by the consumer’s identification with a particular brand that shares symbolic commonalities (Thomson, MacInnis, & Park, 2005). Thus, congruency between the personality of the brand’s product and the consumer’s self-concept that results in stronger brand attachment suggests that a brand needs to preserve its symbolic consistency in order to maintain the relationship with the consumer (Malär, Krohmer, Hoyer, & Nffenegger, 2011; Park, MacInnis, & Priester, 2010; Parker, 2009). Thus, the predominant rationale for purchasing a particular brand’s product is reflected by the fact
that consumers first recognize known symbolic traits of the brand, and then value the
brand’s product based on its utility in solidifying the symbolic personality of the
consumer. Therefore, when synthesizing the research discussed above, inconsistency in
the personality represented by products of the retail brand disrupts the consumers’
identification and relationship with the brand, and ultimately, is likely to diminish the
value of the brand and its products.

Ingredient branding integrates attributes of the brands involved, which includes
their personality constructs (Shocker, 1995). In the consumer’s process of merging and
aligning discrepant personalities of a visual artist and fashion retailer, cognitive
elaboration is ignited in an attempt to resolve the incongruence (Mandler, 1982).
Depending on the level of incongruence, merging the incongruent traits of a visual artist
and a fashion retailer either results in assimilation, which involves creation of a new tag
in the mental organizational scheme that represents the supplementary description of the
fashion retailer’s brand personality, or accommodation, in which a mental subtype
scheme is constructed that updates the fashion retailer’s brand personality completely
(Sujan & Bettman, 1989). In both cases, constructing a new tag or a new subtype scheme
manifests in the execution of mental structural changes to the fashion retailer’s brand
personality, which leads to disruption in the consistency of the brand. Although schema
processing may occur without conscious awareness, its output, the differences in
perceived brand personality conveyed by the art-infused products, should remain salient
in a consumer’s recognition. Therefore, personality of a fashion retail brand’s product is
modified as the result of the artist ingredient brand who represents incongruent traits, and
thus conflicts with the fundamental need for the branded product to remain consistent in its symbolic meanings. This intrusion may reduce product evaluation. However, only the case in which a fashion retailer uses an incongruent visual artist as the ingredient brand results in a new characterization of the retail brand and its products that is associated with disruption in the stability of the brand meaning. Congruence between two entities does not trigger the cognitive elaboration that resolves discrepancy, and thus imposes no particular influence on the existing properties of the symbolic utility of the brand.

Therefore, the following hypothesis was generated:

\[ \text{H2: Evaluative response toward product dimension: evaluation of product embedding the personality of visual artist ingredient brand decreases, dependent on the incongruence between the visual artist and fashion retail brand match.} \]

Optimistically, a fashion retailer’s ingredient branding with a visual artist who represents an incongruent brand personality has positive implications. What underlies the need to maintain brand consistency relates to achieving a consumer’s relationship with the brand as predicted by the enduring symbolic association between branded product and consumer (Thomson, MacInnis, & Park, 2005). In other words, because consumers share a specific brand relationship based on the particular symbolic meanings of a brand (Fournier, 1998), brand consistency is a driver in maintaining a consumer’s relationship with the brand. More broadly, congruency between the symbolic value of a brand and the consumer’s identity manifests in a strong brand-consumer relationship (Tuškej, Golob, &
Podnar, 2013). In contrast, the violation of a particular brand personality dimension is known to interfere with the brand and consumer relationship (Aaker, Fournier, & Brasel, 2004). Therefore, the modification of a fashion retailer’s brand personality that is stimulated by aggregating incongruent traits of a visual artist can function as an advantage for marketers attempting to attract new consumer segments. That is, if a consumer’s personality matches the incongruent trait(s) of a visual artist, those consumers then identify with the fashion retailer, as the traits of the visual artist become salient in the personality of the fashion retailer. Because a brand’s core customers are those whose symbolic personality matches their own actual self-concept (Malär, Krohmer, Hoyer, & Nffenegger, 2011) as well as that of the fashion brand, constraints in expanding the consumer population are evident. Thus, the incorporation of a visual artist’s distinct and discrepant personality into a fashion retailer brand through the mechanism of ingredient branding is a creative pursuit designed to identify new consumer segments. Consequently, this study posits that capturing the attention of new consumer segments via the use of incongruent ingredient branding should manifest through increases in product responses. Therefore, the following hypothesis is proposed:

*H3: Evaluative response toward product dimension: evaluation of product embedding the personality of visual artist ingredient brand increases among individuals who exhibit the same personality as the visual artist, despite his/her incongruence with the fashion retailer.*
4.3. Pilot Study

All experiments reported in this paper were computer-mediated. Participants in all experiments were recruited from Amazon Mechanical Turk, and received monetary compensation in exchange for their participation. Participants in this study (N=207, 54% male) were asked to judge the personality of a visual artist and a fashion retail brand. All experiments reported in this paper were computer-mediated. A pool of various actual visual artists and fashion retailers was used to enhance the study’s ecological validity. The study used a sub-set of three personality dimensions of the brand personality scale (Aaker, 1997): exciting, sophisticated, and rugged, which were most applicable in characterizing the visual artists and their works. Participants were randomly assigned to one of the following visual artists: Jean Michelle Basquiat, Keith Haring, Roy Lichtenstein, Takashi Murakami, Georgia O’Keefe, Jackson Pollock, Mark Rothko, and Julien Schnabel; and one of the following fashion retailer brands separately: Burberry, H&M, Levi’s, Louis Vuitton, Zara, and the North Face. Participants scored the personality of each of the two entities.

In the visual artist condition, participants were first given general information about the artist and their works. Then, participants were exposed to a representative image of the artist’s work. Next, participants were asked to indicate the personality of the visual artist using a subset of the BPS and responding on a five-point Likert-type scale (e.g., “I find Haring and his artwork to be daring:” 1 = not at all descriptive, 5 = extremely descriptive). For the fashion retailer brands, participants without shopping experience were directed to spend time at the retailer’s website to engage in a virtual...
experience. Then, as with the visual artists, participants were asked to judge the personality of the fashion retail brands using the same scale.

Six exciting, four sophisticated, and four rugged items were each averaged to generate three personality index scores (Cronbach’s α: exciting = 0.84, sophisticated = 0.75, rugged = 0.84). The descriptive statistics for the exciting, sophisticated, and rugged indexes identified visual artists and fashion retail brands that were most salient in the three personality dimensions. Among the visual artists, O’Keefe scored highest in the sophisticated dimension ($M_{O’keefe} = 3.36$), both Basquiat and Murakami scored highest in the exciting dimension ($M_{Basquiat} = 4.15$ and $M_{Murakami} = 3.98$), and Schnabel scored highest in the rugged dimension ($M_{Schnabel} = 3.59$ and refer to Table 1 for full descriptive statistics). For the fashion retailers, the North Face scored highest in the rugged dimension ($M_{NF} = 3.44$), H&M scored highest in the exciting dimension ($M_{H&M} = 3.85$), and Louis Vuitton scored highest in the sophisticated dimension ($M_{LV} = 3.67$). These scores were used initially to generate visual artist and fashion retailer ingredient branding scenarios that varied in terms of their personality incongruences for use in subsequent studies (refer to Table 2 for full descriptive statistics).

4.4. Study 1: Visual Artist Ingredient Brand and Hedonic Properties of Retailing

4.4.1. Methods

This study was designed to test H1, the effect of novelty on consumers’ responses. Participants in this study (N=131, 50% male) were asked to assess novelty and arousal upon seeing fashion retailer’s products and store images. In measuring responses
to a fashion retailer’s product, the fact that visual artist ingredient brands affect the established knowledge of the parent brand was deemed to be important; thus, it was critical for participants to have actual prior perceptions of the retailers. For this reason, this study adopted actual retailers. Specifically, two retailers with different brand personalities were used, the North Face representing rugged traits and Louis Vuitton representing sophisticated traits, as verified in the Pilot Study. This study was a 2 between (artist match: congruent and incongruent) x 2 within (ingredient brand: no artist and artist) mixed-design.

Participants were assigned randomly to one of the fashion retailer conditions, the North Face or Louis Vuitton. During the experiment, all participants were assigned first to the no artist brand condition of the fashion retailer. As in the Pilot Study, participants who were unfamiliar with a retailer were directed to spend time at the retailer’s website to engage in a virtual experience. The product used for the North Face was a gender-matching hoodie and that for Louis Vuitton was a gender-neutral travel duffle bag. Participants viewed stimuli consisting of a prototypical image of the retailer’s store environment, in which the focal products were displayed on mannequins or fixtures; they also saw a product only image. Upon viewing the stimuli, participants were asked to report their perceived novelty of the store image using four nine-point semantic differential scales (1 = very ordinary, not creative, not offering new ideas, and uninteresting to 9 = very novel, creative, offering new ideas, and interesting). Afterwards, participants were asked to assess their feelings when imagining shopping at the store using four nine-point
semantic differential scales (1 = relaxed, calm, unaroused, and dull to 9 = stimulated, excited, aroused, and sensational), which were used later to generate the arousal index.

Next, all participants were exposed randomly to the assigned retailer’s scenario of ingredient branding with a visual artist representing either congruent or incongruent personality traits (See Appendix K). (In)congruence between the visual artist and fashion retailer was determined by the descriptive statistical results of the brand personality dimensions measured in the Pilot Study. For the North Face, the rugged fashion retailer, the congruent visual artist ingredient brand match was Schnabel, who scored highest on the rugged index, and the incongruent match was Murakami, who scored high (lower) in the exciting (rugged) indexes. As for Louis Vuitton, the sophisticated fashion retailer, the congruent visual artist ingredient brand match was O’Keefe, who scored highest on the sophisticated index, while the incongruent match was Basquiat, who scored highest (lowest) on the exciting (sophisticated) indexes. All participants first received brief information about the visual artist and their collaboration with the fashion retailer. Next, participants were exposed to the same products used as stimuli in the no artist brand condition of the fashion retailer, except that artwork of the visual artist was added to the images as store décor and art-infused products. The stimuli for the congruent condition of the North Face featured Schnabel’s abstract painting, *Untitled*, while the stimuli for the retailer’s incongruent condition infused a cartoon-like illustration, *KaiKai KiKi and Me*, by Murakami (See Appendix F). For Louis Vuitton, the stimuli for the retailer’s congruent condition incorporated a soothing landscape painting, *New Mexico/Out Back of Marie’s II* (1930), by O’Keefe, and the stimuli for the retailer’s incongruent condition
featured Basquiat’s graffiti-like painting, History of Black People (See Appendix F).

Afterwards, in both the (in)congruent conditions, participants were asked to report their novelty and arousal when imagining shopping in the store, using the same scales as in the no artist conditions. Lastly, participants were asked to indicate how they perceived the fit between the visual artist and fashion retailer using six nine-point Likert types scales (1 = very inappropriate, inconsistent, very unlikely, very irrelevant, does not match, and does not go together to 9 = very appropriate, consistent, very likely, very relevant, matches very well, and does go together).

4.4.2. Results

Multiple analyses were conducted to determine the relationship between novelty, arousal and (in)congruence. Two-way ANOVAs conducted on the novelty index of The North Face as the dependent variable (Cronbach’s α = 0.94), with (in)congruence in the visual artist and fashion retailer match and presence (absence) of the artist as the ingredient brand as between-within subject factors, revealed only a significant main effect of artist ingredient branding (F_{1,70} = 19.44, p < 0.0001). Regardless of the (in)congruence in the visual artist ingredient brand match, the presence of a visual artist increased perceived novelty when the traits of the visual artist was congruent (M_{No artist} = 5.60 vs. M_{Congruent artist} = 6.38) or incongruent (M_{No artist} = 5.45 vs. M_{Incongruent artist} = 6.95) to the known personality of the fashion retailer (refer to Figure 3). Similarly for Louis Vuitton, the results of the two-way ANOVA conducted on the novelty index (Cronbach’s α = 0.94) showed only a main effect of artist ingredient branding (F_{1,59} = 20.63, p < 0.0001). Again, perceived novelty increased in the presence of a visual artist with traits
congruent ($M_{\text{No artist}} = 5.86$ vs. $M_{\text{Congruent artist}} = 7.29$) and incongruent ($M_{\text{No artist}} = 5.31$ vs. $M_{\text{Incongruent artist}} = 7.23$) to those of the fashion retailer (refer to Figure 4). These consistent results indicate that only the presence of the artist ingredient brand increased the perceived novelty drastically.

Figure 3. North Face Condition: Changes in Perceived Novelty

Figure 4. Louis Vuitton Condition: Changes in Perceived Novelty
Next, two-way ANOVAs conducted on the arousal index of the North Face store experience (Cronbach’s α = 0.92), with (in)congruence in the visual artist and fashion retailer match and presence (absence) of the artist as the ingredient brand as between-within subject factors, also revealed only a significant main effect of artist ingredient branding ($F_{1,70} = 19.44, p < 0.0001$). The arousal experienced always increased with the presence of a visual artist, whether their traits were congruent ($M_{No\ artist} = 4.68$ vs. $M_{Congruent\ artist} = 5.89$) or incongruent ($M_{No\ artist} = 4.83$ vs. $M_{Incongruent\ artist} = 6.06$) to those of the personality of fashion retailer (refer to Figure 5). The main effect of the artist ingredient brand was also the only significant effect found in the Louis Vuitton condition ($F_{1,59} = 20.37, p < 0.0001$). Similarly, the presence of a visual artist ingredient was sufficient to increase arousal experienced, whether the traits of the visual artist were congruent ($M_{No\ artist} = 4.41$ vs. $M_{Congruent\ artist} = 6.14$) or incongruent ($M_{No\ artist} = 4.24$ vs. $M_{Incongruent\ artist} = 7.21$) to that of the personality of the fashion retailer (refer to Figure 6). For both brands, the presence of the artist as an ingredient brand, through the infusion of the artist’s work in products and store décor, was effective in increasing arousal. Incongruence between the visual artist and fashion retailer did not intensify arousal further. As hypothesized in H1, increases in perceived novelty and arousal are independent of (in)congruency in a visual artist and fashion retailer match.
4.4.3. Discussion

The similar results for the two fashion retailers with different personality traits provide support for the hypothesis. Because novelty is assessed in a heuristic manner
through experience, the presence of a visual artist as the ingredient brand was the most important condition and was sufficient to increase novelty and arousal consistently. Thus, visual artist ingredient branding associated with innovation was itself perceived to be sufficiently powerful to evoke novelty. The incongruence of the visual artist’s personality with respect to that of the fashion retailer was unimportant in the heuristics determining feelings. Thus, these results support H1. According to the prior literature, enhanced arousal should manifest in increases in positive evaluative outcomes. Therefore, Study 2 examines whether or not such a causal relationship holds true when the product embedded with meaning of brand becomes another important dimension of fashion retail brand.

4.5. Study 2: Visual Artist Ingredient Brand and Hedonic Properties of Branding

4.5.1. Methods

Study 2 was designed to test H2, the effect of novelty on the brand’s product responses. This study used Amazon Mechanical Turk participants (N=116, 44% male). The same fashion retail brands as in Study 1 were used. This study was also a 2 between (artist match: congruent and incongruent) x 2 within (ingredient brand: no artist and artist) mixed-design. The remainder of the study instructions, stimuli, scenarios, and visual artist and retailer matches, were identical to those in Study 1. However, in addition to reporting their levels of novelty and arousal, participants were asked to report their evaluation of the products using two nine-point Likert scales (1 = strongly disagree to 9 = strongly agree): (1) “I like this (hoodie/bag) a lot,” (2) “This (hoodie/bag) is aesthetically
pleasing to me.” Then, participants were asked to report their willingness to purchase the product using five nine-point Likert scales (1 = strongly disagree to 9 = strongly agree): (1) “This (product) has special meaning;” (2) “I would enjoy wearing this (product);” (3) “I want to have this (product);” (4) “This (product) makes me want to wear it,” and (5) “I would recommend this (product) to friends and relatives.” These items were a sub-set of the purchase attitude and behavior scale developed by Sweeney and Soutar (2001).

4.5.2. Results

Multiple analyses were conducted to examine the validity of the results of Study 1. First, for the North Face, a two-way ANOVA conducted on the novelty index (Cronbach’s α = 0.95), with (in)congruence in the traits of the visual artist and fashion retailer and the presence (absence) of the artist as the ingredient brand as between-within subject factors, revealed only a significant main effect of artist ingredient branding (F1,55 = 42.29, p < 0.0001). The results of the two-way ANOVA conducted on the novelty index (Cronbach’s α = 0.96) for Louis Vuitton were consistent (F1,59 = 50.99, p < 0.0001). According to the planned comparisons, regardless of the (in)congruence in the visual artist ingredient brand match, the presence of a visual artist increased perceived novelty when the traits of the visual artist was congruent (MNo artist = 5.05 vs. MCongruent artist = 7.00) or incongruent (MNo artist = 4.80 vs. MIncongruent artist = 6.95) to the known personality of North Face. Similarly for Louis Vuitton, perceived novelty increased in the presence of a visual artist with traits congruent (MNo artist = 4.41 vs. MCongruent artist = 7.53) and incongruent (MNo artist = 4.99 vs. MIncongruent artist = 7.22) to those of the fashion retailer.
Next, a two-way ANOVA conducted on the arousal index for the North Face (Cronbach’s α = 0.90), demonstrated only a significant main effect of artist ingredient branding ($F_{1,55} = 33.49, p < 0.0001$). Same as for the effect of novelty, the arousal experienced always increased with the presence of a visual artist, whether their traits were congruent ($M_{No\,artist} = 4.12$ vs. $M_{Congruent\,artist} = 5.88$) or incongruent ($M_{No\,artist} = 4.23$ vs. $M_{Incongruent\,artist} = 5.93$) to those of the personality of fashion retailer. Yet a two-way ANOVA conducted on the arousal index of Louis Vuitton (Cronbach’s α = 0.90) demonstrated significant main effects of both the presence of artist ingredient brand ($F_{1,59} = 30.94, p < 0.0001$) and (in)congruence in traits ($F_{1,59} = 4.27, p < 0.05$). Arousal was increased further under the presence of a visual artist whose trait was incongruent ($M_{No\,artist} = 4.18$ vs. $M_{Incongruent\,artist} = 6.76$) than for a visual artist whose trait was congruent ($M_{No\,artist} = 4.05$ vs. $M_{Congruent\,artist} = 5.42$) to those of the personality of fashion retailer.

With the exception of arousal experienced in the Louis Vuitton condition, these results generally replicate the findings of Study 1.

Thereafter, multiple analyses were conducted to distinguish the explicit relationship between the perception of a product and (in)congruence in the visual artist and fashion retailer match. First, for the North Face, a two-way ANOVA conducted on product evaluation (Cronbach’s α = 0.96), with (in)congruence in traits of the visual artist and fashion retailer and the presence (absence) of the artist as the ingredient brand as between-within subject factors, revealed marginal main effects of both (in)congruence in personality traits ($F_{1,55} = 3.48, p = 0.068$) and artist ingredient branding ($F_{1,55} = 2.67, p = 0.10$). Notably, a planned comparison of the same subject factors indicated that, when
matched with a visual artist with congruent traits, no changes in product evaluation occurred between the presence (absence) of a visual artist ($M_{\text{No artist}} = 5.71$ vs. $M_{\text{Congruent artist}} = 5.32$; $t_{55} = -0.82$, $p = 0.418$). However, product evaluation decreased marginally in the presence of a visual artist with incongruent traits ($M_{\text{No artist}} = 5.23$ vs. $M_{\text{Incongruent artist}} = 4.17$; $t_{55} = -1.78$, $p = 0.08$ and refer to Figure 7). The difference in product evaluation between the presence of a visual artist with congruent vs. incongruent traits on product evaluation was marginally significant. In the case of Louis Vuitton, the two-way ANOVA conducted on product evaluation (Cronbach’s $\alpha = 0.94$) demonstrated only a main effect of artist ingredient branding ($F_{1,59} = 4.10$, $p < 0.05$). Yet, like the case of the North Face, the same subject factors planned comparison confirmed that matching a fashion retailer with a visual artist who represented congruent traits was effective in preventing a significant reduction in product evaluation ($M_{\text{No artist}} = 5.42$ vs. $M_{\text{Congruent artist}} = 4.60$; $t_{59} = -1.17$, $p = 0.245$). However, a visual artist with incongruent traits decreased product evaluation marginally ($M_{\text{No artist}} = 5.29$ vs. $M_{\text{Incongruent artist}} = 4.23$; $t_{59} = -1.74$, $p = 0.09$ and refer to Figure 8).
Lastly, a two-way ANOVA conducted on product purchase intent for the North Face (Cronbach’s $\alpha = 0.96$), with (in)congruence in the traits of the visual artist and
fashion retailer and the presence (absence) of the artist as the ingredient brand as between-within subject factors, revealed no effects of (in)congruence in traits ($F_{1,55} = 2.01, p = 0.162$), or of artist ingredient branding ($F_{1,55} = 1.72, p = 0.196$). Yet notably, the planned comparison on the same subject factors indicated that the use of a visual artist exhibiting congruent traits was effective in maintaining stability in purchase intent ($M_{\text{No artist}} = 5.03$ vs. $M_{\text{artist}} = 4.97; t_{55} = -0.10, p = 0.922$). However, matching with a visual artist who exhibited incongruent traits decreased the intent to purchase the product that infused that artist’s work ($M_{\text{No artist}} = 5.02$ vs. $M_{\text{Incongruent artist}} = 3.83; t_{55} = -1.83, p = 0.07$).

As in product evaluation, a planned comparison that assessed the difference in purchase intent between visual artists with congruent vs. incongruent traits was marginally significant ($t_{55} = -1.84, p = 0.07$ and refer to Figure 9). In the case of Louis Vuitton, the two-way ANOVA conducted on purchase intent (Cronbach’s $\alpha = 0.96$) identified only a main effect of artist ingredient branding ($F_{1,59} = 4.91, p < 0.05$). Consistent with the case of the North Face, the planned comparison confirmed that matching with a visual artist with congruent traits was effective in preventing a significant reduction in purchase intent of a product that infused the artist’s work ($M_{\text{No artist}} = 4.66$ vs. $M_{\text{artist}} = 3.98; t_{59} = -0.98, p = 0.330$). However, the use of a visual artist ingredient brand with incongruent traits decreased purchase intent significantly ($M_{\text{No artist}} = 4.42$ vs. $M_{\text{Incongruent artist}} = 3.07; t_{59} = -2.26, p < 0.05$ and refer to Figure 10). These results indicate that ingredient branding with a visual artist who exhibits incongruent personality traits imposes a noticeable negative effect on perceptions of the retailer’s product, demonstrated by a decrease in product evaluation and purchase intent.
4.5.2. Discussion

This study first replicated the results of Study 1, in which the presence of a visual artist increased perceived novelty and arousal concurrently in a hypothetical retail
experience. However, novelty and arousal induced by the combination of a visual artist with a personality incongruent with the fashion retailer personality caused a reduction in the evaluation of the retailer’s product and purchase intent. Thus, the results support H2, with external validity exemplified in the case of two retailers. The results of Study 2 suggest that there is a negative relationship between affective experience, novelty, and arousal, and actual evaluative responses, product evaluation and purchase intent, in the condition in which a retailer uses ingredient branding with a visual artist whose traits are incongruent to their own. This pattern in the findings supports the three inferences drawn in this study. One, store atmosphere and product are two dimensions of a retail brand conveying brand meaning, and the effect of the degree of novelty can differ across the two dimensions and result in a contradiction with respect to the two dimensions. Two, different processing styles are triggered for the two different dimensions, store atmosphere and the evaluation of the product. The case of store atmosphere triggered an heuristic process, but the branded product triggered a cognitive elaboration process to resolve differences with the consumer’s symbolic identification. This is verified by the decrease in product evaluation only in the incongruent artist condition, despite consistency in novelty and arousal responses between congruent and incongruent conditions. Three, the novelty that stems from the creative pursuit of matching a fashion retailer with a visual artist whose personality is discrepant, leads to a reduction in product evaluations. Such results validate the importance of maintaining symbolic consistency between brand and consumer even in retail brand context, which influences perceptions of the product. Study 2 points to the disadvantages of ingredient branding that uses a
visual artist whose inherent traits are discrepant with those of the fashion retailer. Study 3 attempts to identify potential positive implications that are embedded in ingredient branding of two incongruent entities.

4.6. Study 3: Exploiting the Personality Match between Visual Artist and Participants

4.6.1. Methods

This study was designed to test H3, understanding the effect of consistent visual artist and consumer personality traits on responses toward the fashion retailer whose personality differs. Two studies using independent sample pools were conducted. In the first study, participants from Amazon Mechanical Turk (N=191, 58% male) were asked to assess the personality of visual artists and fashion retailers, using a sub-set of the brand personality scale comprising four dimensions and answered on five-point Likert-type scales, as in the Pilot Study (Aaker, 1997, and Appendix M). The fashion retailers selected were Old Navy and H&M, while the visual artists chosen were Norman Rockwell and Keith Haring. Participants were randomly assigned to score the personality of either a visual artist or a fashion retailer brand. Brand personalities of the two retailers were assessed based on participants’ existing knowledge. Prior to measuring the brand personality of the visual artists, a description of the artists and images of their work were provided.

The second study also consisted of a sample recruited from Amazon Mechanical Turk (N=182, 47% male). This study was a 2 between (participants’ personality: extroverted and agreeable) x 2 between (retailer personality: H&M representing the
exciting trait and Old Navy representing the sincere trait) x 2 within (artist ingredient brand: Haring representing the exciting trait and Rockwell representing the sincere trait) mixed-design. Extroverted and agreeable are two factors among the big five human personality traits, which correspond directly to the brand personality dimensions (Aaker, 1997) exciting and sincere (Mulyanegara, Tsarenko, & Anderson, 2009). At the beginning of the experiment, participants were exposed to five sets of adjectives, each of which described one of the big five human personality traits (Goldberg, 1992 and Appendix N), and then they were asked to select one set which best described their own personality. Only those participants who selected the sets of adjectives that are descriptors of extroverted and agreeable traits were selected as subjects in this study.

Upon selecting their own personality trait, participants were assigned randomly to two conditions, either H&M or Old Navy, with both visual artists, Haring and Rockwell, as the ingredient brands. This study design was intended to manipulate the incongruence of the personality traits between subjects and fashion retailers and fashion retailers and visual artists. Stimuli in both retail brand conditions were gender-matching, identical white T-shirts infused with a figurative form extracted from representative works of Haring and of Rockwell (See Appendix G), with a brand logo aligned to the right. Upon viewing the stimuli, participants were asked first to assess their evaluations of the product and purchase intent, using scales identical to those in Study 2. Then, participants were asked to indicate how they perceived the fit between the visual artist and fashion product, using the scale adopted in Study 1.
4.6.2. Results

The analyses of the first study identified the salient personality traits of visual artists and fashion retailers. According to the descriptive statistics for the four aggregated personality indexes, among the visual artists, Haring scored highest in the exciting dimension \(M_{\text{Haring}} = 3.79\), consistent with the Pilot Study, whereas Rockwell scored highest in the sincere dimension \(M_{\text{Rockwell}} = 4.25\). As for the fashion retailer, replicating the results of the Pilot Study, H&M scored highest in the exciting dimension \(M_{\text{H&M}} = 3.86\) and Old Navy scored highest in the sincere dimension \(M_{\text{Old Navy}} = 3.88\), see Table 2 for full descriptive statistics. Next, two sets of one-way ANOVAs on the aggregated indexes of both exciting (Cronbach’s \(\alpha = 0.80\)) and sincere (Cronbach’s \(\alpha = 0.82\)) traits were conducted. For the visual artists, one-way ANOVAs conducted on two personality indices confirmed that the sincere dimension was the salient personality of Rockwell compared to Haring \(M_{\text{Haring}} = 3.61; F_{1,94} = 25.50, p < 0.0001\), while the exciting dimension was the dominant personality of Haring compared to Rockwell \(M_{\text{Rockwell}} = 2.80; F_{1,94} = 40.50, p < 0.0001\).

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Table 3. Visual Artists’ Scores in Four Dimensions of Brand Personality

For the fashion retailers, one-way ANOVAs revealed that the sincere dimension was the salient personality of Old Navy compared to H&M \(M_{\text{H&M}} = 2.96; F_{1,93} = 35.20, p < 0.0001\),
p < 0.0001), whereas the exciting dimension best represents the personality of H&M compared to Old Navy (M_{Old\ Navy} = 3.13; F_{1,93} = 23.98, p < .0001).

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<td>2.956</td>
<td>3.089</td>
<td>3.865</td>
<td>1.880</td>
</tr>
<tr>
<td>Old Navy</td>
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<td>2.484</td>
<td>3.127</td>
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Table 4. Fashion Retailers’ Scores in Four Dimensions of Brand Personality

To check the manipulation, (in)congruence between visual artists’ and retailers’ traits, a one-way ANOVA, with the two visual artists representing exciting and sincere traits as a between-subject factor, was conducted on the perceived fit index (Cronbach’s α = 0.97) for the individual retailers. The H&M condition confirmed the expected discrepancy in perceived fit (M_{Rockwell} = 4.44 vs. M_{Haring} = 5.49; F_{1,89} = 13.92, p < 0.001). However, the Old Navy condition failed the manipulation check, as ingredient branding with Haring was perceived to be a better fit (M_{Rockwell} = 4.41 vs. M_{Haring} = 5.17; F_{1,98} = 7.87, p < 0.01); therefore, Old Navy was excluded from the remaining analyses.

The following analyses examined the explicit relationship between the personalities of the participants and visual artist ingredient branding for H&M representing the exciting dimension. A two-way ANOVA conducted on evaluation of the product (Cronbach’s α = 0.96), with participants’ personalities, extroverted (vs. agreeable), and the two visual artists’ personalities, Haring representing exciting (vs. Rockwell representing sincere), as between-within subject factors, only revealed a marginal main effect of participants’ personalities (F_{1,89} = 3.27, p = 0.073). Yet
interestingly, the planned comparison on the same subject factors indicated that the use of Haring, who exhibited a trait congruent with that of the fashion retail brand H&M resulted in a higher evaluation among subjects with personalities incongruent to that of the visual artist ($M_{Agreeable} = 4.98$ vs. $M_{Extroverted} = 3.94$; $t_{89} = 2.01, p < 0.05$). Moreover, although the result is only marginal, the same participants also evaluated the product higher when the fashion retailer used a visual artist whose traits were consistent ($M_{Haring} = 4.98$ vs. $M_{Rockwell} = 4.23$; $t_{89} = 1.90, p = 0.06$ and refer to Figure 11).

Purchase intent also showed effects analogous to those observed in the product evaluation index. A two-way ANOVA conducted on purchase intent (Cronbach’s $\alpha = 0.98$), with participants’ personalities (extroverted vs. agreeable) and the two visual artists’ personalities, Haring representing exciting (vs. Rockwell representing sincere), as between-within subject factors, revealed only a marginal main effect of participants’ personalities ($F_{1,89} = 3.71, p = 0.057$). Similarly, a planned comparison demonstrated that, despite its marginal significance, the use of Haring, who exhibited the trait congruent with that of the fashion retail brand H&M resulted in higher purchase intent among subjects with personalities incongruent to that of the visual artist ($M_{Agreeable} = 4.42$ vs. $M_{Extroverted} = 3.48; t_{89} = 1.84, p = 0.07$). Lastly, although the significance was marginal, the same participants reported a higher purchase intent for the combination of H&M and the visual artist whose traits were consistent ($M_{Haring} = 4.98$ vs. $M_{Rockwell} = 4.23; t_{89} = 1.90, p = 0.06$ and refer to Figure 12).
4.6.3. Discussion

The results of this study demonstrated that matching the personality of the visual artists and the participants had no effect. In the condition in which the original
personalities of the fashion retailer and participants were discrepant, introducing visual artists whose personality traits were congruent with those of the participants, thereby allowing consumers to achieve a symbolic association via the visual artist ingredient brand, did not increase their positive responses towards the product. Thus, the results failed to support H3.

However, the findings of this study provide two important pieces of evidence. One, participants with personalities incongruent to those of the fashion retailer appreciated ingredient branding involving a visual artist and fashion retailer representing consistent traits. Maintaining the symbolic stability of a brand was valued, regardless of participants’ symbolic association with the brand. Two, the effect of ingredient branding involving a visual artist whose traits were incongruent with those of the participants was greater for participants who might be considered to represent non-core customers segments, those whose self-reported personalities differed from the dominant personality of the fashion retailer. Surprisingly, when the personality traits of the fashion retailer and visual artist were congruent, the product evaluation and purchase intent of participants who exhibited personality traits incongruent to both entities exceeded those of their counterparts with congruent traits. The inference from this finding addresses the limitations in the findings of Study 2. The relative decrease in product-related responses with the use of an incongruent visual artist compared to one that is congruent were likely to have been contributed by participants whose personality traits were incongruent to those of the fashion retailer. The result is counter-intuitive, as consistency in brand
concept is most preferred by individuals who foresee a symbolic similarity between a brand and their self-concepts.

4.7. General Discussion

Visual artist and fashion retailer ingredient branding has emerged as an increasingly popular practice, and thus, is an important topic for marketers to investigate. In particular, according to industry exemplars, fashion retail brands, which constantly seek creative approaches to help them stand out in a saturated market, are attempting the strategy of using visual artists whose personalities are diametrically different to the known traits of the retailer to elevate consumers’ perceived novelty. This research examined the consequence of extant novelty accounting for two dimensions, store atmosphere and product characteristics constituting retail branding from the hedonic perspective. Study 1 suggested that there is a general effect of visual artist ingredient branding on the dimension of store atmosphere. Regardless of the (in)congruence between a visual artist and fashion retailer’s personality traits, only the presence of a visual artist was sufficient to increase perceived novelty and intensify the experience of arousal dramatically. Study 2 was designed to examine the phenomenon through the lens of the symbolic value of a brand and its relationship to consumer’s identity, such that a branded product expands a consumer’s self-concept. In the case of expecting consistency in brand meaning embedded in product, novelty imposed by a visual artist with an incongruent personality was counterproductive and decreased the evaluation of co-branded products. Lastly, Study 3 illustrated that the novelty associated with ingredient
branding between a visual artist and fashion retailer with congruent traits was appreciated by non-core consumer segments, those whose personality differed from those of the fashion retailer and visual artist.

4.8. Theoretical Implications

The first important academic contribution is the introduction of the special ingredient branding mechanism that occurs in the context of retail branding. Despite the considerable literature on brand extension in marketing research, the topic of brand extension has not been sufficiently addressed in retail studies. Thus, there are a limited number of studies that have investigated the extension of a retail brand. Importantly, there is limited utility in applying the knowledge of brand extension derived from marketing research to the retail brand context, as retail branding, which emphasizes the physical space, differs from marketing studies focusing on the product. Thus, this research addressed two dimensions of a retail brand, store atmosphere, and product characteristics; both are affected by ingredient branding, and differ from conventional ingredient branding that expands only product attributes. Further, ingredient branding was examined from the perspective of the hedonic consumption integral to fashion retail branding (Hirschman & Holbrook, 1982). The results addressed the hedonic factors that generate a more compelling store experience and allow consumers to express their self-concepts. This differs from conventional ingredient branding, where the focus is on the expansion of the utilitarian benefits of a product.
Significant contributions of this research also include a reconsideration of the function of arousal that is experienced specifically in the context of retail branding. The psychology literature has argued that there is an inverted U-function between affective response and arousal, in which excessively weak and excessively intense arousal diminishes affective responses (Steenkamp & Baumgartner, 1992). Because affect and cognitive processing interact, stimuli that evoke too little or too much arousal require extensive cognitive processing (Borestein, Kale, & Cornell, 1990; Steenkamp, Baumgartner, & van der Wulp, 1996; Steenkamp & Baumgartner, 1992; Unsitalo, Simola, & Kusima, 2012). Generally, because the fashion retail experience is predominantly affect-driven, a positive and linear relationship exists between arousal and affect; therefore, a high degree of arousal is identified as a positive construct that improves affect-driven behavioral responses (Babin & Babin, 2001; Baker, Levy, & Grewal, 1992). This research predicted that, for a retail brand, where the consistent brand meaning embedded in a product is concerned, some cognitive elaboration occurs to determine the symbolic similarity between consumer and retail brand. The results that verified the diminished positive product responses when a visual artist with incongruent traits was used, by comparison to his/her counterpart who represented congruent traits, solidified the argument. Thus, the strategy of using a visual artist who evokes novelty and subsequently high arousal is effective; however, if the traits of the visual artist are incongruent with fashion retail brand and thereby require cognitive processing, then arousal fails to increase the desired positive brand’s product responses. The results obtained here correspond to the claims found in the psychology literature. Most
importantly, this study specifies the different relationship between arousal and the behavioral responses that can occur in the retail branding context.

4.9. Managerial Implications

In the context of retail branding, this research demonstrated that novelty is a double-edged sword. The factors that predict successful ingredient branding can be counterintuitive. Thus, this paper illustrates the specifics of evaluative outcomes in visual artist ingredient branding. These studies show that novelty stemming from an innovative ingredient branding strategy, as exemplified in the current trend of using visual artists, results in contradictory experiential and product responses among consumers. Creativity that extends the boundaries of a retail brand is valued in retail branding, due to its function in providing excitement to consumers and a point of differentiation for retail brands in a saturated market. The practice of inviting visual artists whose traits are diametrical to the known traits of a fashion retailer in an attempt to exploit the visual artist’s unique personality results in strong perceptions of novelty and experience of arousal. Moreover, both constructs are likely to evolve into a memorable experience. However, this innovative approach can also result in reduced evaluations of a product that presents the elements of the visual artist ingredient brand. Because the distinct personality of a visual artist can be too powerful and disrupt the fundamental requirement for a brand and its products to maintain its symbolic concept, such reductions in the evaluation of ingredient branded products were manifested by consumers, regardless of their personality traits. Thus, the use of a visual artist with a personality that differs from
known traits of a fashion retail brand involves substantial risks that must be acknowledged by practitioners prior to following this emerging trend.

4.10. Limitations and Directions for Future Research

An evident limitation in this study was that particular personality traits might appeal strongly to a specific gender. Potentially, female participants related more strongly with visual artists and fashion retailers who expressed sophisticated traits, whereas male participants identified most with the rugged trait. Thus, the results may include an unintended gender effect. Next, the designs of the studies are susceptible to confounding factors. First, because the content of the artwork of various visual artists with distinct personalities is not easy to control, Studies 1 and 2 used artwork with different contents. Thus, the results may potentially be content-independent, in that rather than the personality portrayed in the artwork, the content of the artwork infused in products and store décor was involved in predicting the outcomes. Study 3 addressed this issue by using figure forms from artists who exhibit different personalities. Second, the results may be confounded by familiarity with the artists. Because mere exposure increases familiarity and is associated with positive behavioral responses (Zajonc, 1968), it is conceivable that visual artists who are better known to participants evoked favorable attitudes, regardless of their personalities and their congruency with the fashion retailer. Third, the initial paper introduces novel research on the topic of visual artist ingredient branding. The framework discussed can be applied to the broad category of retail brands that practice brand extension. From a managerial standpoint, novelty can be examined
from a different perspective; for example, a particular artist is very popular and being commercialized repeatedly by various companies. In such cases, familiarity with an artist increases in the marketing domain, but the perceived novelty of that visual artist ingredient branding may suffer. Because the key construct in visual artist ingredient branding resides in its ability to evoke novelty, whether or not the use of a popular artist diminishes that effect should be examined. Further, another compelling research question is what association can be achieved between companies that use the same visual artist.
Chapter 5: Conclusions

5.1. Overview

This dissertation contributed to a better understanding of the emerging phenomenon of art commercialization by identifying the significant role of the visual artist as a brand. In contrast to the body of prior research that has focused on consumers’ responses to images of art on products, this research framed the visual artist as a human brand and the subject to be used as an ingredient brand in the exploitation of art commercialization. The examination of a visual artist as an effective ingredient brand consisted of three independent streams of research on the properties and functions of visual artists. This section summarizes and integrates the major findings of Papers 1, 2, and 3, and discusses the theoretical and practical implications of the dissertation by synthesizing the three papers. It concludes by reviewing potential limitations and suggests avenues for future research in this emerging topic of art marketing.

This dissertation examined the diverse aspects pertaining to how the presence of an artist as the ingredient brand affects responses towards fashion retailer brands and their products. To first validate the salient benefits associated with using a visual artist, Paper 1 examined the mechanism of contagion with relationship to a product’s ability to capture the valuable essence of a visual artist by his/her presence in a retail domain. Next,
upon confirmation of the positive artist contagion effect, Paper 2 investigated how the ingredient brand strategy of using a visual artist with a distinct personality affects the conceptualization of the fashion retailer. Finally, Paper 3 examined the effect of using visual artist ingredient branding on different dimensions constituting retail brands: store atmosphere providing affect experience and products embedded with the personality of retail brand identifying with consumers. The overarching theme of the three papers is that the personality of the visual artist as the ingredient brand affects the meaning and evaluation of a fashion retailer; the combination creates a dynamic brand personality for the fashion retailer. The three papers together present a fluent logic that explains why visual artists should be used by fashion retailers, how their use affects fashion retailers’ brand concepts, and lastly, what the ultimate consumer responses are when fashion retailers use visual artists as ingredient brands.

Several pieces of evidence demonstrate how the three papers are synergistic. First, Paper 1 functions as the platform for Papers 2 and 3. Specifically, Paper 1 substantiated the critical importance of including visual artists when commercializing art in the fashion retail context. As a result, Paper 1 provides the foundation for the studies in the two subsequent papers, which were designed to investigate consumer perceptions of artist ingredient branding. Moreover, the implications suggested by the two papers provide actionable advice to marketers regarding the practice of art commercialization.

Second, and conversely, Papers 2 and 3 further support the arguments of Paper 1 by demonstrating the significance of the artist’s essence in a marketing context, even though an artist’s essence is an abstract property and therefore, its effects are difficult to
substantiate. In response, consistent with the emerging perspective of conceptualizing a visual artist as the brand (Glass, 2000; Thompson, 2006), Papers 2 and 3 employed the brand personality of a visual artist, which is a more solid construct, as a proxy for the artist’s essence. The use of the brand personality construct allowed a better synthesis with the existing frameworks in the brand related literature. With more solid theoretical backgrounds and experimental studies designed to test the effect of artist brand personality explicitly, the use of the brand personality construct allowed the identification of the strong manifestation of the artist’s essence in various aspects of consumer behavior. Paper 2 demonstrated that the artist’s essence interacts with the meaning of a fashion retailer brand that uses a visual artist. Paper 3 presented evidence that the presence artist’s essence in retail branding influences shopping quality and product response. Therefore, the arguments in Paper 1 were further strengthened by the additional evidence provided by the subsequent studies in Papers 2 and 3.

Lastly, Papers 2 and 3 together provided a reliable analysis of the consequences of using a visual artist as the ingredient brand. Specifically, the two papers addressed independently the cognitive and affective (hedonic) factors that underpin the strategy of visual artist ingredient branding. Paper 2 focused on the “cognitive elaboration” that occurs in processing artist ingredient branding, while Paper 3 was designed to evaluate how artist ingredient branding affects the different dimensions of retail brand in a relation to its experiential and product evaluative responses. In summary, visual artist ingredient branding was examined from two independent perspectives, in which no one factor could
claim superiority over the other. Thus, the theoretical foundation used in the two papers provided an in-depth and objective examination of visual artist ingredient branding.

Despite various synergies between the three papers that strengthen the arguments in this dissertation, there was also a contradiction. Paper 2 demonstrated that some incongruence between the personality traits of the visual artist ingredient brand and the fashion brand was effective in causing consumers to accommodate the updated personality resulting from the visual artist collaboration with the fashion retail brand. However, expansion of and changes in brand personality dimensions did not necessarily predict greater positive behavioral responses, even when the match between the personality traits of the participants and visual artist was controlled. Thus, due to contradictions in the findings, the sequence in the logic of this dissertation, in which the acquisition of a new brand personality was hypothesized to be effective in appealing to a broader consumer segment and promoting increased positive behavioral responses, was not validated. One potential underlying cause for the contradictory finding is that an individual’s perception of art is highly subjective. Consequently, innate perception likely influences how individuals assimilate the personality of a visual artist and evaluate the visual artist used for ingredient branding. Thus, variances in perception of art within subject pools may explain some inconsistency in results of the studies.

5.2. Theoretical Implications

One of the major limitations in the marketing literature that explores art commercialization is the fact that it has failed to consider the power of a visual artist’s
presence or involvement in the commercialization process, especially in the minds of consumers. In validating how a visual artist interacts with products and/or consumers in a marketing domain, this dissertation proposed the novel idea of introducing a visual artist as a human brand with a special quality (the artist essence). Then, the studies showed that, based on the significant effects created by a visual artist who promotes the parent brand, the visual artist is sufficient to be conceptualized as an effective ingredient brand. This framework, viewing the visual artist as the ingredient brand, provides the basis of the theoretical implications of this dissertation.

The three papers taken together contribute to our existing knowledge by demonstrating that there are different underlying mechanisms between “using artwork” and “involving a visual artist.” The use of artwork that connotes the perception of luxury and thereby increases the evaluation of the product is known to operate through a spillover effect that stems from classical conditioning (Hagtvedt & Patrick, 2008a). Thus, the image of art as it affects responses to a product occurs through simple, implicit, and automatic associations (Greenwald, McGhee, & Schwartz, 1998; Dimofte & Yalch, 2011). Paper 1 introduced the contagion effect to explore the effect on consumers of the involvement of a visual artist with the fashion brand; the contagion effect claims that the artist’s essence transfers to the properties of a brand’s product. Next, in extending the artist contagion mechanism, Papers 2 and 3 illustrated the greater complexity in the contagion effect of a visual artist. An artist’s essence is known to include the artist’s creative performance as well (Newman & Bloom, 2012). Yet, in advancing this notion concerning the artist as a brand, the argument here is that, from the consumer’s
perspective, the particular personality of an artist that is translated into his/her artwork is the salient property reflected in the artist’s essence. Accordingly, the two subsequent papers validated the greater complexity derived from the artist contagion effect when an artist is used as the ingredient brand. Using an artist’s brand personality as the proxy measure, the experimental studies in Paper 2 demonstrated the effect of artist contagion in changing brand configuration. Subsequently, the experiments in Paper 3 showed that the effect of artist contagion and its congruence with the fashion retailer personality influences behavioral responses. Thus, the two studies contributed to the field by illustrating that the underlying mechanism driving the effect of the artist’s presence on fashion products is more than an implicit association, as his/her presence is more complex in the sense that it influences and interacts with various constructs including schema processing, brand personality and affect experience.

Previous investigations of the phenomenon of art commercialization have been limited in their ability to be incorporated in various topics in the literature. In fact, since the introduction of the art infusion effect (Hagtvedt & Patrick, 2008a) and explicit measures of consumers’ responses to products featuring artwork, the focus of subsequent studies was to expand the model by identifying moderating effects (Huettl & Gierl, 2012) and to increase the generalizability of the identified effect by applying it to a hedonic product category (Kim, Ko, & Lee, 2012). However, no study has attempted to synthesize these studies with the literature on other topics to further advance the theoretical framework. Therefore, conceptualizing the visual artist as the ingredient brand permitted the integration of this topic with other diverse topics in the literature. Paper 1, which was
grounded in the law of contagion, connects with recent literature on consumer behavior that has operationalized the contagion effect. Using a schema processing framework, Paper 2 showed that elaboration occurs in processing incongruent brand extensions specifically, and linked to the branding literature that has investigated the way in which consumers process brand extensions. Lastly, Paper 3, synthesized with brand extension and retail brand. Thus, this dissertation illustrated the opportunity to develop various theoretical frameworks in the investigation of art commercialization.

5.3. Managerial Implications

The practical implications of this dissertation as a whole reside in providing a full spectrum of knowledge with regard to the use of visual artists in retail branding. First, to provide a rationale for its benefits, Paper 1 explained the positive marketing implications associated with using visual artists in art commercialization. Employing visual artists to endorse products featuring their artwork, accompanied by the artists’ physical presence, is a strategy employed by a select number of fashion retailers that brand contemporary art (Louis Vuitton and H&M), which has occurred rarely in brands selling other categories of products. The findings of Paper 1 will stimulate marketers to incorporate the practice of involving visual artists, which has been overlooked to date.

Next, Papers 2 and 3 together explained the variation in consumer outcomes associated with using different visual artists who are distinguished by their level of incongruence with the traits of the retail firms with which they are co-branded. Specifically, the findings of the two studies indicated that the value the retailer might
gain from art commercialization that includes the involvement of visual artists is under the control of the fashion retailer. That is, if the objective of the firm is to expand or update its brand personality, as demonstrated in Paper 2, the use of a visual artist who expresses moderate incongruence with the fashion retailer is recommended. Reinvigorating its brand personality is a concern for many practitioners, as some expansion in the brand concept is necessary to appeal to new consumer segments with different demographics, or to enter new markets with customers who exhibit different perspectives. Thus, a creative and hedonic approach to re-orienting a brand concept is preferred in order to avoid stimulating adverse responses on the part of the brand’s existing customers. The creativity associated with using visual artists and exploiting their distinctive personality traits to re-configure the brand concept accommodates the needs of practitioners. In the other instance, if the firm wishes to increase the positive responses towards products that feature art, Paper 3 suggests that it is most effective to employ visual artists who exhibit congruent personalities. In summary, practitioners can strategize about the incongruence between the visual artist and brand according to their needs.

5.4. Limitations and Directions for Future Research

There are evident limitations in this dissertation. In the experimental studies of Papers 2 and 3, the general criterion for selecting the artists and artwork used as stimuli was a time period, in which the artists selected were those belonging to the post-modern and contemporary eras, which facilitated the participants’ ability to absorb the sense of
the artists’ presence. Although the recency of the artists and artworks was controlled, this approach made it difficult to unify the content and style of the artwork, especially when the personality represented by the artwork needed to be manipulated. As a result, artwork used to decorate products and store environments included varied content, from landscapes to figurative, and styles, from realistic to abstract. Thus, the issue of confounds, in which the content of the artwork might have imposed an effect greater than that of the personality represented in the artwork, is a limitation in Papers 2 and 3. In addition, in relation to the first limitation, because general awareness of artists belonging to the post-modern and contemporary eras was assumed to be low, to control for the degree of familiarity, the experiments in Papers 2 and 3 included neutral-tone messages describing the significance of the artists and their works; these also included some information about their characteristics. Potentially, such messages could have led to a framing effect, in which the participants were primed to perceive the personality of the artists according to the characteristics intended by the studies.

Further, there appears to be a missing key in the dialogue between Papers 2 and 3. Study 3 in Paper 2 identified the necessity of using incremental theory as a frame for fashion retailers who want to maintain their original personality, while assimilating the new personality represented by a visual artist ingredient brand. The studies in Paper 3 excluded the incremental theory framed message, which could have some impact on the behavioral responses, because its absence caused a dilution in the original personality dimension of the fashion retailer, which associates with stimulating a negative perception. Thus, excluding the incremental theory framing message may have accounted
for the low evaluations of visual artists who demonstrated incongruent traits with the fashion retailer. Such a finding is inconsistent with the premise of this dissertation, which argues that the expansion of the fashion retailer’s personality, which includes the unique personality of the visual artist ingredient brand, results in increased positive behavioral responses. Thus, future studies should reexamine the behavioral responses when an incremental theory framing message is included.

In all three papers, various individual differences were overlooked. For example, art is a topic that captures more or less interest on the part of the general public, and thus involvement with art varies. Further, the appeal of a brand personality differs greatly depending on consumer demographics. It is possible that a brand that expresses the exciting trait is more attractive to younger individuals, whereas a brand expressing a sophisticated personality is more appealing to females. Another critical driver of variance may be the culture or country with which an individual identifies. Because art is more or less synthesized from the viewpoint of the culture representing the identity of a specific country, an individual’s association with art may differ by country. Future research explicitly measuring individual differences by country or culture will be important as fashion retailers utilizing visual artist involvement are global companies targeting customers in multiple countries.

Another topic of future research that reflects the current industry phenomenon and is consistent with the findings of Study 2 is an examination of the stability in a fashion retailer’s brand when reconfiguration comprises multiple visual artists in sequence. The findings of Study 2 indicated that the visual artist’s personality, when added to the traits
of a fashion retailer via assimilation, is remembered well during immediate recall, but declines rapidly over time (Sujan & Bettman, 1989; O’Sullivan & Durso, 1984). In that case, a fashion retailer and visual artist ingredient branding campaign would only be effective in re-conceptualizing the traits of a fashion retailer for a short time. According to industry exemplars, some brands, including fashion retailers, exploit different visual artists on a seasonal basis (e.g., Absolut vodka, Louis Vuitton). Thus, in the context of fashion retail branding, the critical questions for future research are: One, does the particular personality trait of the fashion retailer that reflects involvement with a prior visual artist diminish fully by the time a new visual artist is exploited? Two, how do the residual personality traits of the prior visual artist ingredient branded with a fashion retailer interact with the personality of the most recent visual artist involved? Finally, what are the potential effects if the traits of the new visual artist differ drastically from those of the previous artist? Future research can address these concerns in providing compelling evidence for industry practitioners.
References


Smith, M.O., & Kubler, A. (2013, December 8). High art meets the high-street at neon-lit Miami Beach. CNN.


Appendix A. Examples of Art Commercialization Practice
The Use of Art in Mundane Products

The Artwork of Keith Haring infused on Espresso Machine and iPhone Case

The Use of Art in Luxury Branding

The Artwork of Caravaggio Inspiring Brand Motif of Versace
The Use of Art in Museum Products

The Artwork of Claude Monet infused on Museum Merchandises

The Artwork of Jeff Koon infused on Museum Merchandises
The Use of Art by Apparel Retailers

The Artwork of Andy Warhol infused on Apparel Products of Uniqlo
Appendix B. Stimuli of Paper 1 Experimental Study
Visual Artist Condition: Alex Jung

Celebrity Condition: Ashley Judd
Appendix C. Examples Visual Artist and Fashion Retailer Ingredient Brandings
Yayoi Kusama and Louis Vuitton

Ingredient Visual Artist and Artwork

Louis Vuitton’s Retail Mix Created Through Visual Artist Ingredient Brand
Jean Mitchell Basquiat and Uniqlo

Ingredient Visual Artist and Artwork

Uniqlo’s Retail Mix Created Through Visual Artist Ingredient Brand
Appendix D. Stimuli of Experimental Study 1 in Paper 2
North Face Control Condition

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North Face Schnabel Condition: Congruent Artist

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### Burberry Haring Condition: Moderately Incongruent Artist

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Appendix F. Stimuli of Experimental Study 1 and Study 2 in Paper 3
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<td><img src="308x343.png" alt="Image" /></td>
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Appendix G. Stimuli of Experimental Study 3 in Paper
Haring Condition

H&M

Old Navy
Rockwell Condition

H&M

Old Navy
Appendix H. Information About the Visual Artists and Their Artwork
Julian Schnabel

Julian Schnabel is America’s most famous living painter. Schnabel refused to keep making one kind of work and has worked in many different media. As a result, the artist has proven to be talented in many creative fields, including paintings, film, sculpture, and furniture design. Schnabel is most well-known for his audacious large-scale paintings. In these paintings, Schnabel combined oil painting and collage techniques using various materials, such as wax, broken plates, and diverse textiles. Schnabel’s signature works contain a sense of brutality and aggression, which reflects his known highly masculine personality.

Schnabel is most well-known for his “plate painting”, large-scale paintings decorated with broken ceramic plates. *Patients and Doctors, 1978* (shown below) is one example of Schnabel’s “plate painting”, where the artist used ceramic plates purchased from thrift stores, broken into pieces, and attached to the surface of the canvas using concrete. The splash of broken plates provides a strong sense of ruggedness. The use of the plates is the artist’s creative way of expressing a sense of destruction and ruggedness.

Another aspect of Schnabel’s work is abstract expressionism paintings. *Untitled, 1982* (shown below) is one such example of Schnabel’s work in this style, in which the artist freely scribbled paintings to create a sense of rawness and ruggedness. Viewers can sense a strong physique from seeing paints applied in this forceful way, which again shows Schnabel’s masculine personality.
Georgia O’Keeffe

Georgia O’Keeffe was a 20th century American artist who is often recognized as the mother of American modernism. O’Keeffe is best known for her stunning flower canvases and southwestern landscapes. Her artworks are often referred to as symbolic, feminine, and soft. From her teenage years until her death at the age of 98, O’Keeffe devoted her entire life to painting, never changing her artistic style. O’Keeffe’s artwork focuses on expressing her personal feelings through harmonious arrangements of line, color, and form. Upon the death of O’Keeffe’s husband, the artist moved to New Mexico, where she spent nearly four decades living reclusively and working on transforming the area’s rugged landscapes into soothing paintings with a feminine touch.

O’Keeffe frequently painted the landscapes, flowers, and animal skeletons she found around her studio in New Mexico. Amongst them, flowers fascinated O’Keeffe and remained the artist’s favorite subject on canvas. Oriental Poppies, 1928 (shown below) is an outstanding example of O’Keeffe’s flower paintings. O’Keeffe was interested in abstract aspects of flowers. In this painting, she explores brilliant colors, shapes, and textures to portray the vibrancy of the flowers and describe flowers through a sophisticated expression. The painting also reflects O’Keeffe’s feminine side, as the flowers are shown in a charming and glamorous manner. O’Keeffe believed that due to the fast-paced lives people live, they merely glance at flowers and never truly observe how exquisite they are. She wished to give such rushed people the experience and feel of the true beauty of a flower.

Georgia O’Keeffe was drawn to New Mexico’s unusual and starkly beautiful landscape from the moment she first saw it in 1917. Black Mesa Landscape, New Mexico/Out Back of Marie’s II, 1930 (shown below) is an example of O’Keeffe’s landscape painting. This painting shows the artist’s extraordinary ability to capture the contours, colors, and textures of the land that fascinated her. As a result, the landscape of New Mexico is portrayed in a most aesthetically pleasing manner. This painting also addresses O’Keeffe’s life-long interest in and commitment to exploring issues of abstraction. She simplifies the contents of the landscape to portray it in a smooth and sophisticated way.
Takashi Murakami

Takashi Murakami is a Japanese artist who is one of the biggest names in the contemporary art world today. He produces artwork that integrates Japanese popular culture. Murakami’s unique work is recognizable immediately. Murakami uses eye-popping, candy-like colors and aesthetics inspired from animation. Murakami’s artwork also features playful imagery, such as smiling flowers, oversized blinking eyes, and mushrooms, which are considered to be “cute.” Murakami regards his personality as almost as colorful, exciting, and dynamic as his work, and he remains a pioneer of youth culture and continuously produces artwork that is daring, highly imaginative, and exciting.

Murakami is the founder of the contemporary art movement called “Superflat.” *An Homage, 2012* (shown below) is a painting from the “Superflat” movement. The object of “Superflat” is to eliminate the boundary between visual and commercial art. In doing so, the motif of Murakami’s “Superflat” is to present contemporary popular culture—such as Japanese comics—in the painting. Marakami’s “Superflat” paintings are very glossy and the surfaces of the paintings appear to be very flat, which together make the painting look artificial. Murakami explores new and unique ideas by focusing on making the artwork look more like a graphic illustration than a painting.

Murakami invented his own imaginative characters, KaiKai and KiKi. Murakami claims that KaiKai and KiKi are his spiritual guardians. *KaiKai KiKi and Me, 2008* (shown below) is the illustration of KaiKai and Kiki and the artist, Murakami himself. Murakami is well-known for using fine arts media—such as painting and sculpture—as well as what is considered conventionally to be commercial media—fashion, merchandise, and animation. This work portrays young and spirited characteristic of Murakami.
Keith Haring

Keith Haring was a contemporary American artist who was a leading figure in the young, hip-hop, underground culture of 1980s New York City. Haring first began his artistic career at a very young age as a daring graffiti artist who spray-painted the walls of New York City subways. Haring also organized unconventional exhibitions at downtown nightclubs, where art, music and fashion came together in a dynamic mix that targeted spirited young audiences, like Haring himself. Haring’s work consists of a unique and distinctly personal vocabulary of bold, graphic icons—hearts, flying saucers, winged figures, and a crawling baby. The energy and optimism of his art, with its bold lines and bright colors, made him popular with a wide audience. Haring died at the age of 31 from AIDS-related illnesses. Although his career was brief, his artwork, which reflects the spirit of a young artist, is highly valued due to his imaginative way of expressing his views.

*Untitled, 1982* (shown below) is a section of a 56 foot-long Haring drawing. The drawing captures the motif of the artist’s well-known graffiti style. In this drawing, Haring uses cartoonish creatures together with stylistic abstract patterning to create rhythmic imagery. Although the drawing appears to be comical and playful, through this work, Haring dared to criticize political issues. The Mickey Mouse images are symbolic of the United States. Surrounding Mickey Mouse, the viewer finds crawling and falling human figures that represent their conflicts and fears. Addressing serious issues using comical illustration is considered the hallmark of Haring’s unique style.

Haring, an AIDS patient himself, came to accept the fact that love could be associated with the ideas of illness and death. Yet, in his works, Haring continuously celebrated the value and richness of life and love. The heart-shaped illustration is a theme used frequently in his paintings. *Untitled, 1985* (shown below) is one example of Haring’s work that addresses the theme of love through an imaginative expression. He intended to express the positive light of love as the painting illustrates in its playful energy. Despite Haring’s struggle with AIDS, the artist focused on creating exciting and lively artworks.
Jean Mitchell Basquiat

Jean Mitchell Basquiat is a well-known contemporary Haitian-American artist of the 1980s. Basquiat is referred to as a radiant child of art, in reference to his cool and spirited attitude. He ran way from home at the age of 15 and lived on the streets of New York City, where he sold T-shirts and postcards. During his teenage years, Basquiat made a home in the Lower East Side neighborhood and became involved deeply in the neighborhood’s thriving underground hip-hop culture and punk scene. Basquiat’s began his career as a graffiti artist spray-painting the buildings of the Lower East Side. Later, the artist’s unique artistic style and rugged look, which were translated from his graffiti art, led to Basquiat’s rapid commercial success; however, he died at the age of 27 from a heroin overdose.

The inspiration for Basquiat’s paintings comes from the artist’s African heritage. Basquiat’s paintings address black culture and history in an imaginative way. The artist’s work, History of the Black People, 1983 (shown below), illustrates the history of slavery and the dichotomies to which it gave rise—wealth versus poverty and integration versus segregation. To express his point of view, Basquiat painted the words “Memphis” and “Tennessee” on the right panel of the painting. On the left panel, Basquiat illustrated two indigenous African masks. This painting incorporates a rugged look, which is the artist’s signature style.

This painting, In Italian, 1983 (shown below), does not refer to Basquiat’s experience in Italy. Instead, Basquiat dared to reproduce a typical Italian baroque art painting, which uses Christianity as its theme, in the artist’s own style. The blue-headed man on the right panel of the painting represents the Christ. The Latin word “Sangue” below the blue-headed man refers to blood. The imagery in this painting is raw, unfinished, even damaged, which together conveys the sense of ruggedness.
Appendix I. Scenario for Experimental Study 1 in Paper 2
North Face Schnabel Condition: Congruent Artist

You were informed that The North Face is promoting the special campaign with the visual artist named Julian Schnabel. Please read the following information about Schnabel very carefully. Julian Schnabel is America’s most famous living painter. Schnabel refused to keep making one kind of work and has worked in many different media. As a result, the artist has proven to be talented in many creative fields, including paintings, film, sculpture, and furniture design. Schnabel is most well-known for his audacious large-scale paintings. In these paintings, Schnabel combined oil painting and collage techniques using various materials, such as wax, broken plates, and diverse textiles. Schnabel’s signature works contain a sense of brutality and aggression, which reflects his known highly masculine personality.

North Face O’Keefe Condition: Moderately Incongruent Artist

You were informed that The North Face is promoting the special campaign with the visual artist named Georgia O’Keeffe. Please read the following information about O’Keeffe very carefully. Georgia O’Keeffe was a 20th century American artist who is often recognized as the mother of American modernism. O’Keeffe was best known for her stunning flower canvases and southwestern landscapes. Her artworks are often referred to as symbolic, feminine, and soft. From her teenage years until her death at the age of 98, O’Keeffe devoted her entire life to painting, never changing her artistic style. O’Keeffe’s artwork focuses on expressing her personal feelings through harmonious arrangements of line, color, and form. Upon the death of O’Keeffe’s husband, the artist moved to New Mexico, where she spent nearly four decades living reclusively and working on transforming the area’s rugged landscapes into soothing paintings with a feminine touch.

North Face Murakami Condition: Strongly Incongruent Artist

You were informed that The North Face is promoting the special campaign with the visual artist named Takashi Murakami. Please read the following information about Murakami very carefully. Murakami is a Japanese artist who is one of the biggest names in the contemporary art world today. He produces artwork that integrates Japanese popular culture. Murakami’s unique work is recognizable immediately. Murakami uses eye-popping, candy-like colors and aesthetics inspired from animation. Murakami’s artwork also features playful imagery, such as smiling flowers, oversized blinking eyes, and mushrooms, which are considered to be “cute.” Murakami regards his personality as almost as colorful, exciting, and dynamic as his work, and he remains a pioneer of youth culture and continuously produces artwork that is daring, highly imaginative, exciting.
Appendix J. Scenario for Experimental Study 2 in Paper 2
Burberry O’Keefe Condition: Congruent Artist

You have been informed that Burberry is promoting a special campaign featuring the visual artist named Georgia O’Keeffe. Please read the following information about O’Keeffe very carefully. Georgia O’Keeffe was a 20th century American artist who is often recognized as the mother of American modernism. O’Keeffe is best known for her stunning flower canvases and southwestern landscapes. Her artworks are often referred to as symbolic, feminine, and soft. From her teenage years until her death at the age of 98, O’Keeffe devoted her entire life to painting, never changing her artistic style. O’Keeffe’s artwork focuses on expressing her personal feelings through harmonious arrangements of line, color, and form. Upon the death of O’Keeffe’s husband, the artist moved to New Mexico, where she spent nearly four decades living reclusively and working on transforming the area’s rugged landscapes into soothing paintings with a feminine touch.

Burberry Haring Condition: Moderately Incongruent Artist

You were informed that Burberry is promoting the special campaign with the visual artist named Keith Haring. Please read the following information about Haring very carefully. Keith Haring was a contemporary American artist who was a leading figure in the young, hip-hop, underground culture of 1980s New York City. Haring first began his artistic career at a very young age as a daring graffiti artist who spray-painted the walls of New York City subways. Haring also organized unconventional exhibitions at downtown nightclubs, where art, music and fashion came together in a dynamic mix that targeted spirited young audiences, like Haring himself. Haring’s work consists of a unique and distinctly personal vocabulary of bold, graphic icons—hearts, flying saucers, winged figures, and a crawling baby. The energy and optimism of his art, with its bold lines and bright colors, made him popular with a wide audience. Haring died at the age of 31 from AIDS-related illnesses. Although his career was brief, his artwork, which reflects the spirit of a young artist, is highly valued due to his imaginative way of expressing his views.

Burberry Basquiat Condition: Strongly Incongruent Artist

You were informed that Burberry is promoting the special campaign with the visual artist named Jean Mitchell Basquiat. Please read the following information about Basquiat very carefully. Jean Mitchell Basquiat is a well-known contemporary Haitian-American artist of the 1980s. Basquiat is referred to as a radiant child of art, in reference to his cool and spirited attitude. He ran away from home at the age of 15 and lived on the streets of New York City, where he sold T-shirts and postcards. During his teenage years, Basquiat made a home in the Lower East Side neighborhood and became involved deeply in the neighborhood’s thriving underground hip-hop culture and punk scene. Basquiat’s began his career as a graffiti artist spray-painting the buildings of the Lower East Side. Later, the artist’s unique artistic style and rugged look, which were translated from his graffiti art, led to Basquiat’s rapid commercial success; however, he died at the age of 27 from a heroin overdose.
Appendix K. Additional Scenario for Experimental Study 1 and Study 2 in Paper 3
Louis Vuitton O’Keefe Condition: Congruent Artist

You have been informed that Louis Vuitton is promoting a special campaign featuring the visual artist named Georgia O’Keeffe. Please read the following information about O’Keeffe very carefully. Georgia O’Keeffe was a 20th century American artist who is often recognized as the mother of American modernism. O’Keeffe is best known for her stunning flower canvases and southwestern landscapes. Her artworks are often referred to as symbolic, feminine, and soft. From her teenage years until her death at the age of 98, O’Keeffe devoted her entire life to painting, never changing her artistic style. O’Keeffe’s artwork focuses on expressing her personal feelings through harmonious arrangements of line, color, and form. Upon the death of O’Keeffe’s husband, the artist moved to New Mexico, where she spent nearly four decades living reclusively and working on transforming the area’s rugged landscapes into soothing paintings with a feminine touch.

Louis Vuitton Basquiat Condition: Incongruent Artist

You were informed that Louis Vuitton is promoting the special campaign with the visual artist named Jean Mitchell Basquiat. Please read the following information about Basquiat very carefully. Jean Mitchell Basquiat is a well-known contemporary Haitian-American artist of the 1980s. Basquiat is referred to as a radiant child of art, in reference to his cool and spirited attitude. He ran away from home at the age of 15 and lived on the streets of New York City, where he sold T-shirts and postcards. During his teenage years, Basquiat made a home in the Lower East Side neighborhood and became involved deeply in the neighborhood’s thriving underground hip-hop culture and punk scene. Basquiat’s began his career as a graffiti artist spray-painting the buildings of the Lower East Side. Later, the artist’s unique artistic style and rugged look, which were translated from his graffiti art, led to Basquiat’s rapid commercial success; however, he died at the age of 27 from a heroin overdose.
Appendix L. Three Dimensions Brand Personality Scale
Exciting

- Daring: I find (Artist and his or her artwork/retailer) to be daring.
- Exciting: I find (Artist and his or her artwork/retailer) to be exciting.
- Imaginative: I find (Artist and his or her artwork/retailer) to be imaginative.
- Unique: I find (Artist and his or her artwork/retailer) to be unique.
- Young: I find (Artist and his or her artwork/retailer) to be young.
- Spirited: I find (Artist and his or her artwork/retailer) to be spirited.

Sophisticated

- Glamorous: I find (Artist and his or her artwork/retailer) to be glamorous.
- Charming: I find (Artist and his or her artwork/retailer) to be charming.
- Smooth: I find (Artist and his or her artwork/retailer) to be smooth.
- Upper-class: I find (Artist and his or her artwork/retailer) to be upper-class.

Rugged

- Masculine: I find (Artist and his or her artwork/retailer) to be masculine.
- Rugged: I find (Artist and his or her artwork/retailer) to be rugged.
- Western: I find (Artist and his or her artwork/retailer) to be Western.
- Tough: I find (Artist and his or her artwork/retailer) to be tough.
Sincere
- Family-oriented: I find (Old Navy/H&M) to be family-oriented.
- Sincere: I find (Old Navy/H&M) to be sincere.
- Wholesome: I find (Old Navy/H&M) to be wholesome.
- Friendly: I find (Old Navy/H&M) to be friendly.

Exciting
- Trendy: I find (Old Navy/H&M) to be trendy.
- Unique: I find (Old Navy/H&M) to be unique.
- Young: I find (Old Navy/H&M) to be young.
- Contemporary: I find (Old Navy/H&M) to be contemporary.

Sophisticated
- Glamorous: I find (Old Navy/H&M) to be glamorous.
- Charming: I find (Old Navy/H&M) to be charming.
- Feminine: I find (Old Navy/H&M) to be feminine.
- Upper-class: I find (Old Navy/H&M) to be upper-class.

A. Rugged
- Masculine: I find (Old Navy/H&M) to be masculine.
- Rugged: I find (Old Navy/H&M) to be rugged.
- Outdoorsy: I find (Old Navy/H&M) to be outdoorsy.
- Tough: I find (Old Navy/H&M) to be tough.
Appendix N. The Sets of Adjective Describing Human Traits
Set 1: talkative, spontaneous, active, demonstrative, energetic, enthusiastic, adventurous, and sociable

Set 2: warm, kind, cooperative, unselfish, polite, trustful, generous, flexible, considerate, and agreeable

Set 3: organized, dependable, conscientious, practical, thrifty, cautious, serious, economical, and reliable

Set 4: unenviable, relaxed, objective, imperturbable, undemanding, placid, peaceful, independent, and uninhibited

Set 5: intelligent, perceptive, curious, imaginative, creative, sophisticated, knowledgeable,
Appendix O. IRB Exempt Approval Documentation
Protocol Title: A New Approach to Co-branding: Visual Artist and Fashion Retailer Ingredient Branding (Study Extension 6 - Contagion Effect)
Protocol Number: 2015E0329
Principal Investigator: Leslie Stoel
Determination: The Office of Responsible Research Practices has determined the above referenced project exempt from IRB review.
Date of Determination: 06/01/2015
Qualifying Category: 02
Attachments: None

Dear Investigators,
Please note the following about the above determination:

- Retain a copy of this correspondence for your records.
- Only the Ohio State staff and students named on the application are approved as Ohio State investigators and/or key personnel for this study.
- No changes may be made to exempt research (e.g., personnel, recruitment procedures, advertisements, instruments, etc.). If changes are needed, a new application for exemption must be submitted for review and approval prior to implementing the changes.
- Records relating to the research (including signed consent forms) must be retained and available for audit for at least 5 years after the study is closed. For more information, see university policies, Institutional Data and Research Data.
- It is the responsibility of the investigators to promptly report events that may represent unanticipated problems involving risks to subjects or others.

This determination is issued under The Ohio State University's OHRP Federalwide Assurance #00006378. Human research protection program policies, procedures, and guidance can be found on the OHRP website. Please feel free to contact the Office of Responsible Research Practices with any questions or concerns.

Jacob R. Stoddard, BA, CIP
Quality Improvement Specialist
Exempt and IRB Review
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614-292-0526 Office / 614-688-0366 Fax
stoddard.13@osu.edu www.orrp.osu.edu
Paper 2 and Paper 3: Pre Study

Protocol Title: A New Approach to Co-branding: Visual Artist and Fashion Retailer Ingredient Branding
Protocol Number: 2014E0648
Principal Investigator: Leslie Stoel
Determination: The Office of Responsible Research Practices has determined the above referenced project exempt from IRB review.
Date of Determination: 01/05/2015
Qualifying Category: 02
Attachments: None

Dear Investigators,

Please note the following about the above determination:

- Retain a copy of this correspondence for your records.
- Only the Ohio State staff and students named on the application are approved as Ohio State investigators and/or key personnel for this study.
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Cheri Pettey, MA CIP
Quality Improvement Specialist
Regulatory & Exempt Determinations
The Ohio State University
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614-688-0389 Office / 614-688-0366 Fax
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Paper 2: Experimental Study 1 and Study 2

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Protocol Title: A New Approach to Co-branding: Visual Artist and Fashion Retailer Ingredient Branding (Study Extension 1)
Protocol Number: 2015E0094
Principal Investigator: Leslie Stoel

Determination: The Office of Responsible Research Practices has determined the above referenced project exempt from IRB review.
Date of Determination: 02/21/2015
Qualifying Category: 02
Attachments: None

Dear Investigators,
Please note the following about the above determination:

- Retain a copy of this correspondence for your records.
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Please feel free to contact the Office of Responsible Research Practices with any questions or concerns.

Jacob R. Stoddard, BA, CIP
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Protocol Title: A New Approach to Co-branding: Visual Artist and Fashion RetailerIngredient Branding (Study Extension 4)
Protocol Number: 2015E0200
Principal Investigator: Leslie Stoel
Determination: The Office of Responsible Research Practices has determined the above referenced project exempt from IRB review.
Date of Determination: 03/26/2015
Qualifying Category: 02
Attachments: None

Dear Investigators,
Please note the following about the above determination:

- Retain a copy of this correspondence for your records.
- Only the Ohio State staff and students named on the application are approved as Ohio State investigators and/or key personnel for this study.
- No changes may be made to exempt research (e.g., personnel, recruitment procedures, advertisements, instruments, etc.). If changes are needed, a new application for exemption must be submitted for review and approval prior to implementing the changes.
- Records relating to the research (including signed consent forms) must be retained and available for audit for at least 5 years after the study is closed. For more information, see university policies, Institutional Data and Research Data.
- It is the responsibility of the investigators to promptly report events that may represent unanticipated problems involving risks to subjects or others.

This determination is issued under The Ohio State University’s OHRP Federalwide Assurance #00006378. Human research protection program policies, procedures, and guidance can be found on the ORRP website.

Please feel free to contact the Office of Responsible Research Practices with any questions or concerns.

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Paper 3: Experimental Study 1

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300 Research Administration Building
1960 Kenny Road
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Fax (614) 688-0366
www.orrp.osu.edu

Protocol Title: A New Approach to Co-branding: Visual Artist and Fashion Retailer Ingredient Branding (Study Extension 2)
Protocol Number: 2015E0195
Principal Investigator: Leslie Stoel
Determination: The Office of Responsible Research Practices has determined the above referenced project exempt from IRB review.
Date of Determination: 02/20/2015
Qualifying Category: 02
Attachments: None

Dear Investigators,
Please note the following about the above determination:

- Retain a copy of this correspondence for your records.
- Only the Ohio State staff and students named on the application are approved as Ohio State investigators and/or key personnel for this study.
- No changes may be made to exempt research (e.g., personnel, recruitment procedures, advertisements, instruments, etc.). If changes are needed, a new application for exemption must be submitted for review and approval prior to implementing the changes.
- Records relating to the research (including signed consent forms) must be retained and available for audit for at least 5 years after the study is closed. For more information, see university policies, Institutional Data and Research Data.
- It is the responsibility of the investigators to promptly report events that may represent unanticipated problems involving risks to subjects or others.

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Paper 3: Experimental Study 2

Protocol Title: A New Approach to Co-branding: Visual Artist and Fashion Retailer Ingredient Branding (Study Extension 5)
Protocol Number: 2015E0199
Principal Investigator: Leslie Stoel
Determination: The Office of Responsible Research Practices has determined the above referenced project exempt from IRB review.
Date of Determination: 03/26/2015
Qualifying Category: 02
Attachments: None

Dear Investigators,
Please note the following about the above determination:

- Retain a copy of this correspondence for your records.
- Only the Ohio State staff and students named on the application are approved as Ohio State investigators and/or key personnel for this study.
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- Records relating to the research (including signed consent forms) must be retained and available for audit for at least 5 years after the study is closed. For more information, see university policies, Institutional Data and Research Data.
- It is the responsibility of the investigators to promptly report events that may represent unanticipated problems involving risks to subjects or others.

This determination is issued under The Ohio State University’s OHRP Federalwide Assurance #00006378. Human research protection program policies, procedures, and guidance can be found on the ORRP website. Please feel free to contact the Office of Responsible Research Practices with any questions or concerns.

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Quality Improvement Specialist
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Protocol Title: A New Approach to Co-branding: Visual Artist and Fashion Retailer Ingredient Branding (Study Extension 6)
Protocol Number: 2015E0327
Principal Investigator: Leslie Stoel
Determination: The Office of Responsible Research Practices has determined the above referenced project exempt from IRB review.
Date of Determination: 05/19/2015
Qualifying Category: 02
Attachments: None

Dear Investigators,
Please note the following about the above determination:

- Retain a copy of this correspondence for your records.
- Only the Ohio State staff and students named on the application are approved as Ohio State investigators and/or key personnel for this study.
- No changes may be made to exempt research (e.g., personnel, recruitment procedures, advertisements, instruments, etc.). If changes are needed, a new application for exemption must be submitted for review and approval prior to implementing the changes.
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- It is the responsibility of the investigators to promptly report events that may represent unanticipated problems involving risks to subjects or others.

This determination is issued under The Ohio State University’s OHRP Federalwide Assurance #00006378. Human research protection program policies, procedures, and guidance can be found on the ORRP website. Please feel free to contact the Office of Responsible Research Practices with any questions or concerns.

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