



Faculty of Economics, University of Niš, 17 October 2014

International Scientific Conference

**THE FINANCIAL AND REAL ECONOMY:  
TOWARD SUSTAINABLE GROWTH**

---

**CELEBRITIES' IMAGE AS A MEANS  
TO IMPOSE REGIONAL BRANDS**

**Penka Goranova\***

**Abstract:** *Regional brands are a promise of quality, usefulness and value and at the same time a powerful visual, emotional, rational, and cultural image that consumers associate with a company or a product. The image of the celebrities that are associated with trademarks and support such, becomes increasingly important and necessary in terms of creating competitive advantages of the regions. The object of this report is to present the names of celebrities that represent a set of characteristics and meanings that are associated with these popular people and thus reflect their image in society. The names of the famous people have a similar role to that of the commercial brands. They identify and differentiate one person from another based on a group of associations related to this person. Similarly, the regional brands differentiate and distinguish certain products and services from others.*

**Keywords:** *regional brands; image; celebrities' names; means to impose regional brands*

**Introduction**

The role of brand in today's business has steadily increased, consequently this requires companies to promptly change their market behavior. Brand's positioning in the consumer's mind has a psychological advantage, which is an important motivational factor for the employees. Global market has a very high degree of product offerings and related brand projects and as a result the role of the brand as a marketing tool changes. Marketing is about brand building. (Adapted by Swann, J., D. Aaker, M) The name is a brand indicator, it creates associations and "forms the essence of the branding concept" (Aaker, D.) The owner of the "Virgin" brand Branson displays its four faculties: (Диърлав, Д)

- Identifying appropriate growth opportunities;
- Quick action;
- Readiness for daily control of management;
- Creation and management of effective joint ventures.

---

\* D. A. Tsenov Academy of Economics, Svishtov, Bulgaria; ✉ goranova@uni-svishtov.bg  
UDC 658.626

Branson is a representative of the new entrepreneurs like Anita Roddick, Bill Gates, Ted Turner, Ben and Jerry, and his strategy is: we use the confidence toward our brand to challenge the dominant players in various industries where we believe consumers do not receive the corresponding quality for money they pay. (Диърлав, Д)

Consequently this leads to the use of new marketing techniques to attract customers in various areas through merchandising, that characterizes with the use of celebrities' names in their role as trademarks or celebrities' support in various campaigns for promotion or advertising.

Celebrities' reputation in the public space attracts public attention on them and thus succeeds in building a certain image and helps establishing a strong emotional connection with consumers.

Regional brands are a promise for quality, usefulness and value and at the same time these brands are a powerful visual, emotional, rational, and cultural image that consumers associate with a company or a product.

Celebrities' image that is associated with trademarks and supports brands becomes increasingly important and necessary in terms of creating competitive advantages of the regions.

The object of this paper are celebrities' names that represent a set of characteristics and also the meanings associated with them that reflect their image in society. The names of popular people have a similar role to that of commercial brands. They identify and differentiate one person from another based on a group of associations connected with this person. Similarly, regional brands differentiate and distinguish products and services that are produced in certain firm from the products and services of the competitors.

The subject of this study is the role that celebrities' names have in terms of brands with good reputation in the society and to show how the names of famous people can be secondary adapted and used for the purposes of the regional business.

Consequently the purpose of this report is to clarify the basic theoretical principles and approaches related to the use of celebrities' names as a means to impose regional brands, to present arguments in favour of the benefits for both the consumers and the business from their use, and to summarize the basic rules in order to achieve this through the development of a methodology.

There is a strong associative link between show business, sports, music celebrities and the customers and this link is the means by which a value is added to the brand. This raises the following tasks:

- ***The relations*** - trade marks and celebrities' names;
- ***Mapping the possibilities*** of using the names of popular people for business goals;
- ***Summarising the rules*** that have to be observed when using the names of individuals as brands or in promotional and advertising campaigns.

The thesis of this paper is that using celebrities' names in a commercial manner in the context of regional brands can be an extremely beneficial tool for achieving identification, differentiation and receiving economic benefits in today's market environment.

## Celebrities' Image as a Means to Impose Regional Brands

---

### I

The new digital economy is committed to the consumer. Because no matter how well companies are in everything else, users will never notice this if at first there is no enticing brand that attracts their attention. (Д'Алесандро) Thus, consumers now have a lot of choices they can choose from in order to satisfy their needs. Successful regional brands perform three basic functions for customers: save time; broadcast message and ensure the correct identity. From their perspective, regional trademarks are identified as regional brands. A regional brand represents a set of properties, benefits and services that have to be covered from your brand regardless of whether they are illusory, rational or emotional. Once embedded in the customer's mind, a positive image of the brand proves to be particularly important in situations where the difference in price and quality of similar goods or services on the market is small or weak and especially when consumers slightly oriented about the differences between companies' products. A successful brand makes it possible for the company to distinguish a product in a competitive environment and to clearly outline its advantages to users. In other words "a trademark is a complex of customers' expectations that have to be satisfied over a long period of time." (Абаджимаринова, Р) The terms brand and trademark are used as synonyms by some authors, but it is necessary to emphasize that the trademarks is used more narrowly as a legal term and can be protected by the relevant legislation with legal monopoly and no other firm will be allowed to use it (the trademark and its name) in its business. The brand is usually perceived as a marketing term. The brand is a mechanism of achieving competitive advantage for the company by differentiating its products which signs that distinguish brands by providing benefits to the client for which he or she is willing to pay. (Adapted by Абаджимаринова, Р.)

A brand is a trademark with a steady image. The inception and the imposition of a positive image of a regional trademark in consumer mind, i.e. the process of turning the trademark into brand is a process planned communication with selected audiences by the company that owns the brand. Therefore, from the perspective of the consumer, a brand is something more, which is not necessarily related to a product of a particular manufacturer, and it differs from other similar products on the market. "When seeing a particular brand a client forms a brief description of it in his or her mind, which is related to the category to which the brand or the products bearing its name will be associated". (Adapted by Жечев Вл., Св. Иванов) To this particular "substitute" (name, image, packaging, etc.) customers begin to prescribe symbolic meanings, often unrelated to the characteristics of the particular product. The symbiosis of the "substituent" in its symbolic form a "myth" about the product, the so called customer value "plus", for which the customer is willing to pay a certain amount of money." (Абаджимаринова, Р.) From their perspective brands are the lamps which illuminate the path to the customers so that they can find the value they want, and the firms that can offer this value to the consumers. (Adapted by Мариоти, Д) Brand value increases the level of customers satisfaction when using the product, whereas "brand equity is a brand added value to a product or service". (Брестничка, Р., p.104) Brand equity is the sum of assets associated with the name of the brand and brand's logo that complement value that is inherent to the products or services value (Adapted by Aaker, D). The most important categories of the asset are:

- **Brand awareness** – This is the ability of a brand to be recognized or remembered from a potential buyer or user as a member of a particular product category.

Bidirectional relationship that exists between the brand and the product category consists of two main elements of brand awareness: recognition, which includes the impression that the brand is well known and the client has seen it before, and recall of the brand – mentioning the product category evokes memories of the brand.

- **Brand associations** – Everything that is related to brand contained in consumers' memory. (Adapted by Aaker, D). Brand associations are: brand attributes (descriptive features which the consumer associates with the brand); brand benefits (the personal value that the customer gives to the attributes), the benefits that can be functional benefits, emotional benefits and symbolic benefits; brand attitudes (this is the overall idea and evaluation of the consumer about the brand. Brand attitudes are the basis for the customers to make the decision to purchase a product) (Брестничка, Р). Brand image is a group of brand associations organized in such a way so that they can create an overall impression of the brand in consumer's consciousness. In today's intense competition among different firms brand's image is very important. Because of the abundance of products that are becoming increasingly complex, consumers begin to rely more on the image of the brand than on the actual characteristics of the goods.
- **Brand loyalty** – This is a certain degree of attachment of the user to a brand based on its real or imagined superiority, resulting in consumer purchases of a certain brand over and over again despite other competing brands. (Брестничка, Р.) This happens because the consumer believes that the brand offers the right product features, image or quality level for the price that he or she pays for it. This concept became the basis for the propensity to purchase.

Brand loyalty is a measure of how often a customer is inclined to choose the same brand when buying from the product class... Brand loyalty is not simply present or absent, but is present in varying strengths. Nearly all customers, no matter how loyal, have some propensity to at least "take a look" at other brands from time to time. And even the most loyal customers will switch brands if their preferred brands fail them. (Kohli, Ch., Leuthesser, L.) If brand associations and brand image do not translate into loyalty to the brand, all the efforts and costs needed in order to achieve them will be waste of time for the company. Brand's value is a combination of reputation and brand loyalty, perceptions and consumer associations that are formed for the brand in minds of the customers.

## II

Celebrities' names and also the image they have created for themselves can be used to promote products and thus the brand creates an expectation for quality and allows the consumer to rely on these expectations. "Today the brand is not just a symbol of goodwill, and often the most effective agent for creating a reputation that offers awareness and impersonal guaranty of satisfaction is creating a desire for future satisfaction. The brand begins selling goods. The more distinctive and famous brand is, the more effective is its sales force." (Брестничка, Р) With the advent of the merchandising strategy, however, the brand has become a product itself. Celebrities in their turn, thanks to the modern information technologies, have become crucial influencers and have great impact of public view.

McCracken's (1989) definition of a celebrity endorser is, "any individual who enjoys public recognition and who uses this recognition on behalf of a consumer good by

## **Celebrities' Image as a Means to Impose Regional Brands**

---

appearing with it in an advertisement (marcoms), is useful, because when celebrities are depicted in marcoms, they bring their own culturally related meanings, thereto, irrespective of the required promotional role.“

Popular people have built their own image in the society that is closely related to the activities with which they are dealing. This image can be so strong that thanks to the associative relationship, which makes common people become fans to this celebrity and in this way creates a significant number of supporters of the popular person. This effect can be very strong even compared to the effects which have some of the largest and most well-known brands. Consumers' associations to the brand are a powerful incentive for purchase as the customer usually wants somehow to identify with the popular figure and thus increase its assessment in society. This is something that can be used when a new brand is presented on the market or for the promotion and maintenance of an existing one. When the customer acquires a brand with the name of a highly respected celebrity, this consumer identifies with the famous person. Brand's strength is determined by the degree of sustainable position of the brand in the consumer's mind, and this in turn is characterized by the quality of the relationship between the consumer and the brand. “The strategic goal of branding is to strengthen the position of the brand in the mind of the consumer, i.e. the creation of a healthy relationship between the brand and the consumer for many years.” (Абаджимаринова) This is precisely one of the advantages of using celebrities' names as trademarks. These relationships have been built over the career of the celebrity and thus have become more durable.

Celebrities are widely accepted and popular people who easily draw media attention. Although fame is seen as a prerequisite for celebrity status, it is not enough. There must be a level of public interest to the personality. Many of the celebrities are famous only for a certain period of time, and some are known only in certain, special areas. Public figures such as politicians and businessmen may be famous, but they will not become celebrities unless they draw public and media interest. For example, the director of the "Virgin" empire - Richard Branson is one of the most successful businessmen on the planet, but he was not a celebrity until he went around the globe by balloon. “Daniel Boorstin defines celebrities as people well known because of their reputation”. (Adapted by Zimmerman) This definition covers the most important aspect of being famous - not to be forgotten. As the definition of the online encyclopedia Wikipedia states: Celebrity refers to popular fame and public attention in the media, usually applied to a person (a 'celebrity', 'celeb.' or 'star'), or group of people (celebrity couple, family etc.), or occasionally, to animals or fictional entities. Celebrity status is often associated with wealth (commonly referred to as fame and fortune) and fame can often provide opportunities to make money.

It can be said that celebrities are well-known characters. This definition includes actual celebrities such as:

- *World famous celebrities* like politicians, actors, musicians, athletes such as Tom Hanks, Tom Cruise, Cher, Tiger Woods and others.
- *Regional celebrities* - Each country has its own celebrities from film industry, television, sports. Celebrities, who are known in one country may not be popular in another. Media journalists assigned them in categories A, B, C, D or Z. This unofficial classification identifies the location in the hierarchy. Of course this is relative, as Czech actor may be in category B in the United States, but is in category A in the Czech Republic.

## **Penka Goranova**

---

Popular people in the most attractive areas such as cinema, sports, music, fashion can compete with areas like politics, economics, education and these famous people are the actors Sean O'Connor, Bruce Willis, Angelina Jolie, Brad Pitt, Jennifer Aniston, Robert De Niro, singers and musicians - Luciano Pavarotti, Cher, Bono, Julio Iglesias, Eminem, athletes, such as: Michael Schumacher, Tiger Woods, Andre Agassi, Ronaldo, Beckham, world models - Michelle Pfeiffer, Kate Moss, politicians - George Bush, Tony Blair, Vladimir Putin, Kofi Annan and economists, financiers, managers and entrepreneurs - Bill Gates, Donald Trump, Ted Turner, Richard Branson.

Celebrities are not a new phenomenon, they have always existed in one way or another. Subconsciously or consciously consumers want to resemble these famous people, to identify with celebrities, that they regard as a positive example. In fact consumers create celebrities and these famous people become a certain emotional channel for customers' experiences through television, radio or internet...Society's members value these relationships, because they are sure in a way that they can choose a celebrity without fear of being rejected. (Adapted by Zimmerman) Consumers try to connect their identity with the identity of a popular person in order to increase their own social status in the way the celebrities do. Music fans, for example, shown their preference toward a particular musician or group before they become well known. These fans state publicly their relationship with the band or singer. This increases their status in comparison with other fans. They develop these relationships by adopting the content, the basic idea by embodying respective musical celebrity and thus allow themselves to be influenced by him or her. David Basil believes that "people are more willing to accept advice from celebrities than from other people that are not famous, pointing as appropriate example the media campaign against AIDS, featuring basketball star Magic Johnson. (Adapted by Zimmerman, J., Parameswaram, L., Kurapati, K) Thus, the use of celebrities in marketing is called merchandising.

**Merchandising is a marketing strategy that adds value to the product or service through the transfer of brand's image, people, characters and events in their secondary adaptation and use in a new field of business.** (Adapted by Брестничка Р.)

This particular technique that uses emotional incentives that motivate consumer's desire to buy. "There is a specific area of techniques of emotional effect in which emotional stimuli are people who, as a result of their activities have gained popularity, positive associations and emotional potential." (Adapted by Брестничка Р.) This technique is called merchandising of real people, also known in marketing literature as personality merchandising.

This more recent form of merchandising involves the use of the essential attributes (name, image, voice and other personality features) of real persons (in other words, the true identity of an individual) in the marketing and/or advertising of goods and services. In general, the real person whose attributes are "commercialized" is well known to the public at large; this is the reason why this form of merchandising has sometimes been referred to as "reputation merchandising." In fact, from a commercial point of view, merchandisers believe that the main reason for a person to buy low-priced mass goods (mugs, scarves, badges, T-shirts, etc.) is not because of the product itself but because the name or image of a celebrity appealing to that person is reproduced on the product.(Report prepared by the International Bureau)

### **Celebrities' Image as a Means to Impose Regional Brands**

---

Merchandising of real people may be defined as the adaptation or secondary use of essential characteristics such as name, voice, image and so on of a real person in connection with various goods or services with the aim to create potential consumers that wish to acquire the goods or use the services, due to consumer's attraction to the characters.

Personality merchandising is an area of business that in recent years is constantly growing. This modern form of merchandising includes the use of essential attributes (name, image, voice and so on) of real people when marketing certain goods and services. These attributes are used to describe or promote products in order to increase their attractiveness and also increase sales. Manufacturers have a tendency to use celebrities' name from a certain film or sports to brand their products. The rule in this case is the image of the celebrity to meet the desired image of the products. Moreover today the market is overwhelmed with product offerings and related trademarks and attracting consumer's attention and differentiation from competitors is extremely difficult to achieve.

In the late nineteenth century in order to increase the circulation of consumer goods, manufacturers began to look for new ways to attract consumer's attention and to differentiate products and services from those of the competitors. In the early twentieth century, the names and images of the celebrities such as German Zeppelin or the American Thomas Edison were used to advertise perfume, cigarettes and medical products. Merchandising of actual people has three main functions: promotional, advertising and recognition function.

...celebrities appear to be quite similar to product brands. They are designed and managed to communicate a core set of values with the goal of creating long-term relationships. In addition, consumers interact with celebrity products derived from all threetypes of celebrities in identical ways. (Zimmerman)

It is undeniable fact that celebrity endorsement has been established as one of the most popular tools of advertising in past few years. It has even become a trend and now the use of popular people is perceived as a winning formula for product marketing and brand building. Good companies today are counting on this inovative technique. It is easy to choose a celebrity but it is tough to establish a strong association between the product and the endorser. A good exapmle for this we find in the Bulgaria spritis market – FLIRT vodka.

### **III**

Food industry characterizes with decreased sales, import of raw materials and export of traditional products, as well as decreasing consumption and ongoing battle for customers. For the first time in the ranking for the sector there are alcohol producers present - "Vinprom Peshtera" (13th place). In 2013 the company has invested more than 4 million leva in new vineyards. The company has over 15,000 acres. own vineyards. Vinprom Peshtera" is the largest producer of alcohol, according to figures from market research agency ACNielsen, cited by the newspaper "Standard", the company has 40% market share. Its best known brands are brandy "Peshterska" vodka "Flirt". Shareholders: "Global Market" (owned by an offshore company) 32%, "Sirius Invest" (owned by an offshore company) 32%, "Brighton Distillers Group Limited" 36%. Manufacturers of brandies "Peshterska" (grape, Muscat, matured, and a special selection), brandies

## **Penka Goranova**

---

“Kailashka“ and “Yambol“, mastic “Cave“, vodka “Flirt“ and “Alaska“, wines of the “Bacchus“ and “gourmet“ , “London Dry gin SIXth SENSE“, whiskey BLACK RAM, etc.

FLIRT vodka was established in 2001 and is the first Bulgarian grain vodka that is produced by technology for distillation used by global brands. Only for four months FLIRT is catching the leading brands of vodka on the market. In order to achieve a balanced taste excellent water is used with precise technological parameters and special additives for refreshing the senses in consumption.

The production of vodka goes through several units of the strict control - both incoming raw materials and finished goods. For its production advanced Italian technology is used. The liquid is with alcoholic strength of 37.5%. FLIRT vodka presents on the market with packages of 1 liter, 0.7 liter, 0.5 liter and 0.2 l. In line with international developments on the market FLIRT has launched new flavors, such as FLIRT Green Apple, for example. This is the first Bulgarian vodka flavored with green apple. The flavor of the fruit is maximally preserved and the new taste quickly becomes the hit of the summer.

A Synovate research puts FLIRT in the “Top 10 of the most influential brands“ for 2013 in the “Beverages“ category with spontaneous familiarity. FLIRT vodka was awarded a silver medal in 2006, one of the most prestigious competitions for spirit beverages in the world - Internationaler Spirituosen Wettberb (ISW), organised by the International Academy MUNDUSvini. ISW is held every year in Neustadt, Germany, and is considered a mirror of the best achievements in this field due to extraordinary strict criteria when evaluating products.

According to surveys conducted by a GfK Bulgaria in 2013, investigating the case of targeting image, FLIRT is perceived as a “brand, suitable for special occasions“, “brand that I would like others to see me drink“, “brand that I will recommend“ and “brand for people who know how to have fun“.

According to a study on the best brands conducted by the market research institute GfK Bulgaria in 2005, FLIRT become number one in the category of vodka. Based on indicators of brand familiarity, FLIRT is a leader in vodka. Every fifth respondent thinks first about this brand, and over two-thirds of the respondents think that FLIRT is the most rapidly growing product in the alcohol industry in the country. Moreover FLIRT manages to set itself apart from the other competitors on the market because of the specific bottle that is licensed by the company. FLIRT’s packages create the necessary sense of high-end product. For the end consumers FLIRT becomes the brand that will provoke and show class. Customers understand and associate FLIRT with a good reason for flirting. This vodka brand is positioned in the general price range, considering the nature and capabilities of the target group. FLIRT continues to add new aspects its image - bold and fun brand that understands and meets the needs of the consumers.

### **Development of the advertising campaign of the brand FLIRT over the years 2001-2014**

Representatives of the target group are dynamic, demanding, seeking new experiences. Therefore, to build a strong emotional connection with the consumer FLIRT needs ongoing dialogue. Effective advertising campaign suggests periodic renewal of the advertising slogan - see Table 1.



**Celebrities' Image as a Means to Impose Regional Brands**

**Table 1: Vodka FLIRT promotional messages for the period 2001 - 2014**

<i>Year</i>	<i>Advertising slogan</i>	<i>Music</i>	<i>Characters</i>	<i>Situation</i>
<b>2001-2002</b>	Save Your Memories	Club	Vanya Peicheva-Miss Bulgaria	Erotically provocative
<b>2003</b>	Hunting memories	Club, dynamic and dance	Dilyana Popova - model	Provocative
<b>2004-2006</b>	Are you ready for tonight?	Slow music	Madeleine Peneva, "Miss Playboy" model Tanya Ilieva	Provocative, sexy and scandalous
<b>2007</b>	Do it!	Slow music, flirting with magic belt	Brigitta Bulgari, porn actress in Italy.	Provocative, sexy and scandalous
<b>2008-2009</b>	Advanced Games	Slow music for flirting with a cocktail cherry	Alex Stoilova-model, Zlatka Raikova, Sylvia from "City Girls" and Vlado Karamazov	Provocative, predisposing erotica
<b>2010-2011</b>	Did you pierce you the ticket?	Tense, the character is about throw herself on public transport passengers	Zlatka Raikova - the most popular participant in the reality-show "The Island of Temptation"	Provocative, predisposing
<b>2012</b>	The Hunt for memories	Club, dynamic and dance	Dilyana Popova - actress and model	Provocative
<b>2013</b>	Flirt with the truth	A tense atmosphere in which a gangster is seeking the truth about his girl and threatening his opponents.	Hollywood star Tomas Arana and international top models	Gently rave game; courtship
<b>2014</b>	She was going to play with balls	Club, Anne is playing billiards in a challenging position	Singer Ann G	Sexy and scandalous

The first advertising campaign of FLIRT vodka was launched in late 2001 with high quality products and communicated through active PR. In addition to providing a quick charge FLIRT aims at building loyalty among customers. This is the first clearly positioned, toward a younger audience, vodka on the Bulgarian market. From a media perspective the target audience is more difficult to reach because of its dynamic lifestyle. The advertising campaign by the end of 2001 goes under the slogan "Saving memories." The message is both rational and emotional. FLIRT campaigns are centered around erotic, provocative situations which present a fun element. The "innocent" lines like "He said ..." "She said ..." and "Are you ready for tonight?" have turned FLIRT vodka to a desirable product for the customer.

Vodka is the second most popular category of alcoholic beverages in Bulgaria, which is excelled only from traditional spirit beverage "rakia". Key features of the vodka market are extreme dynamism, diversity and strong competition. Due to these factors loyalty to a particular brand is difficult to achieve. The life cycle of brands in this category is short: the interest is always directed to the new brands that are rapidly becoming popular and reach its peak, and then sales fall sharply as new contender appears on the market.

This is because of the young target audience - 18 to 30 years olds, unmarried, dynamic people who follow fashion trends and often change their taste. When it appeared in 2001, FLIRT confronts tens of vodka brands. About 70% of the market is held by four brands with almost equal coverage and not very clear positioning. The main challenge to FLIRT is to position better than its competitors and keep consumers' interest. Because of the consistent marketing communication programs that count on provoking, the innovative design of the bottle and daring name FLIRT, vodka FLIRT rapidly becomes the market leader. It is undeniable fact that over the years FLIRT vodka managed to find the right way to the consumers and to keep their interest. It is important to note, and vodka FLIRT's mild, neutral flavor. Multiple distillation gives FLIRT softness, which is essential for this product.

## IV

### **Music and Characters Selection for Advertisements for Regional Brands**

**Music** - the selection of music will depend on the particular scenario of the TV spot and it is important to note that the right music is the one that best fits the story. FLIRT vodka, for example, in most cases looks for more lively and dynamic music, the music can be both dance and rock, mostly because the action usually takes place in a nightclub. It is important for the music to be selected so as to obtain synchronization with the action and also to bring added emotion. Very often people do not watch TV continuously, just listen - so during the commercial break if the music is powerful, customers in most cases have association with the product and later these consumers usually have the so-called advertising recall in their minds. A great example of excellent sound design are the two latest TV commercials of FLIRT - "Bartender" and "Cherry" - a provocative club sound, perfectly synchronized with the action. The music style is well-known to the general audience and listened in the target place to buy - clubs.

**Characters (celebrities)** with presence add value for consumers. They have always been an example for consumers and by using the advertised product consumers, on a subconscious level, feel part of celebrities' world. This is also known as the method of expressive personification. FLIRT vodka is well known in the market. It is a leader with over 40% market share. Television ads largely contributed in order to build a positive image of vodka FLIRT and specific, repeatable and easily storable music and characters were also used for this purpose (building a positive image and associations for the brand FLIRT). Components appeal to the broad audience, but focus more on men. This is understandable, given the fact that men are the group of consumers who use alcohol more frequently than women. Background music does not need improvement, because it really blends well with the plot of the advertisement and manages to achieve the desired impression and as a result to attract consumers. A possible advice for FLIRT vodka's marketing manager is that in the future, the characters can be selected so as to focus on the female audience in order to attract new customers.

From all listed above we the foregoing the following conclusions can be drawn:

**First conclusion:** The perception of music when advertising vodka FLIRT is determined by the attitude toward music that is used, socio-psychological and individual-

## **Celebrities' Image as a Means to Impose Regional Brands**

---

typological characteristics of the individual, customer's level of education and special musical training of perceived subject.

**Second conclusion:** The key point in the whole process of music perception is the experience of music. From "Vinprom Peshtera" have build an overall vision of their product with interrelated components. This helps to fully embody the image of the brand and to achieve its the main goal - the consumer to experience and feel the FLIRT spirit.

**Third conclusion:** The music the marketing managers have selected for FLIRT is extremely dynamic and ranges from the lowest tones to the high (people are most sensitive to change music 500 to 40000 Hz). The height of the tones is the most important factor to influence human hearing. When listening to music in vodka FLIRT advertising, consumers do not perceive some of its melody, rhythm, timbre, harmony, but perceive music overall, summing up in a complete different character expressions.

**Fourth conclusion:** There is a strong link between the music elements, characters and building a positive brand image for FLIRT vodka.

**Fifth conclusion:** In all advertising campaigns conducted over the years FLIRT vodka is presented provocatively. The basic method, which the brand uses is edgy personification. Consumers of vodka FLIRT are young people and for very important are appearance (visual communication), the company's adventure. They aspire to a life full of challenges and changes.

### **Conclusion**

Celebrities have great appeal that focuses public attention on them. This is due to the distinctive characteristics such as name, appearance, voice, character, behavior in society and overall image. Because of their allure they are of great interest for regional marketing aimed at attracting consumer's attention on available regional brands on the market.

### **References**

1. Aaker, D., Managing Brand Equity, Free Press, 1991
2. Абаджимаринова, Р., Търговската марка.Бренд, С. 2006
3. Брестничка, Р., Управление на търговските марки, С., 2004
4. Брестничка Р., Франчайзинг и мърчандайзинг. Лекционен курс. УНСС, 2006-2007 г.
5. Character Merchandising, WIPO., Report prepared by the international bureau. 1994, [http://www.wipo.int/copyright/en/activities/pdf/wo\\_inf\\_108.pdf](http://www.wipo.int/copyright/en/activities/pdf/wo_inf_108.pdf)
6. Д'Алесандро, Д., Войната на марките.10 правила за създаване на марка победител, С., 2003
7. Диърлав, Д., Да правим бизнес като Ричард Брансън, изд."Абагар" АД, В. Търново, 2008
8. Kohli, Ch., Leuthesser, L., Brand equity. Capitalizing on intellectual capital, <http://www.brandchannel.com/images/papers/BrandEquityCapitalizing.pdf>
9. Мариоти, Д., Хитрините на бизнеса. За търговските марки, С., 2001
10. Жечев Вл., Св. Иванов, Приложни аспекти на изследването на ефектите от бренд екстензиите върху дейността на организациите, Международна конференция

- «Съвременни управленски практики VIII» Целесъобразност и риск в бизнес проектите, Бургас, 2014, 6-7 юни
11. Swann, J., D. Aaker, M. Reback, Trademarks and Marketing – The . Trademark Reporter, Vol, 91, July-August, 2001
  12. Zimmerman, J., Parameswaram, L., Kurapati, K., Celebrity recommender.2002, [http://www.cs.cmu.edu/~johnz/pubs/2002\\_AH\\_Celeb.pdf](http://www.cs.cmu.edu/~johnz/pubs/2002_AH_Celeb.pdf)
  13. Zimmerman, J., Ayoob, E., The Role of Products in Consumer-Celebrity Relationships. 2004,
  14. [http://www.cs.cmu.edu/~johnz/pubs/2004\\_D&E\\_celebrity.pdf](http://www.cs.cmu.edu/~johnz/pubs/2004_D&E_celebrity.pdf)
  15. <http://www.en.wikipedia.org/wiki/Celebrity> - 31k./

### **IMIDŽ POZNATIH LIČNOSTI KAO SREDSTVO NAMETANJA REGIONALNIH BRENDOVA**

**Rezime:** Regionalni brendovi su obećanje kvaliteta, korisnosti i vrednosti i istovremeno moćne vizuelne, emotivne, racionalne, i kulturne slike koje potrošači povezuju sa kompanijama ili proizvodima. Imidž poznatih ličnosti koje su povezane sa markama kojima daju podršku postaje sve važniji i neophodan je u smislu stvaranja konkurentne prednosti regiona. Cilj ovog rada je da predstavi imena poznatih ličnosti koje predstavljaju skup karakteristika i značenja koja su povezana sa ovim popularnim ljudima i na taj način odražavaju njihov imidž u društvu. Imena poznatih ljudi imaju sličnu ulogu kao i ona komercijalnih brendova. Oni identifikuju i razdvajaju jednu osobu od druge zasnovanu na grupi udruženja u vezi sa osobom. Takođe, regionalni brendovi diferenciraju i razlikuju određene proizvode i usluge od drugih.

**Ključne reči:** regionalni brendovi, imidž, imena poznatih ličnosti, sredstva za nametanje regionalnih brendova