

INFLUENCE OF
ADVERTISING DESIGN
AND FEATURED PRODUCT
ON CONSUMER'S
PERCEIVED MOOD AND
EVALUATIONS

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s1392301

08/03/15
Version 3

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ABSTRACT

Organizations devote a large amount of money to a marketing budget from which a designer develops an advertising mainly based on intuition, experience, a good eye for design and creativity. It is very important for designers to gain insight into the science of advertising. Which elements are used for a specific mood? Which elements are people more drawn to when viewing an advertisement? What is the relative influence of both design elements and a featured product? Which design combinations ensure positive advertisement evaluation? And does personality impact these issues? This Master Thesis provides insight into these questions in order to help designers substantiate their creative decisions. When doing so, organizations will better understand their decisions and increase their trust in the designer. And so, the following research question was formulated: "What is the relative influence of an advertisements design elements and featured product on the perceived mood and advertisement evaluations (attitude, price/quality perceptions, and purchase intentions) and to what extent does the consumers' personality type impact this outcome?"

Firstly, a pretest was performed to reveal which design elements, including colors, shapes, lines, fonts, and images are perceived as extremely relaxed/calm/serious (introverted), and busy/enthusiastic/fun (extraverted). In addition, several beverages were mentioned as well, in order to examine which beverages elicit the most introverted and extraverted mood. These results were used in order to create the stimulus materials (four advertisements) for the main study.

Thereafter, in the main study (N=173), advertising design (introverted vs. extraverted) and featured product (introverted: mineral water vs. extraverted: energy drink) were manipulated in a 2 x 2 between subjects design. The participant's personality type (introverted vs. extraverted) served as the moderating variable. The perceived mood from the overall advertisement, attitude toward the advertisement, perceived quality and price, and purchase intentions were measured as dependent variables.

The results provide several answers. Firstly, both the design elements and the featured product significantly influence the perceived mood derived from the advertisement, in which the design elements play a more dominant role. Secondly, both the design elements and the featured product influence the perceived quality, more specifically, the featured product plays a more dominant role. Furthermore, only a significant influence of the featured product is measured on the purchase intentions. Thereafter, an interaction effect between the design elements and the featured product revealed that design/product congruity positively influences the attitude toward the advertisement, in contrast to design/product incongruity. Finally, personality type showed no significant influence on these results.

Based on these results several practical implications can be formulated for graphic designers. Beginning with the fact that both the design elements and featured product are very important when designing an advertisement. In addition, a visual fluent (design/product congruity) advertising leads to more positive evaluations. Finally, when keeping the target group in mind whilst designing an advertisement, personality type (introversion/extraversion) is not considered as one of the characteristics that should be taken into account. Apparently, both personality groups react roughly similar to the proposed advertisements used in this study.

ACKNOWLEDGEMENTS

This master thesis is the last section of my Master in Communication Studies at the University of Twente. By making the decision to continue my education at the University of Twente after graduating from the Bachelor Art & Technology at Saxion University of applied Science, I can say that I have gained additional and in depth knowledge into the field of marketing communication. In particular, conducting research for this master thesis has contributed greatly to my knowledge concerning advertising and product design in association with personality type.

Firstly, I would like to thank my supervisor Anna Fenko, for guiding me throughout the entire process of developing this thesis. Her constructive feedback, support and criticism have helped me bringing my thesis to a higher level. Subsequently, I would like to say thanks to my second reader, Mirjam Galetzka as well, for her insights and additional feedback.

Furthermore, I am grateful for my close family and friends who have helped me considerably by sacrificing their time and sitting through an extensive questionnaire, which can be labeled as my pretest. Even though I have heard many complaints about the length and content, they all completed it, for which I am thankful. In addition, their support and encouragements over the past couple of months helped me completing this thesis.

Anoek Hogenkamp

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1 INTRODUCTION

Many graphic designers create an advertisement based on intuition, experience, a good eye for design and creativity, in combination with the associated marketing strategy for that campaign. In most cases, this combination works in order to provide a successful advertisement. However, organizations devote an average of 10% of their annual turnover to a marketing budget (Gartner, 2014). This large amount of money is being spent on a designer who develops an advertising solely based on intuition, experience, and creativity. And so, it is very important for designers to gain insight into the science of advertising. Which elements are people more drawn to when viewing an advertisement? What is the relative influence of both design elements and a featured product? Which design combinations ensure positive advertisement evaluation? And does personality impact these matters? This Master Thesis provides insight into these questions in order to help designers substantiate their creative decisions. When doing so, organizations will better understand their decisions and increase their trust in the designer.

The importance of advertising design

“Advertising is one of the oldest, most visible and most important instruments of the marketing communication mix”, and entails the use of mass media for non-personal mass communication (De Pelsmacker et al., 2007; Colley, 1961; Eze & Lee, 2012). It is a frequently used marketing tool to promote a product or an idea, to create awareness, to enhance brand loyalty, to channel desire, and to inform, persuade, assist and remind consumers of their brand (Myers et al., 2010; Eze & Lee, 2012).

One major component that influences the success and effectiveness of advertising is the design. Resnick (2003, p15) describes that design informs, educates, persuades, influences, and provides a visual experience. “Used alone, design may be individual elements such as photographs, words, and colors, but integrated together as a whole layout, design can help tie a campaign together” (Rhoads, 2007). It also has symbolic meaning, breathes the voice and personality of the brand, and creates a certain mood (Van Rompay et al., 2009).

The influence of the featured product

Design elements play a crucial role within an advertisement. However, often the purpose of an advertisement is to promote a product. The product displayed within the advertisement can be viewed as the main subject. And so, the featured product is very important as well, and plays a major part in the overall look and feel of the advertisement. Product design encompasses a complex and diverse range of disciplines, since it concerns ergonomics, strength, production efficiency, recyclability, distribution ease, marketing, and aesthetics (Bloch, 1995; Desmet & Hekkert, 2007; Brunel & Kumar, 2007). Product design provides the opportunity to differentiate a product or brand from its competitors.

Furthermore, several scholars have described various levels of consumer response to product design. There are three different categories described in which a consumer can have a cognitive response to product appearance, namely aesthetic impression (attractiveness of the product), semantic interpretation (functionality of

the product) and symbolic association (what it tells about the consumer's personality). In addition to the three cognitive responses, a consumer can also experience an affective or emotional response to a product, in which one might experience certain emotions, moods, and feelings (Crilly et al., 2004; Desmet & Hekkert, 2007).

It can be stated that both the design elements and the featured product elicit certain emotions and a certain mood within an advertisement. It is however unclear, which of these two components is more important and has a bigger impact on the overall mood derived from the advertisement. Do consumers mainly perceive the mood from the product, or from the design elements? It could be argued that the product evokes a certain response on multiple levels, therefore being more important than the surrounding design elements. However, the design elements do play a major role within an advertisement as well, because they encompass the remaining visual communication. The literature reveals a gap concerning this issue.

The impact of design/product (in)congruity

The previous section focused on the separate components within an advertisement, namely the design elements and the featured product, and their relative influence on the overall perceived mood from the advertisement. It is also important to view both the design elements and the featured product as a whole in which they are either congruent with one another or not.

Design/product congruity can be achieved by creating congruity and unity between different elements within an advertisement. When the visual stimuli are congruent, they are processed more easily, and favorable attitudes and positive evaluations can occur (Reber et al., 2004; Van Rompay & Pruyn, 2011).

On the one hand, several scholars argue that design/product congruity within an advertisement has multiple advantages, including an increased aesthetic pleasure, enhanced purchase intention, more credibility, positive appraisal, and a heightened feeling of familiarity, which is preferred over novel stimuli (Winkielman et al., 2000; Van Rompay et al., 2009; Van Rompay & Pruyn, 2011).

On the other hand, multiple scholars claim that design/product incongruity might lead to favorable evaluations, since it could enhance a consumer's cognitive arousal, surprise and curiosity, and when contradictions are resolved, it may elicit a more positive verdict. Congruent stimuli might have an enhanced aesthetic value, but they are predictable, and therefore do not stimulate any extensive interest, resulting in a mild response (Bloch, 1995; Dahlén et al., 2005; Halkias & Kokkinaki, 2013).

It appears that the literature supports both ideas in which design/product congruity and design/product incongruity could lead to positive consumer evaluations (attitude toward the advertising and purchase intentions). Since both concepts are plausible, it is important to further investigate their influence on consumer evaluations.

The effect of personality

However, not all consumers evaluate an advertisement equally. Diverse evaluations (attitude toward the advertisement and purchase intentions) might be caused by different consumer characteristics. Several characteristics have been used as moderators in marketing research, including need for cognition (Cacioppo & Petty, 1982), product involvement (Celsi & Olson, 1988), state or action orientation (Bagozzi et al., 1992), and

gender (Stern, 1993; Ruiz & Sicilia, 2004). Subsequently, the personality type introversion/extraversion might present novel findings as well. No research was found concerning personality type as moderator.

The extraversion scale forms a continuum that ranges from introversion to extraversion (Sanderman et al., 2012). Introverts appear more quiet and reserved. They possess qualities such as thoughtfulness, self-awareness, eye for detail, seriousness, control over the situation, and the interest to observe (Cerry, n.d.; Sanderman et al., 2012; Harbaugh, 2010). Social interaction costs them energy in contrast to extraverted people who gain energy from these types of situations. According to Hills and Argyle (2001), introverted people endeavor an autonomy and independence.

Extraverted people on the other hand appreciate social contact and have many friends (Sanderman et al., 2012). Extraverts flourish when being around others and easily get bored when being alone (Helgoe, 2008). They like to try anything new and don't have any difficulty with taking a risk. Extraverted people seek a certain kind of excitement and arousal in the things they do. They are impulsive, optimistic, easygoing, active, carefree, assertive, and venturesome (Harbaugh, 2010; Orth et al., 2010; Zhang, 2002).

Personality type and self-congruity

If in fact, introverted and extraverted people evaluate advertisements differently, two diverse theories might hold the answer as to why this occurs, namely self-congruity theory and reversal theory. Boksberger et al. (2010), defines the first theory as follows: "Self-congruity theory is based on the assumption that consumers prefer advertisements and brands they associate with a set of personality traits congruent with their own" (Khare & Handa, 2009; Quester et al., 2000; Chang, 2002; Xue & Phelps, 2013).

Multiple scholars have identified several positive effects due to ad/self congruity, namely positive affective responses, more effective messages, increased agreement with the messages, positive attitudes toward the advertisement, competitive advantages, enhanced brand memory, and increased purchase intentions (Xue & Phelps, 2013; Aguirre-Rodriguez et al., 2012; Chang, 2002; Govers & Mugge, 2004; Chang, 2006).

This might explain why consumers with contrasting personality types evaluate certain advertisements differently. They simply prefer advertisements with characteristics similar to their own. It is however unclear if introversion/extraversion causes consumers to react differently to advertisements, and if so, ad/self congruity might hold the answer. Therefore, this concept will be examined further within this study.

Personality type and design/product (in)congruity

In addition to ad/self congruity, this second theory might also explain why consumers with different personality types evaluate certain advertisements differently. Reversal theory states that there are two opposite curves in which individuals interpret arousal. A high level of arousal can be either pleasant or unpleasant for an individual. In addition, a low level of arousal could be both pleasant and unpleasant as well (Apter, 1984).

Subsequently, there are arousal-avoiders and arousal-seekers. An arousal-avoider will feel *anxiety* when dealing with high levels of arousal. The final achievement of his goal will provide feelings of relief and *relaxation*. An arousal-seeker is concerned with the pleasure of the moment. He wants to feel alive and *excited*. The individual will search for thrills and avoid situations, which will lead to *boredom* (Apter, 1984). Also, several scholars have

revealed that arousal seeking is positively correlated to extraversion (Cook et al., 1996; Lafreniere et al., 2013), meaning that arousal seeking corresponds to extraversion and arousal avoiding to introversion. Arousal could be created with the aid of design/product incongruity within an advertisement. Where extraverted people might feel excited and aroused when looking upon a design/product incongruent advertising, introverted people might feel anxious. These feelings of excitement or anxiousness could lead to different attitudes toward the advertisement and purchase intentions. Finally, if introverts and extraverts evaluate advertisements differently, this theory might hold the answer too, and therefore, it will be further investigated within this Master Thesis.

Abovementioned paragraphs reveal that there are several unanswered questions concerning the design elements, the featured product, the design/product (in)congruity, and the influence of personality in the matter. Answering these questions will provide more in depth knowledge for designers when creating an advertisement. In addition, it will help designers substantiate their creative decisions, so that organizations will increase their trust in the designer.

1.1 SCOPE AND OUTLINE OF THE THESIS

It is important to gain understanding in the demarcation of this research. This study investigates the relative influence of the design elements (introverted vs. extraverted) and the featured product (introverted: mineral water vs. extraverted: energy drink) within an advertisement on the perceived mood and advertisement evaluations (attitude, price/quality perceptions, and purchase intentions). In addition, personality type is measured (introverted vs. extraverted) as a moderating influence. Since this field of research is very extensive, certain boundaries have been imposed due to time and resource limitations.

- Firstly, personality type is chosen as moderator for this study since it has been researched by multiple scholars, but still possesses novel fields of research within the domain of advertising. In addition, personality type consists of multiple dimensions, namely neuroticism, extraversion, psychoticism, and social agreeability. Exploring all these different dimensions of personality type would make this study too extensive. And so, the level of extraversion is chosen for this study since it can easily be translated into visual elements and product features, in contrast to, for example neuroticism. This makes extraversion extremely suitable for the design of this study.
- Secondly, the level of extraversion can be associated with two divergent moods, which are relaxed/calm/serious (introverted), and busy/enthusiastic/fun (extraverted). Within the stimulus materials (advertisements), the design elements and the featured product will be manipulated to portray one of these two moods. Even though there are many different types of moods to choose from, these moods are chosen so that the study can explore if ad/self congruity influences the evaluations of the participants.
- Furthermore, advertising consists of various tools, for example television commercials, magazines, radio commercials, Internet advertising, etc. This thesis will focus on print advertisements only. Print

advertisements are still used frequently within the domain of advertising, and they form a solid foundation for the design of other advertising tools.

The following chapter will address the literature surrounding the various elements of this research, including advertising, design elements, product design, introversion/extraversion, congruity, self-congruity theory, and reversal theory. On the basis of the literature framework, a research question and several hypotheses are proposed. Thereafter, a method section will be described containing the pre-test and its results, and the methodology of the main study. The ensuing chapter elaborates on the results of the main study. Finally, the discussion, practical implications, limitations, future research, and conclusions will be debated.

2 THEORETICAL FRAMEWORK

This chapter evaluates the theoretical foundations related to the different issues discussed in the introduction. In addition, several hypotheses are formulated based on the literature, and placed behind the corresponding literature sections.

2.1 ADVERTISING

“Advertising is one of the oldest, most visible and most important instruments of the marketing communication mix”, and entails the use of mass media for non-personal mass communication (De Pelsmacker et al., 2007; Colley, 1961; Eze & Lee, 2012). It is a frequently used marketing tool to promote a product or an idea, to create awareness, to enhance brand loyalty, to channel desire, and to inform, persuade, assist and remind consumers of their brand (Myers et al., 2010; Eze & Lee, 2012). Many different types of media can be utilized for advertising such as television, magazines, direct mail, radio, newspapers, the internet, social media etc. (Advertising, Integrated Marketing Communications, and the Changing Media Landscape, n.d.).

However, it appears that advertising is easily ignored by the consumer and has little value to them. Since the rapid growth of Internet advertising, the competition for attention has become even more intensive (Wang et al., 2002). Advertisers seek new ways to reach their audience, which results in intrusive and annoying tactics. Consumers generally tend to have a negative attitude towards advertising (Eze & Lee, 2012; Wang et al., 2002). Because of that, a new path should be taken in which the consumer’s interest can be drawn.

Myers et al. (2010) proposes a concept to take the consumer’s personality traits into account when creating an advertisement, since consumers with different personality traits might have different preferences (Khare & Handa, 2009). Normally, it is assumed that consumers react similar to advertisements. However, it should be considered that attitudes are formed on the basis of personality traits as well. Individuals create the meaning of the message when looking upon the advertisement. By incorporating personality traits, personal advertising will be created in which the effectiveness could be optimized. Different traits have been used as moderators in marketing research, including need for cognition (Cacioppo & Petty, 1982), product involvement (Celsi & Olson, 1988), state or action orientation (Bagozzi et al., 1992), and gender (Stern, 1993; Ruiz & Sicilia, 2004). However, other traits might result in surprising and novel findings as well. Therefore, the impact of the personality trait ‘introversion/extraversion’ will be examined within this Master Thesis (Jung, 2014). In addition, this personality trait will be addressed later on in this literature framework.

2.2 DESIGN

Within the domain of advertising, design plays a crucial role, since it defines the visual identity of organization or brand, which is constructed on fundamental principles and standalone elements (Evens & Thomas,

2003). These individual elements such as color, typography, shapes, logos etc. work together in order to create a design and elicit a specific mood or feeling. The different type of elements will be addressed later on in this chapter. Resnick (2003, p15) describes an adjunct to this definition by stating that design informs, educated, persuades, influences, and provides a visual experience. It creates order and structure to different elements and contents in order to ease the communication process, and optimize the probability that the message is understood and act upon (Ambrose & Harris, 2009; Petterson, 2013). Design encompasses many different forms (including art direction, typography, information technology, page layout and other creative processes) and materials (such as advertising, websites, point-of-sale displays, packaging, etc) (Ambrose & Harris, 2009; Rhoads, 2007).

“Used alone, design may be individual elements such as photographs, words, and colors, but integrated together as a whole layout, design can help tie a campaign together” (Rhoads, 2007). Design is more than some different elements put together. It also has symbolic meaning and breaths the voice and personality of the brand (Van Rompay et al., 2009). According to Moser (2003), design should be cohesive, even across different types of media. Certain colors should stand out, specific elements should be repeated, the layout should either by text-oriented or visually oriented, in other words, the overall mood and feeling should be consistent through out all the different materials and media. In addition to consistency between different materials, Rhoads (2007) states that there should also be cohesion between design elements within one design so that elements flow together.

2.2.1 DESIGN ELEMENTS

This section defines and examines various frequently used design elements within advertising design. The literature below will lay the foundation for understanding the role of different design elements and the mood they elicit. Later on, these elements will be used in the pretest in order to reveal which elements portray a relaxed/calm/serious (introverted) or busy/enthusiastic/fun (extraverted) mood, so that they can be incorporated into the design of the stimulus materials of the main study.

Color

The first element that will be addressed is color. Aslam (2006) argues that this element induces emotions and moods, influences perceptions and behavior, and helps differentiating an organization from its competitors. In addition, scholars believe that the reaction to certain colors can stem from both an instinctual and associative origin. The former explains that consumers have an innate affective reaction to certain colors (Humphrey, 1976). The latter states that reactions to certain colors are taught over time (Hupka et al., 1997; Aslam, 2006).

Subsequently, the image of an organization or brand can be defined through the use of color. **It facilitates the emotional branding since a color can easily be linked to a specific emotion (Aslam, 2006).** Walters et al. (1982) state that red, orange, and yellow often evoke excitement and stimulation, whereas blue and grey are most frequently associated with peace, serenity, and calmness. Therefore, it is important to keep the target audience, and nature of the message and product in mind when choosing different colors. In addition, Moser (2003) explains that there are three main factors that should be taken into account when assigning colors. Firstly, the level of

sophistication of a color should match the brand. Simple colors such as red, blue, and yellow are vibrant and intense. Sophisticated colors such as lavender, sage, and taupe have a completely different look and feel. Secondly, the distinctiveness of a color within the product/brand category is important, since it ensures a differentiation from the competitors. Finally, a color should elicit an emotion response so that the consumer is intrigued and interested in the brand (Moser, 2003; Rhoads, 2007).

Shapes

Subsequently, shapes have different associations as well. Angular shapes are seen as more confrontational with their surroundings. They evoke feelings including energy, strength and toughness. Rounded shapes on the other hand, are more fluent and less harsh. They can be described as for example friendly, approachable and harmonious. Using these shapes in a design will influence the perceived mood (Zhang et al., 2006).

Logo

Thereafter, the logo is one of the most important design elements. A logo can be defined as a name, symbol, design, or combination of those terms, which is intended as a mark to identify products and services of a brand and to differentiate that brand from its competitors (Rhoads, 2007). According to Vaid (2003), a logo is the most important visual expression of a brand. A simple, easily recalled symbol captures the company's values and mission.

Typography

According to Ambrose & Harris (2009), this design element can be defined as the manner in which a written text is given a visual form. It is the art of structuring and arranging the visual language (Rhoads, 2007; Petterson, 2013). Typography is one of the most important elements in establishing the character and emotional features of a design. The form of the typography dramatically influences how a reader reacts to the text, since typefaces, line lengths, line spacing, point sizes, heading, main text, captions, tables, lists, font thickness, etc. can be altered to the wish of the designer (Ambrose & Harris, 2009; Petterson, 2013).

Subsequently, typefaces can generally be placed into two classes, namely serif and sans serif. The first category contains typefaces with a cross stroke at the end of every main stroke. Examples of serif typefaces are Times New Roman and Bookman (Rhoads, 2007; Petterson, 2013). These cross strokes are not added decoration, but help distinguish between characters, making them easier to read (Petterson, 2013). Sans serif typefaces on the other hand do not have the additional strokes; examples include Helvetica and Verdana (Rhoads, 2007). According to Petterson (2013), sans serif typefaces are often used for headings, diagrams, labels, etc. However, in addition to serif and sans serif typefaces, there are also more exotic fonts such as handwriting, script, and fancy decorative typefaces.

As mentioned earlier, typography is more than words on a page (Rhoads, 2007). According to Moser (2003), typography is a critical element in the development of a brand. **In addition, it displays what a brand is about, it strengthens the brand's message, it influences motivation and brand perception, it plays an important**

role in recognition, and it influences the processing of the advertisements messages (Moser, 2003; Rhoads, 2007; Petterson, 2013). Petterson (2013) adds by explaining that text elements in design have become more graphic and iconic. Features such as color, framing, size, weight, etc. influence the mood and personality perceived from this design element. Light typefaces are described as gentle, feminine and delicate. Subsequently, medium weight fonts are regarded as professional. Bold typefaces on the other hand, are perceived as more aggressive, strong, and masculine. In contrast to narrow and condensed fonts, which are defined as precise, restrictive, and economical. Finally, the cursive style is explained as elegant, personal, and organic (Petterson, 2013).

Images

Thereafter, the images play a very important role in a design as well. Everyone knows the expression: “A photo says more than a thousand words”. A large, engaging photo places the consumer in a different world. This world however, should be consistent with the visual language of the organization (Rhoads, 2007). Nevertheless, it can be stated that the image is important for the overall look and feel of a design.

2.3 PRODUCT DESIGN

As mentioned earlier, design elements play a crucial role within an advertisement. However, often the purpose of an advertisement is to promote a product. The product displayed within the advertisement can be viewed as the main subject. And so, the featured product is very important as well, and plays a major part in the overall look and feel of the advertisement. Therefore, product design will be addressed next.

Product design provides the opportunity to differentiate a product or brand from its competitors. Several studies provided evidence that a good product design influences commercial success (Creusen & Schoormans, 2005). Product design encompasses a complex and diverse range of disciplines, since it concerns ergonomics, strength, production efficiency, recyclability, distribution ease, marketing, and aesthetics (Bloch, 1995; Desmet & Hekkert, 2007; Brunel & Kumar, 2007).

When looking at the product design, people can describe certain personality characteristics and a specific mood to a specific product. Mugge et al. (2009) use the following example: “a Volkswagen Beetle has a cheerful and friendly personality, whereas a Volkswagen Touareg is dominant and tough”. **Differences in shapes, materials and color are linked to different personality perceptions, supporting the assumption that the product personality is influenced by the overall design (Brunel & Kumar, 2007; Aslam, 2006).** Aslam (2006) expresses the importance of color by stating that color signals a certain price and quality, and differentiation from the competitors. In the UK white is perceived as low quality, beige is perceived as dull, pink is associated with youthfulness, and red is linked with tacky (Aslam, 2006). In addition, product personality is considered important in the field of product design for two main reasons. Firstly, the product personality will help the user understand how to interact with the product. Secondly, a consumers’ product preference is influenced by the product’s personality. People tend to prefer products that reflect their own personality, since they help to confirm and express their self-

concept (Mugge et al., 2009; Aslam, 2006). Again, the principle of self-congruity arises, which will be elaborated later on.

2.3.1 CONSUMER RESPONSE TO PRODUCT DESIGN

Several scholars have described various levels of consumer response to product design. Crilly et al. (2004), define a distinction between cognitive and affective response to a product. The cognitive response describes the evaluation a consumer makes based on the perceived information from the senses. There are three different categories described in which a consumer can have a cognitive response to product appearance, namely aesthetic impression, semantic interpretation and symbolic association. In addition, the affective or emotional response to a product states that a consumer has a psychological response to a product as well, in which one might experience certain emotions, moods, and feeling. Both cognitive and affective responses influence each other (Crilly et al., 2004; Desmet & Hekkert, 2007).

Cognitive response - Aesthetics

According to Crilly et al. (2004) aesthetic impression can be defined as follows: **“The sensation that results from the perception of attractiveness (or unattractiveness) in products”**. In other words, a product’s ability to delight one’s sensory properties. It might make a nice sound, feel good, smell pleasant, etc. (Desmet & Hekkert, 2007). Creusen & Schoormans (2005) add to this definition by stating that a product has an aesthetic value if a consumer derives pleasure from the object without utilizing it. If different products are similar in price and function, the most appealing option will be chosen.

Subsequently, Brunel & Kumar describe three ways in which aesthetics influence the perception of the consumer. Firstly, design creates differentiation and market recognition (Bloch 1995). Secondly, the product’s essence is placed within the design of a product. Many basic perceptions are made based upon the product appearance. Therefore, the right message will be portrayed. Thereafter, product aesthetics form the basis for product attachment. With the right product appearance, relationships with products will be created (Brunel & Kumar, 2007).

Finally, product appearance is considered to be very important for various reasons. Crilly et al. (2004) explain that aesthetics have a critical impact on consumer response and product success. Judgments concerning elegance, functionality, social significance, and quality are largely based on visual cues (Creusen & Schoormans, 2005). Subsequently, the physical appearance of a product communicates a message such as cheerfulness, friendliness, expensiveness, etc. Furthermore, the image of a brand is expressed through the aesthetics of the product. The product appearance is transferred to the believed image of the organization (Creusen & Schoormans, 2005).

Cognitive response - Semantics

The semantic interpretation explains how consumers interpret a products' function, mode-of-use and qualities based on the appearance (Crilly et al., 2004; Creusen & Schoormans, 2005). A significant section of a products' value is defined by its utility, including performance, function, ergonomic, and efficiency. In addition, Crilly et al. (2004) defines four different semantic characteristics. Beginning with 'description', the appearance describes the purpose and way of usage. For example, a grooved handle indicates the direction in which it is supposed to be turned and reveals the amount of force that needs to be given. Thereafter the concept of 'expression' is argued in which a products' appearance reveals the products properties. It helps the consumer to comprehend how to use the product. Subsequently, 'exhortation' explains the demands or requests of a product for its users. The product shows which type of actions the consumer should take. The last characteristic is 'identification' and refers to understanding to which category a product belongs by means of its appearance (Crilly et al., 2004).

Cognitive response - Symbolic

The third level of response can be described as the symbolic association in which a distinction should be made between the symbolization of the product itself and what it tells about its owner (Crilly et al., 2004; Creusen & Schoormans, 2005; Desmet & Hekkert, 2007; Van Rompay et al., 2009). For example, a product could have a luxurious appearance, and by using it, the consumer would experience luxury and live a more comfortable lifestyle. However, others will notice the luxurious position of this consumer, and evaluate his personality based on his usage of products.

In addition, products communicate consumer's identities both to others, and to themselves. Dittmar (1992) poses a divide between the symbolic qualities of self-expressive meaning and categorical meaning. Self-expressive symbolic associations reveal the unique characteristics of a consumers' personality. They differentiate one consumer from the other and help to define a consumers' personality. Categorical symbolic meaning on the other hand serves as a tool to integrate the consumer within a certain group. By using a specific product, the group membership is expressed.

According to Van Rompay & Pruyn (2011; Van Rompay et al., 2009), symbolic product meaning becomes increasingly important for consumer decision-making. Creusen & Schoormans (2005), for instance, revealed that symbolic meaning largely influences a person's preference for a specific product appearance.

Emotional response

Crilly et al. (2004) appoint that it is well established that products elicit an emotional response. This affective response can be described as a consumer's psychological reaction to a products' appearance, which can be expressed in emotions, moods and feelings. These affective responses are functional since they determine a consumers' position in contrast to the environment, pulling towards positive people, object, and ideas, and pushing away from negative others (Desmet & Hekkert, 2007).

Subsequently, affective responses can be categorized into five different groups, namely instrumental, social, interest, aesthetic, and surprise. Firstly, instrumental emotions are derived from the observation of whether

a product will help the consumer in achieving the goal. Social emotions on the other hand are the result of an evaluation if the product complies with social standards. Thereafter, interest emotions, including boredom and fascination, are created by a combination of a product's challenge and promise. The aesthetic emotions are related to a product's potential to delight. Lastly, surprise emotions originate from a feeling of novelty (Crilly et al., 2004).

Design elements or product design

It can be stated that both the design elements and the product elicit certain emotions and a certain mood within an advertisement. It is however unclear, which of these two concepts is more important and has a bigger impact on the overall mood derived from the advertisement. Do consumers mainly perceive the mood from the product, or from the design elements? It could be argued that the product evokes a certain mood on multiple levels, therefore being more important than the surrounding design elements. However, the design elements do play a major role within an advertisement as well, because they encompass the remaining visual communication. The literature reveals a gap concerning this issue. Therefore, the following hypothesis will be formulated:

H₁: Both the design elements and the featured product influence the perceived mood derived from the advertisement. The design elements however, have a larger impact on the perceived mood derived from the advertisement, compared to the featured product.

In order to investigate all hypotheses, the design elements and the product within an advertisement will be manipulated (based on the results of the pretest) to portray either a relaxed/calm/serious mood, or a busy/enthusiastic/fun mood. These moods largely correspond to the personality type introversion/extraversion, which will be explained later on in this chapter. Therefore, from this moment on the relaxed/calm/serious mood will be addressed as the **introverted mood**, and the busy/enthusiastic/fun mood will be named the **extraverted mood** (whilst keeping in mind that introversion and extraversion are personality types and not moods, it will only be used as a designation).

In addition to the mood that is perceived from the overall advertisement, price and quality expectations can be assigned to both the design elements and the featured product as well. As mentioned earlier by Aslam (2006), color for example signals a certain price and quality. Other components of the design elements and the featured product might also elicit certain price and quality assumptions. And so, the following hypothesis explores the influence of both the design elements and the featured product on the perceived price and quality within an advertisement.

H₂: Both the design elements and the featured product influence the perceived product quality and price. The featured product has a larger impact on the perceived product quality and price compared to the design elements.

More specifically:

H_{2a}: The introverted product will be perceived as having a superior price and quality over the extraverted product.

H_{2b}: The introverted design elements positively influence the perceived quality and price of the featured product. Contrary, the extraverted design elements negatively impact the perceived quality and price of the featured product.

2.4 DESIGN/PRODUCT CONGRUITY

Abovementioned literature and hypotheses revolve around to separate components within an advertisement, namely design elements and featured product, and their relative influence on the overall perceived mood from the advertisement and expected price and quality of the product. This next section takes one step further, and considers both the design elements and the featured product as a whole in which they are either congruent with one another or not.

From this point on, the congruity between the design elements and the featured product will be addressed to as “**design/product congruity**”.

The following paragraphs explore the influence of design/product congruity within an advertisement on consumer evaluations (attitude toward the advertisement and purchase intentions).

2.4.1 VISUAL PROCESSING FLUENCY

Visual fluency can be achieved by creating congruity and unity between different elements within an advertisement (e.g. color, shapes, typefaces, products, etc.) (Reber et al., 2004). **In addition, visual fluency has multiple advantages, including an increased aesthetic pleasure, enhanced purchase intention, more credibility, positive appraisal, and a heightened feeling of familiarity, which is preferred over novel stimuli (Winkielman et al., 2000; Van Rompay et al., 2009; Van Rompay & Pruyn, 2011).** Subsequently, Reber et al. (2004), add to these findings by stating that high fluency results in positive evaluation, since consumers successfully recognize the stimuli, process the stimuli error-free, and have the available knowledge structure to interpret the information.

The concept of visual fluency is derived from the idea that cognitive work is required in order to process visual elements (Winkielman et al., 2000). Van Rompay et al (2009) define this process as processing fluency in which visual stimuli that are easily processed typically ensure favorable attitudes and positive evaluations (Reber et al., 2004; Van Rompay & Pruyn, 2011). The less ambiguous combined stimuli are, the less effort is needed to process the information (Ludwig, 2009). In addition, Winkielman et al. (2000) present several variables, which

influence the ease of processing, namely presentation duration, clarity, figure-ground contrast, exposure to related concepts, and previous exposure. The latter, also known as the 'mere exposure effect' argues that repeated exposure to a stimulus, leads to an increased perceptual fluency and liking (Winkielman et al., 2000; Reber et al., 2004).

2.4.2 (IN)CONGRUITY AMONG VISUAL ELEMENTS

As mentioned in the previous section, visual fluency is achieved by creating congruity between different design elements of an advertisement. Van Rompay et al. (2009) discuss the importance of unity in the visual appearance of a product and its design. In addition, congruity between visual stimuli increases product and brand evaluations (Ludwig, 2009). Scholars argue that congruent stimuli are preferred over incongruent stimuli (Reber et al., 1998; Van Rompay et al., 2009)

However, limited attention has been given to the impact on incongruity on consumer response (Van Rompay et al., 2009; Halkias & Kokkinaki, 2013). For example, if a featured product does not match the surrounding design elements, or if the image does not reflect the headline, etc. It has been argued that incongruent communication might lead to favorable evaluations, since it could enhance a consumer's cognitive arousal and surprise, and when contradictions are resolved, it may elicit a more positive verdict. Congruent stimuli might have an enhanced aesthetic value, but they are predictable, and therefore do not stimulate any extensive interest, resulting in a mild response. Contrary, if a message is ambiguous and incongruent, the consumer will feel excited and aroused when trying to figure out the product meaning (Halkias & Kokkinaki, 2013; Dahlén et al., 2005; Bloch, 1995). The consumer is faced with a puzzle, and resolving the puzzle will lead to a sense of accomplishment. This might increase involvement, memorability, attitude toward the ad, and persuasion (Dahlén et al., 2005). Nevertheless, there is a limit to the level of incongruity. According to Halkias & Kokkinaki (2013), findings show that a moderate level of incongruity results in the most positive effect on consumer evaluations. When the incongruity is too extreme, attention will deteriorate.

According to abovementioned literature both design/product congruity and design/product incongruity could lead to positive consumer evaluations (attitude toward the advertising and purchase intentions). However, more scholars have mentioned the notion that design/product congruity provides favorable evaluations in contrast to design/product incongruity. Since both concepts are plausible, this study will further investigate both theories with the aid of the following hypothesis.

H₃: Design/product congruity positively influences perceived price and quality, attitude toward the advertisement, and purchase intentions. Contrary, design/product incongruity negatively influences perceived price and quality, attitude toward the advertisement, and purchase intentions.

2.5 INTROVERSION/EXTRAVERSION

However, not all consumers evaluate an advertisement equally. Diverse evaluations might be caused by differences in personality traits. Therefore, a final step will be taken in this research in which the personality trait introversion/extraversion, and its impact on consumer evaluations will be explored. And so, firstly, the next section elaborates on the definition of introversion and extraversion. Thereafter, the influence of this personality trait of consumer evaluations will be discussed.

The extraversion scale forms a continuum that ranges from introversion to extraversion (Sanderman et al., 2012). According to Helgoe (2008), Jung was the first scholar to identify these personality traits. The extraversion variable appears in almost every current personality inventory and therefore plays an important role in this research (Saklofske et al. 2012; Myers et al. 2010).

2.5.1 EXTRAVERSION

Carl Jung created the foundation for the concept of introversion and extraversion in 1921 with his writing called 'Psychological Types' (Jung, 2014). He describes that one speaks of an extraverted personality when the essential decisions and action are determined by the objective orientation toward an object rather than subjective values from within. If someone acts, thinks, and feels in such a manner that he anticipates on objective conditions, this person is extraverted. Extraverted thinking however does not mean exclusively about tangible objects. Even an idea with an objective origin can be viewed as extraverted. An extravert will never expect to find answers from within, since his complete consciousness is turned to the outside world. Therefore, this person is controlled by the influence of objects and other individuals (Jung, 2014).

However, modern literature describes extraversion in a fairly different way. Where Jung's (1921) definition of extraversion remains quite abstract and philosophical, current scholars focus on a more concrete and practical elaboration. Nevertheless, the basis remains the same. Helgoe (2008) states that extraverted people are **"predominantly concerned with obtaining gratification from what is outside the self"**. According to Sanderman et al. (2012), extraverted people appreciate social contact and have many friends. Extraverts flourish when being around others and easily get bored when being alone (Helgoe, 2008). They like to try anything new and don't have any difficulty with taking a risk. Extraverted people seek a certain kind of excitement and arousal in the things they do. They are impulsive, optimistic, easygoing, active, carefree, assertive, and venturesome (Harbaugh, 2010; Orth et al., 2010; Zhang, 2002).

Finally, it is important to address that the craving for human interaction by extraverts lies in the level of cortical arousal (Hills & Argyle, 2001). Extraverted people are not easily aroused. To compensate this low level, they seek extra stimulation from others (Eysenck, 1967; The relationship between extraversion and sensation seeking, n.d.; Saklofske et al. 2012; Myers et al. 2010).

2.5.2 INTROVERSION

In contrast to the extraverted person who is completely focused on an objective orientation, Jung (2014, p31) describes an introvert as follows: “An introvert interposes a subjective view between the perception of the object and his own action, which prevents the action from assuming a character that corresponds with the objective situation”. In other words, two introverted individuals look at the same object and both see a different image based on their own subjective values. An individual’s subjective values are determined by heredity and psychological structure and can be summarized as a person’s ‘Self’. Thoughts start and end subjectively, although they might undertake a path through the realm of objective reasoning. Objective facts might be gathered in order to proof a theory, but never for the facts per se (Jung, 2014).

Abovementioned explanation of the introverted personality stays rather abstract and philosophical, similar to the theory concerning extraversion. In contrast to Jung (2014), Cherry (n.d.) describes introversion as turned inwards and focused on internal feeling and moods. Helgoe (2008) states the following: “**Introversion is the state of or tendency toward being wholly or predominantly concerned with and interest in one's own mental life**”. Introverts appear more quiet and reserved. They possess qualities such as thoughtfulness, self-awareness, eye for detail, seriousness, control over the situation, and the interest to observe (Cherry, n.d.; Sanderman et al., 2012; Harbaugh, 2010). Social interaction costs them energy in contrast to extraverted people who gain energy from these types of situations. According to Hills and Argyle (2001), introverted people endeavor an autonomy and independence.

In addition, they have a smaller group of friends and have the tendency to choose their friends more carefully compared to extraverts. Their closest relationships are significant and in depth and the contact mainly consists on a one-on-one basis (Sanderman et al., 2012). Introversion is commonly mistaken for shyness. There is however a big difference since an introvert prefers to be alone instead of going to social gatherings, whereas a shy individual is afraid of social situations (Helgoe, 2008).

Subsequently, introverted individuals think before they talk. They want to understand the situation completely before acting, while extraverted people act upon the concept of trial and error (Cherry, n.d.; Helgoe, 2008).

2.6 SELF-CONGRUITY THEORY

Now that the personality type introversion/extraversion has been defined, these next paragraphs will take a closer look at the influence of different personality types on advertising evaluations. If in fact, introverted and extraverted people evaluate advertisements differently, self-congruity theory might provide one of the underlying explanations.

Boksberger et al. (2010), defines this theory as follows: “**Self-congruity theory is based on the assumption that consumers prefer brands they associate with a set of personality traits congruent with their**

own” (Khare & Handa, 2009; Quester et al., 2000; Chang, 2002; Xue & Phelps, 2013). It can be viewed as a match between a brand or product image and an individual’s self-concept.

Consumers try to express themselves with the right brands, which represent the traits they are comfortable with and feel connected to. It is addressed that consumers not only purchase products for utilitarian reasons, but for symbolic motivations as well. People have the luxury to choose appropriate products that fit their values, lifestyle, and perception they have of themselves (Chang, 2002; Quester et al., 2000). Khare & Handa (2009) add to this description by explaining that brands and their matching products are an extension of the consumer’s personality, whereas the purchase intention is influenced by the fact how well a brand communicates a consumer’s personality. A woman, for example, would buy a certain type of perfume because she feels that it corresponds with her personality and it reflects who she is as an individual (Quester et al., 2000).

From this point on, congruity between a consumer’s personality type (introverted vs. extraverted) and the advertisement will be addressed to as: **”ad/self congruity”**.

Multiple scholars have identified several positive effects due to ad/self congruity. Firstly, Govert & Mugge (2004) revealed that high ad/self congruity leads to a heightened attachment to the product, and more symbolic meaning to the owner. Subsequently, the product appears to be more appealing to the individual (Chang, 2002). Furthermore, high ad/self congruity results in positive affective responses, more effective messages, increased agreement with the messages, and favorable evaluations (Chang, 2002; Govers & Mugge, 2004; Chang, 2006). In addition, Chang (2006) also states that ad/self congruity provides positive attitudes toward the advertisement, competitive advantages, enhanced brand memory, and increased purchase intentions (Xue & Phelps, 2013; Aguirre-Rodriguez et al., 2012).

Based on this theory the assumption can be made that extraverted consumers have more favorable evaluation when dealing with an extraverted advertisement, since they prefer advertisements they associate with a set of personality traits congruent with their own. The same applies to introverted consumers.

Furthermore, it is important to explain when ad/self congruity is established within this research. The first hypothesis states that the design elements have a larger impact on the overall perceived mood derived from the advertisement, compared to the featured product. In addition, the introverted and extraverted moods, even though they are defined as moods, mainly coincide with features of introverted and extraverted people. Therefore, ad/self congruity is established when there is congruity between the design elements and the personality type, disregarding the featured product. Within this context, the following hypothesis can be formulated:

H₄: Ad/self congruity positively influences the attitude toward the advertisement and purchase intentions, whereas ad/self incongruity negatively influences attitude toward the advertisement and purchase intentions.

More specifically:

H_{4a}: The introverted respondents will have an increased attitude toward the advertisement and higher purchase intentions for the advertisements containing introverted design elements, in contrast to the advertisement containing extraverted design elements.

H_{4b}: The extraverted respondents will have an increased attitude toward the advertisement and higher purchase intentions for the advertisements containing extraverted design elements, in contrast to the advertisement containing introverted design elements.

2.7 REVERSAL THEORY

The next chapter takes the concept of diverse advertising evaluations from both introverts and extraverts one step further by incorporating the idea that extraverted people seek a certain kind of arousal. Arousal can be created with the aid of design/product incongruity within the advertisement. Where extraverted people might feel aroused when looking upon a design/product incongruent advertising, introverted people might feel anxious. This process can be explained with the aid of the reversal theory.

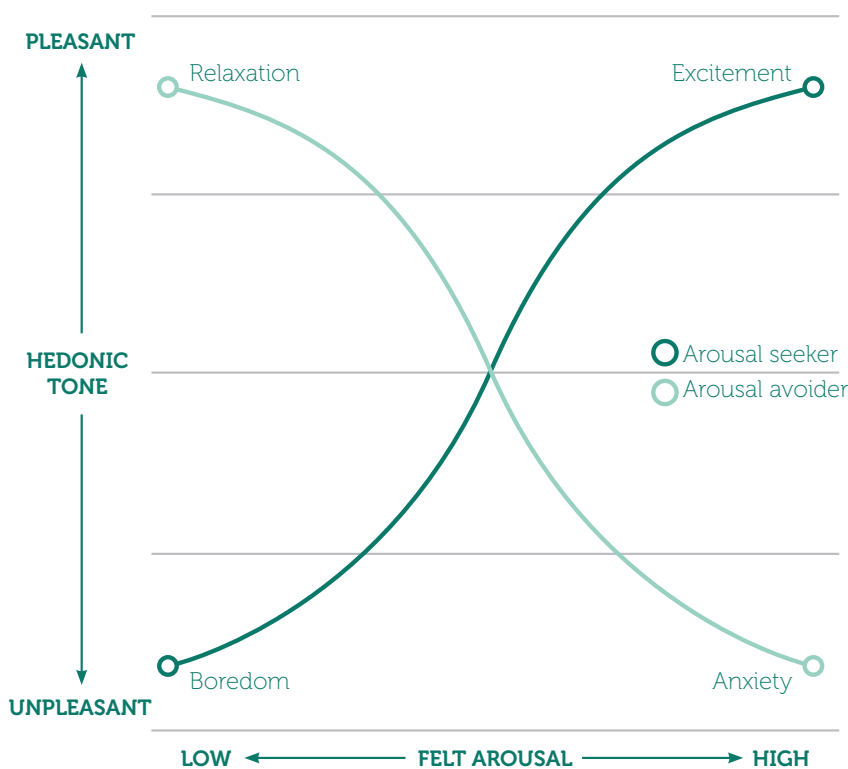
Reversal theory states that there are two opposite curves in which individuals interpret arousal (Figure 1). A high level of arousal can be either pleasant or unpleasant for an individual. In addition, a low level of arousal could be both pleasant and unpleasant as well (Apter, 1984).

Thereafter, it is supposed that every experience has a focus and a peripheral matter. In one case the goal can be the main focus point and alternative ways to reach that goal are peripheral matters. On the other hand, the activity can be the focus point and the goal can be adjusted in order to continue that activity. In this case the goal is at the fringe. According to the reversal theory, these two modes are being appointed as the 'telic mode' and 'paratelic mode' (Apter, 1984). The main characteristics of the telic mode can be described as seriousness. Every action is monitored in order to examine if it would help to reach a future goal and if it has significance concerning the goal. This means that individuals are future oriented and derive pleasure from the feeling of moving towards their goal. The paratelic mode on the other hand can be explained by the notion of playfulness. It does not matter if a goal is not reached, it matters more if the individual has fun pursuing the goal. These individuals are mainly focused on the physical pleasure and living in the moment (Apter, 1984). *"In other words, there is a sense in which the goal is at the focus of the phenomenological field in the telic state and the ongoing activity is at the focus in the paratelic state"* (Apter, 1989).

Subsequently, the telic and paratelic mode can be connected with an arousal-avoidance and an arousal-seeking metamotivational mode. An arousal-avoider will be frustrated when interrupted in pursuing his goal. He will feel *anxiety* when the opportunity to succeed his goal will recede. The final achievement of his goal will provide feelings of relief and *relaxation*. An arousal-seeker is concerned with the pleasure of the moment. He wants to feel alive and *excited*. The individual will search for thrills and avoid situations, which will lead to *boredom* (Apter, 1984).

Apter (1989) implies that there are inconsistencies and self-contradictions in human nature. Individuals can desire excitement at one moment and avoid the same arousing situation at the next moment. People differ from one another, but also from themselves at certain moments. At any given moment it is possible for an individual to switch from one curve to the other, representing a reversal. Nevertheless, it appears that either the telic or the paratelic mode is dominant in an individual (Apter, 1984). Thus the telic dominant individual will be more likely to be serious and goal oriented and the paratelic dominant individual will be focused more towards enjoying the moment. However, telic dominant individuals will utilize the paratelic system and vice versa (Apter, 1989). Also, several scholars have revealed that arousal seeking, also defined as the paratelic mode is positively correlated to extraversion (Cook et al., 1996; Lafreniere et al., 2013), meaning that arousal seeking can be defined as extraversion and arousal-avoiding as introversion.

Figure 1 - Reversal theory



This concept contains the basis for the last hypothesis. Arousal-seekers (extraverts) will feel excited when dealing with a high level of arousal, which might be established with a design/product incongruent advertisement. This feeling of excitement can result in more favorable advertising evaluations (attitude toward the advertisement and purchase intentions). Arousal-avoiders (introverts) on the other hand, will feel anxious when dealing with a high level of arousal, resulting in more negative advertising evaluations. Furthermore, arousal-avoiders will feel relaxed when looking upon a design/product congruent advertisement, since it has a low level of arousal. This feeling of relaxation might result in more favorable evaluations. Arousal-seekers on the other hand will experience boredom when viewing a design/product congruent advertisement, resulting in more negative advertisement

evaluations. And so, on the one hand ad/self congruity could play a major role, in which the design elements should be congruent with the consumer's personality type in order to create favorable advertising evaluations (hypothesis 4). On the other hand, design/product incongruity might play a role as well for both introverts and extraverts, resulting in the last hypothesis:

H₅: Personality type and design/product congruity have an interaction effect on the attitude toward the advertisement and purchase intentions for the design/product congruent and design/product incongruent advertising conditions.

More specifically:

H_{5a}: The introverted respondents will have an increased attitude toward the advertisement and higher purchase intentions for the design/product congruent advertisements, in contrast to the design/product incongruent advertisements.

H_{5b}: The extraverted respondents will have an increased attitude toward the advertisement and higher purchase intentions for the design/product incongruent advertisements, in contrast to the design/product congruent advertisements.

2.8 RESEARCH QUESTION

Abovementioned chapters elaborate on different subjects concerning advertising design, product design, personality, and advertising evaluations. Where some answers have been provided, others still appear to be unknown. In addition, several hypotheses have been formulated, all leading to the following research question:

“What is the relative influence of an advertisements design elements and featured product on the perceived mood and advertisement evaluations (attitude, price quality perceptions, and purchase intentions) and to what extent does the consumers' personality type impact this outcome?”

2.9 HYPOTHESES

In order to remain a clear overview, the different hypotheses are mentioned one more time. In addition, they are roughly divided into three different parts. Every part entails hypotheses with a different angle of incidence.

Part 1: Influence of design elements and featured product on perceived mood and price/quality expectations

H₁: Both the design elements and the featured product influence the perceived mood derived from the advertisement. The design elements however, have a larger impact on the perceived mood derived from the advertisement, compared to the featured product.

H₂: Both the design elements and the featured product influence the perceived product quality and price. The featured product has a larger impact on the perceived product quality and price compared to the design elements.

- **H_{2a}:** The introverted product will be perceived as having a superior price and quality over the extraverted product.
- **H_{2b}:** The introverted design elements positively influence the perceived quality and price of the featured product. Contrary, the extraverted design elements negatively impact the perceived quality and price of the featured product.

Part 2: Influence of design/product congruity on advertising evaluations

H₃: Design/product congruity positively influences perceived price and quality, attitude toward the advertisement, and purchase intentions. Contrary, design/product incongruity negatively influences perceived price and quality, attitude toward the advertisement, and purchase intentions

Part 3: Influence of personality type on advertising evaluations

H₄: Ad/self congruity positively influences the attitude toward the advertisement and purchase intentions, whereas ad/self incongruity negatively influences attitude toward the advertisement and purchase intentions.

- **H_{4a}:** The introverted respondents will have an increased attitude toward the advertisement and higher purchase intentions for the advertisements containing introverted design elements, in contrast to the advertisement containing extraverted design elements.
- **H_{4b}:** The extraverted respondents will have an increased attitude toward the advertisement and higher purchase intentions for the advertisements containing extraverted design elements, in contrast to the advertisement containing introverted design elements.

H₅: Personality type and design/product congruity have an interaction effect on the attitude toward the advertisement and purchase intentions for the design/product congruent and design/product incongruent advertising conditions.

- **H_{5a}:** The introverted respondents will have an increased attitude toward the advertisement and higher purchase intentions for the design/product congruent advertisements, in contrast to the design/product incongruent advertisements.
- **H_{5b}:** The extraverted respondents will have an increased attitude toward the advertisement and higher purchase intentions for the design/product incongruent advertisements, in contrast to the design/product congruent advertisements.

3 METHOD

In this research, the relative influence of both the design elements and the product was examined on the perceived mood derived from the advertisement. Which of those two elements is predominant within ad advertisement? Furthermore, a closer look was taken at the influence of the design elements and the featured product on advertising evaluations (attitude, price/quality perception, and purchase intentions). In addition, personality type was introduced in order to explore the influence of introversion/extraversion on abovementioned matters. In order to research the relationship between these variables, a 2 (design elements: introverted vs. extraverted) x 2 (featured product: introverted vs. extraverted) between subjects design was created, in which personality type (introverted vs. extraverted) served as the moderating influence. The following section first elaborates on the pre-test, before explaining the main study. Figures 2-5 display the research models of the different hypotheses.

3.1 RESEARCH MODELS

Figure 2 – Model H_1 en H_2

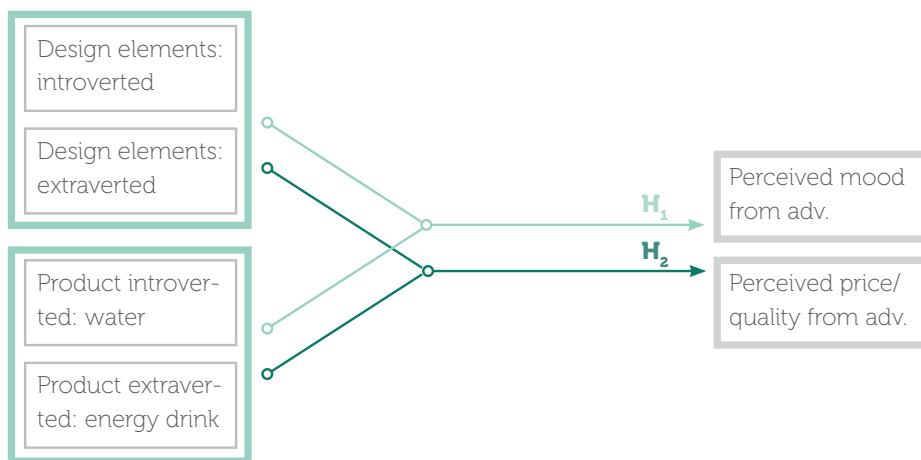


Figure 3 – Model H_3

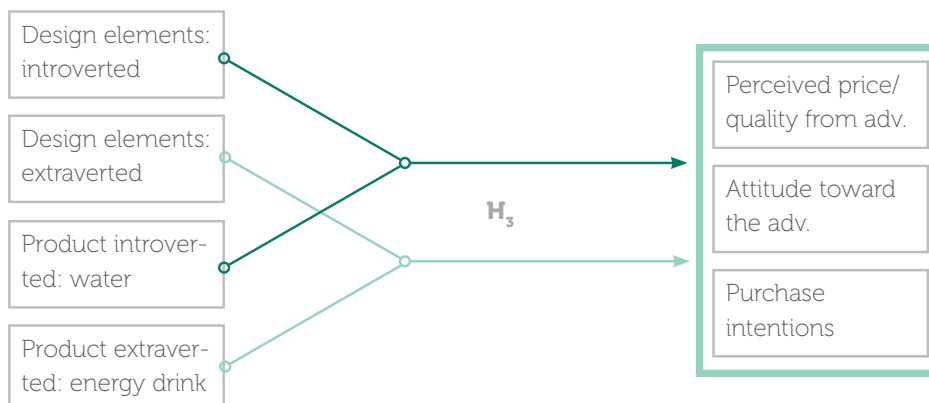


Figure 4 – Model H_4

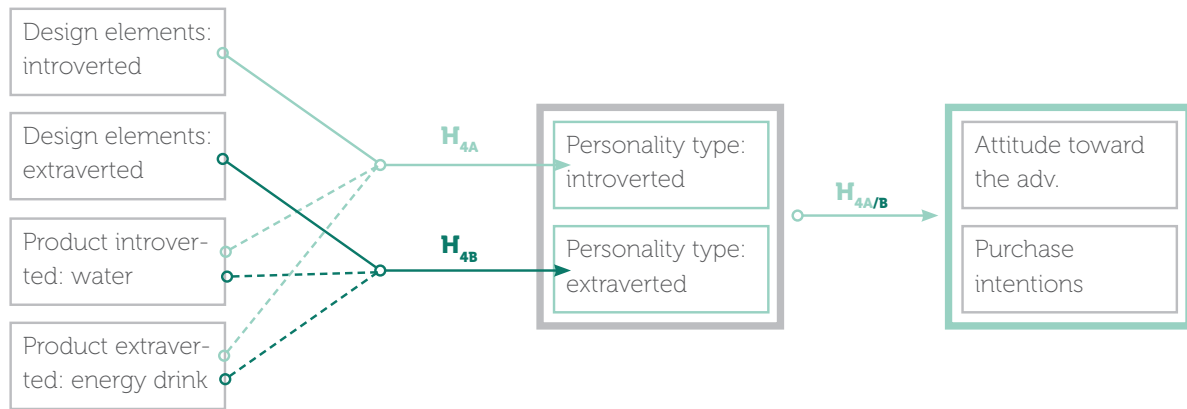
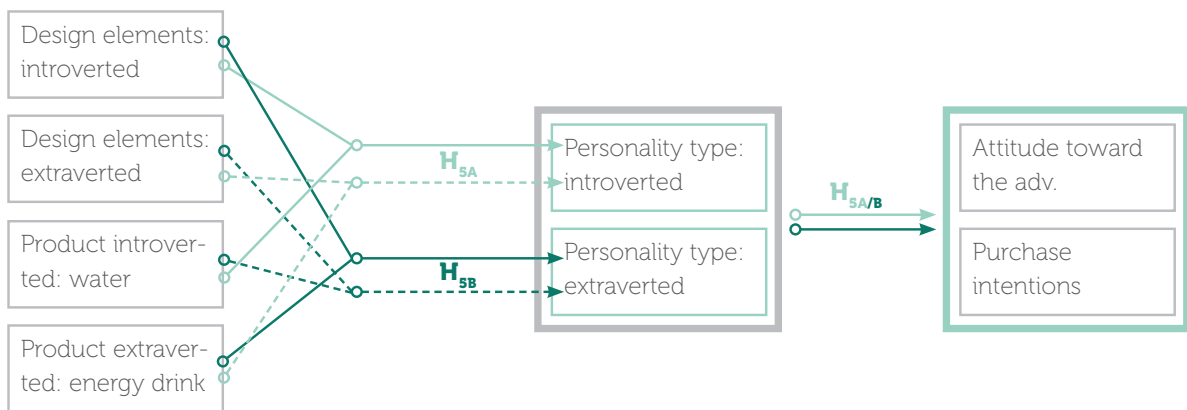


Figure 5 – Model H_5



3.2 PRETEST

Within the main study, the design elements and featured product were manipulated to portray either an introverted or extraverted mood. The pretest was designed in order to examine, which design elements are considered as supremely introverted or extraverted. In addition, 18 beverages were questioned as well in order to find out which one is considered to be the most introverted beverage, and which one is considered to be the most extraverted beverage. This way the overall look and feel of the selected beverage breathes either an introverted or extraverted mood. Taking a very neutral product might result in a slight advantage for the introverted mood. By selecting a beverage that corresponds with an introverted or extraverted mood, product type helps portraying the ideal mood in a highly visible way.

3.2.1 PARTICIPANTS

A small sample of 20 respondents was requested to participate in the pretest. Within this sample, 65% was female. The age ranged from 22 to 59 with the mean at 33. In addition, the participants were well spread among different education levels (Table 1).

Table 1 – Gender and Education of the participants within the pretest

		<i>Education</i>			
		<i>Middel School</i>	<i>MBO</i>	<i>HBO</i>	<i>WO</i>
<i>Gender</i>	<i>Male</i>	1	3	2	1
	<i>Female</i>	0	3	4	6

3.2.2 PROCEDURE AND MEASURES

A questionnaire (Appendix I) was created with the aid of Qualtrics, an online survey creator and distributor. The link to the questionnaire was emailed to the participants. Since the questionnaire was fairly extensive, an online version was considered to be more convenient for both the participant, and the researcher. In addition, the questionnaire started with a short description, explaining the purpose of the survey. It was, however, not told that the evaluated elements would be used later on for the design of the advertisements in the main study. This way, people could objectively look at the different elements without picturing them in a specific advertisement, which might influence their judgment. Subsequently, the questionnaire contained different design element categories, namely colors, shapes, lines, fonts and images (Table 2). Each category consisted of varying components, which were selected using the literature provided in the literature framework. The participants were asked to evaluate each component based on a 6-item 5-point scale, which contained several opposites such as energetic – relaxed, fun – serious, and confident – timid. The complete questionnaire can be found in Appendix I. After the design elements, a list was shown with different beverages to assess. The respondents filled out the same scale for the beverages as for the design elements. Finally, the questionnaire was completed with several demographic questions.

It also should be mentioned that the questionnaire was developed in Dutch, since the respondents are from the Netherlands. This makes it easier for them to understand the questions. The translations were checked several times by multiple people.

Table 2 – Cronbach's Alpha and examples of the pretest

	<i>Cronbach's Alpha range (α)</i>	<i>Examples (a small selection)</i>
Color	0,71 to 0,94	
Shape	0,70 to 0,95	
Line	0,78 to 0,89	
Font	0,72 to 0,92	Centaur MT Garamond <i>Baskerville</i> Minion Pro Superclarendon Times New Roman <i>Lobster 1.3</i> <i>Lavanderia</i> <i>Edwardian Script ITC</i> Brush Script M7 <i>Great Vibes</i> <i>Pacifico</i> <i>Good Karma</i> <i>Mistral</i> MF Be Yourself <i>BRAIN FLOWER</i> <i>Always in My Heart</i> <i>Always forever</i>
Image	0,54 to 0,88	
Beverage	0,70 to 0,96	Cola, Orange juice, Beer, Bacardi, etc.

3.2.3 RESULTS OF THE PRETEST

A preliminary data-analysis was conducted, in which every scale was combined into a new variable, which holds the sum of the 6 items. This way, the results reveal the mean and standard deviation of the overall scale of that particular component. The mean of every scale can range from 6 (completely extraverted) to 30 (completely introverted).

Results show that red was considered to be the most extraverted color ($M = 10.3$; $SD = 2.904$) and white the most introverted color ($M = 24.4$; $SD = 3.589$). The difference between these extremes was calculated with the aid of the paired-sampled T-test and revealed a significant difference ($p < 0,001$).

Thereafter, it appeared that the star was evaluated as the most extraverted shape ($M = 10.95$; $SD = 4.084$) and the circular angled square the most introverted shape ($M = 22.05$; $SD = 5.978$). Also for these components, a significant difference was measured ($p < 0,001$).

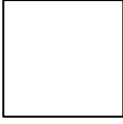
The next element that was examined was the line. Findings revealed that the chalk line was considered to be the most extraverted line ($M = 13.6$; $SD = 4.500$) and the thin line the most introverted line ($M = 25.5$; $SD = 4.526$). The difference between these two lines was calculated with the aid of the paired-sampled T-test and revealed a significant difference ($p < 0,001$).

Subsequently, the font type was measured. The script font was seen as the most extraverted font ($M = 10.7$; $SD = 3.181$) and the classic font as the most introverted font ($M = 20.95$; $SD = 5.052$). From the Script font family, Brush Script MT was mentioned the most (45%), when asked: "What is the most Energetic/Busy/Enthusiastic/Turbulent font in this group?" In addition, from the classic font family, Times New Roman was mentioned the most (40%), when asked: "What is the most Relaxed/Calm/Subdued/Controlled font in this group?" In addition, a significant difference was found between the two font families ($p < 0,001$).

The findings also revealed that the image showing a disco was considered to be the most extraverted photo ($M = 9.2$; $SD = 3.088$) and the image of a person reading a book the most introverted photo ($M = 24.85$; $SD = 3.031$). The difference between these two images was calculated with the aid of the paired-sampled T-test and showed a significant difference ($p < 0,001$).

Finally, concerning the beverages, energy drink was seen as the most extraverted beverage ($M = 11.55$; $SD = 4.807$) and mineral water as the most introverted one ($M = 25.6$; $SD = 3.803$). A significant difference was measured as well ($p < 0,001$). Table 3 provides an overview of the means and standard deviations of the different design elements, which will be used for the main study.

Table 3 – Results of the pretest (means and standard deviations)

	<i>Busy/enthusiastic/fun = Extraverted</i>	<i>Relaxed/calm/serious = Introverted</i>
Color		
	M: 10.3, SD: 2.904	M: 24.4, SD: 3.589
Shape		
	M: 10.95, SD: 4.084	M: 22.05, SD: 5.987
Line		
	M: 13.6, SD: 4.500	M: 25.5, SD: 4.526
Font	<i>Brush Script MT</i>	Times New Roman
	M: 10.7, SD: 3.181	M: 20.95, SD: 5.052
Image		
	M: 9.2, SD: 3.088	M: 24.85, SD: 3.031
Beverage	Energy drink	Mineral water
	M: 11.55, SD: 4.807	M: 25.6, SD: 3.803

3.3 MAIN STUDY

The main study consisted of four questionnaires each containing a different advertisement, which were designed based on the results of the pretest. The advertisements differed in featured product (in which both the beverage type and design of the product contributed to the products appearance), and surrounding design elements. The participants were assigned to one of the four advertisements and were asked to evaluate the respective advertisement on the perceived mood, attitude toward the advertisement, perceived quality and price of the product within the advertisement and purchase intentions. In addition, they also filled out a scale containing 19 items to measure the level of introversion/extraversion. These measures will be discussed later on.

3.3.1 DESIGN AND PARTICIPANTS

As mentioned earlier, the main study was based on a 2 (design elements: introverted vs. extraverted) x 2 (featured product: introverted vs. extraverted) between subjects design was created, in which personality type (introverted vs. extraverted) served as the moderating influence. This resulted in four different questionnaires (n≈40) in which the advertisements were manipulated. Apart from the advertisements, the questionnaires were identical.

A total of 173 consumers participated in the questionnaire for the main study. A large amount of the participants were women (82.7%), and the age ranged from 16 to 74. In addition, the education level of the participants varied from middle school (12.1%), to MBO (38.2%), to HBO (32.4%), and WO (17.3%). The following table (Table 4) provides an overview of these descriptive statistics across the different manipulated conditions.

Table 4 – Descriptive statistics across the four questionnaires

		<i>Design: Extravert</i>	<i>Design: Introvert</i>	<i>Design: Extravert</i>	<i>Design: Introvert</i>
		<i>Product: Extravert</i>	<i>Product: Extravert</i>	<i>Product: Introvert</i>	<i>Product: Introvert</i>
Number of respondents		40	43	46	44
Gender	Man	10%	11.6%	37%	9.1%
	Woman	90%	88.4%	63%	90.9%
Age	Mean	30.8	32.74	33.63	37.23
	SD	12.41	13.97	12.77	14.35
Education	Middle School	10%	14%	13%	11.4%
	MBO	50%	37.2%	32.6%	34.1%
	HBO	37.5%	32.6%	28.3%	31.8%
	WO	2.5%	16.3%	26.1%	22.7%

3.3.2 STIMULUS MATERIALS

Design Elements manipulation

The literature showed different stand-alone elements, which can be altered in order to influence the perceived mood. These elements, including colors, shapes, lines, fonts, and images, were questioned in the pretest in order to reveal which elements portray a completely introverted and extraverted mood. Table 3 shows that an extraverted mood can be created with red colors, star shapes, chalk lines, the Brush Script MT font, and an image of a disco party. In addition, an introverted mood can be designed using a lot of white space, circular angled squares, thin lines, Times New Roman, and an image of a woman reading a book in a hammock. With this data, two different advertisement designs were created using Adobe InDesign CS6. Two varying advertisement slogans were added to complete the design. The slogans were based on the literature surrounding introverted (“Neem een

moment voor jezelf met ons vernieuwde product” = “Take a moment for yourself with our renewed product”) and extraverted (“Ga uit je dak met ons vernieuwde product” = “Go crazy, with our renewed product”) consumers. Figure 6 provides an overview of the manipulations, and the large images of the stimulus materials can be viewed in Appendix II.

Product appearance manipulation

In addition to the design of the advertisement, the product was manipulated as well. The results of the pre-test revealed that energy drink was considered to elicit the most extraverted mood, in contrast to mineral water, which was considered to elicit the most introverted mood. For both beverages, a recognizable and familiar looking packaging shape was used based on existing packaging from the respective beverage categories. Thereafter, both beverages were designed using the design elements of the pretest. Resulting in an energy drink designed with red colors (and orange, since orange was mentioned as being highly extraverted as well), stars, chalk lines, and text using the Brush Script MT font. The packaging of the mineral water contained white colors (and green and brown, which were mentioned as being highly introverted as well), circular angled shapes, thin lines and the background colors of the woman reading a book. These packaging designs were created with the aid of Adobe Photoshop CS6 and Adobe InDesign CS6. The small designs can be viewed in Figure 6 and the large design in Appendix II.

Figure 6 – Stimulus material (small)





3.3.3 MEASURES

For the main study, several dependent variables were investigated, namely mood perceived from the advertisement, attitude toward the advertisement, price/quality perception of the product, and purchase intentions. In addition, a personality scale was added and several demographic questions. The following section takes a closer look at these different measures. The entire questionnaire can be found in the Appendix (Appendix III).

Mood perceived from the advertisement

Both the design of the advertisement and the appearance of the product were manipulated in order to portray either an introverted (relaxed/calm/serious) or extraverted (busy/enthusiastic/fun) mood. There is however, not an existing scale which measures these specific moods derived from an advertisement. Therefore, a new scale was developed, based on the literature concerning introversion/extraversion, and the existing scale for personality type (Sanderman et al., 2012), which will be discussed later on in the section concerning the dependent variable personality type.

The scale consisted of 17 items in which two opposite terms formed one item with a 5-point scale, such as: energetic-relaxed, chaotic-organized, turbulent-controlled, and talkative-reticent ($\alpha = 0.95$). The respondent needed to indicate to what extent he or she agreed with one of the opposite concepts concerning the advertisement.

Attitude toward the advertisement

The 'attitude toward the advertisement' was measured with the Emotional Quotient Scale (EQ), developed by Wells (1964a). This 12-item scale, which is composed of 6 positive, and six negative statements, explored the affective and emotional attitudes of consumers towards an advertisement.

The internal consistency of this scale is reported by Naspetti & Zanolli (2011) as high ($\alpha = 0.91$).

For the purpose of this study, the scale was adjusted to fit the scope of the research better. Therefore, two items were removed, namely: "This is a heart-warming ad", and "This ad makes me want to buy the brand it features". The first item was deleted since it did not correspond with the introverted/extraverted design of the advertisement and the product. The advertisement was never designed to express a heart-warming feeling. Therefore, the item will provide wrong answers. The second item was deleted for two reasons. Firstly, purchase intentions would be questioned with a different scale, so this question was redundant. Secondly, the item questioned if the participant would like to buy the brand. The entire research is focused at design and products, not brands.

Furthermore, since incongruity between the product appearance and surrounding design elements might impact the attitudes of introverts and extraverts differently, 4 items were added in order to anticipate the concept of reversal theory (Cook et al., 1996; Lafreniere et al., 2013). The following items were added, in order to explore if incongruity leads to excitement or anxiety, and if congruity leads to relaxation or boredom, which corresponds with either a positive or negative attitude: "This advertisement is confusing", "This advertisement is overwhelming", "This is an intriguing advertisement", and "This advertisement is boring".

Therefore, the final scale consisted of 14 items with a 5-point scale (1 = strongly disagree, 5= strongly agree) ($\alpha = 0.87$).

Price/Quality perceptions

The next scale was created in order to explore the price and quality perception of the product featured in the advertisement. The scale consisted of 5 items with a 5-point scale (1 = strongly disagree, 5= strongly agree) ($\alpha = 0.86$) and an additional question. The items contained statements including: "I believe that this product has a high quality", and "I believe that this product is good for me". The additional question allowed the participant to attach a price to the product, ranging from €0,- to €4,-, in order to reveal how expensive one thought a product would be, based on the appearance, and the surrounding design elements.

Purchase intentions

The purchase intentions were measured with the aid of the Purchase Intention Scale (Bower & Landreth, 2001). This scale is reported with an internal consistency of $\alpha = 0.90$. The original scale contained an item, which asked if the respondent was interested in seeing how the product looked on him or her. However, since this study involves beverages, this item was changed to: "I am interested in tasting the product". This scale consisted of six items, including: "I would like to test this product", and "I will consider to buy this product", and could be rated with a 5-point scale (1 = strongly disagree, 5= strongly agree) ($\alpha = 0.96$).

Personality type

In order to examine a person's level of introversion/extraversion, the standardized scale of personality type, developed by Eysenck (Sanderman et al., 2012), was used. This scale originally consisted of 101 items, questioning 4 constructs, namely psychoticism, extraversion, neuroticism and social desirability. The scale in this research only contained the questions concerning extraversion, such as: "Do you like reading more than meeting people?" and "Are you usually quiet in a large company?". The scale contains 19 items that could be answered with either yes or no ($\alpha = 0.82$).

Table 5 – Overview of the reliability of the scales

	<i>Cronbach's Alpha (α)</i>	<i>Number of items</i>	<i>Deleted items</i>
<i>Mood perceived from the ad</i>	0.95	17	0
<i>Attitude toward the ad</i>	0.87	14	0
<i>Price/Quality perception</i>	0.86	5	0
<i>Purchase intentions</i>	0.96	6	0
<i>Personality type</i>	0.82	19	0

3.3.4 PROCEDURE

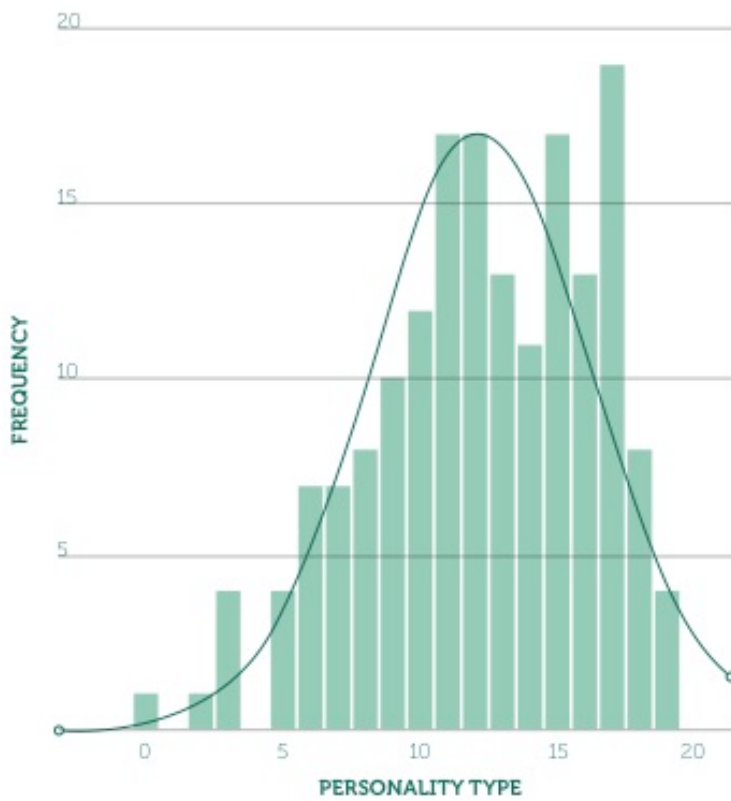
After finalizing the different scales for the various variables, the questionnaire was translated into Dutch and checked by several people. The survey was created and distributed with the aid of Qualtrics. This online tool makes it easier to distribute the questionnaire to a large group of people. The program provides a link, which can be sent to potential participants. When the respondent opened the link, he or she was firstly welcomed to the survey with an introduction. This introduction contained the goal of the questionnaire, how much time it takes, the explanation that participating will be anonymous, requirements to participate, the fact that two gift vouchers will be raffled amongst the participants, and personal information if someone had additional questions. After agreeing with these instructions, people started the questionnaire. The survey went online at December 22th for a period of three weeks, and was distributed via Facebook. The results were analyzed with the aid of SPSS version 22.

3.3.5 PRELIMINARY DATA-ANALYSIS

Firstly, participants who did not fill out the entire questionnaire were removed from the dataset. After eliminating these respondents, a total of 173 remained. Thereafter, the attitude and personality scales contained negative items, which were reversed so that the scales could be used properly. The next step was calculating the total score of every scale and taking the mean. The personality scale however, was processed differently, since items were added, but the mean was not taken. This way, the personality of a respondent could range from 0 to 19, in which 19 represented complete extraversion. Figure 7 shows the distribution of the personality amongst the

participants ($M=12.25$, $SD=4.064$). This distribution largely corresponds with the findings of Sanderman et al. (2012), in which the distribution of a large investigation reported a mean of 11 and a standard deviation of 4.6. Finally, several assumptions for the MANCOVA were checked in order to ensure valuable and reliable results.

Figure 7 - Personality distribution



4 RESULTS

4.1 MULTIVARIATE ANALYSIS OF COVARIANCE

A multivariate analysis of covariance was performed, which will indicate any statistically significant differences among different dependent variables (Pallant, 2005). This test was executed, whereby the design of the ad, and the featured product were used as independent variables, and the personality type (introverted/extraverted) as covariate. In addition, several dependent variables were added, namely perceived mood, attitude toward the ad, perceived quality, and purchase intentions.

There are several statistics to choose from when performing the multivariate analysis of covariance, from which Wilk's Lambda is most frequently used (Pallant, 2005). The results showed that there was a significant difference between the introverted and extraverted design elements for the combined dependent variables [$F(4, 165) = 37,920, p < 0.001, \text{Wilk's Lambda} = 0.521$]. There was also a significant difference between the introverted and extraverted product design for the combined dependent variables [$F(4, 165) = 15,221, p < 0.001, \text{Wilk's Lambda} = 0.730$]. In addition, an interaction effect occurred between the design elements and the featured product [$F(4, 165) = 2,405, p = 0.052, \text{Wilk's Lambda} = 0.945$]. Personality type however, was not supported by the test, since it did not show any significant results [$F(4, 166) = 0,908, ns, \text{Wilk's Lambda} = 0.978$].

4.1.1 DESIGN OF THE AD

Since there was a significant difference between the two advertisements with different design elements (introverted vs. extraverted) for the combined dependent variables, a closer look will be taken at each of the dependent variables with the aid of the 'Test of Between-Subjects Effects' (Table 6).

It can be concluded that there was a significant difference between the respondent's mean mood perceived from the advertisement for the introverted and extraverted design element conditions [$F(1, 168) = 143,78, p < 0.001$]. The respondents perceived the mood from the advertisements with the introverted design elements ($M = 3.12, SD = 0.71$) significantly more introverted than the advertisement with the extraverted design elements ($M = 2.01, SD = 0.67$), regardless of the featured product (introverted vs. extraverted) (Figure 8). Furthermore, the importance of the impact of the design elements on the perceived mood can be examined using the effect size. This level can be measured with the aid of 'Partial Eta Squared', and represents the amount of variance in the perceived mood that can be explained by the design elements (Pallant, 2005). The effect size (η^2) can range from 0 to 1, in which .02 is considered small, .13 medium, and .26 as a large impact (Pierce, 2004). The output revealed a Partial Eta Squared of $\eta^2 = .460$, which corresponds with a large impact.

There also was a significant difference of perceived quality among the different design element conditions [$F(1, 168) = 5,492, p = .020, \eta^2 = .032$]. The respondents rated the product (both mineral water and energy drink)

surrounded by introverted design elements as having a higher quality ($M = 2.93$, $SD = 0.91$), than the products surrounded by the extraverted design elements ($M = 2.68$, $SD = 0.73$) (Figure 10).

There was however no statistical significance for the attitude toward the advertisement within the different design element conditions [$F(1, 168) = 0.264$, ns] and for purchase intentions [$F(1, 168) = 2.959$, ns]. However, it is surprising to see that the purchase intentions for the energy drink are practically the same for both design element conditions, in contrast to the purchase intentions for the mineral water, which are visibly lower within the extraverted design element condition (Figure 11). Nevertheless, the results remain insignificant.

Table 6 – Multivariate analysis of covariance

	<i>df</i>	<i>F</i>	<i>p</i>	η^2
<i>Design of the advertisement</i>				
Perceived mood	1	143.87	.000	.461
Attitude toward the ad	1	.264	.608	.002
Perceived quality	1	5.492	.020	.032
Purchase intentions	1	2.959	.087	.017
<i>Featured product</i>				
Perceived mood	1	35.694	.000	.175
Attitude toward the ad	1	2.179	.142	.013
Perceived quality	1	30.317	.000	.153
Purchase intentions	1	5.017	.026	.029
<i>Personality type</i>				
Perceived mood	1	2.822	.095	.017
Attitude toward the ad	1	.159	.691	.001
Perceived quality	1	1.221	.271	.007
Purchase intentions	1	.335	.564	.002
<i>Design of the ad * Featured product</i>				
Perceived mood	1	3.900	.050	.023
Attitude toward the ad	1	7.390	.007	.042
Perceived quality	1	1.231	.269	.007
Purchase intentions	1	2.102	.149	.012

4.1.2 FEATURED PRODUCT

The results revealed that there was a significant difference between the respondent's mean mood perceived from the advertisement for the introverted and extraverted product design conditions [$F(1, 168) =$

35,694, $p < 0.001$, $\eta^2 = .175$] (Table 6). The overall mood derived from the advertisements with the mineral water ($M = 2.83$, $SD = 0.89$) was significantly more introverted than the overall mood derived from the advertisements with the energy drink ($M = 2.28$, $SD = 0.79$) (Figure 8).

There also was a significant difference of perceived quality among the different product conditions [$F(1, 168) = 30,317$, $p < 0.001$, $\eta^2 = .153$] and a significant impact on purchase intentions [$F(1, 168) = 5,017$, $p = .026$, $\eta^2 = .029$]. Mineral water ($M = 3.11$, $SD = 0.76$) was perceived as having a higher quality, than the energy drink ($M = 2.47$, $SD = 0.77$) (Figure 10). Furthermore, mineral water produced a higher purchase intention ($M = 2.83$, $SD = 0.95$), compared to energy drink ($M = 2.47$, $SD = 1.14$) (Figure 11). There was however no statistical significance for the attitude toward the advertisement within the different product design conditions [$F(1, 168) = 2,179$, ns] (Figure 9). There was however an interaction effect, which will be explained in the next section. Finally, no significant results were found for the price expectations of the products within the different conditions (Table 7).

Figure 8 – Influence of advertising design and featured product on perceived mood

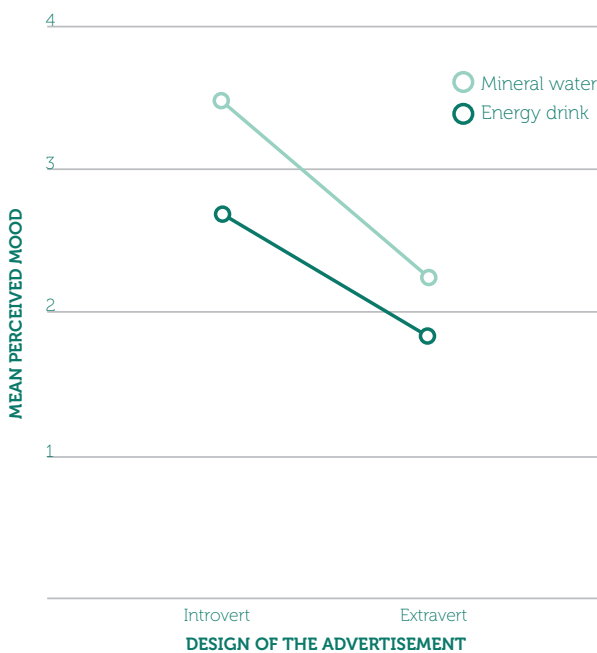


Figure 9 – Influence of advertising design and featured product on attitude toward the ad

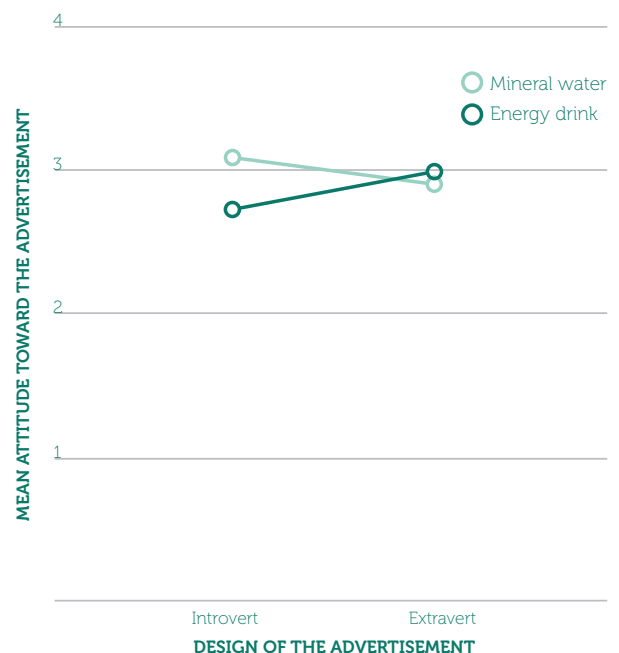


Table 7 – Price expectations of the featured products

	Design of the ad	Mean Price	SD	N
Energy drink	Introverted	€1.39	,770	43
	Extraverted	€1.37	,512	40
	Total	€1.38	,655	83
Mineral water	Introverted	€1,60	,664	44
	Extraverted	€1.50	,726	46
	Total	€1.54	,694	90

Figure 10 – Influence of advertising design and featured product on perceived quality

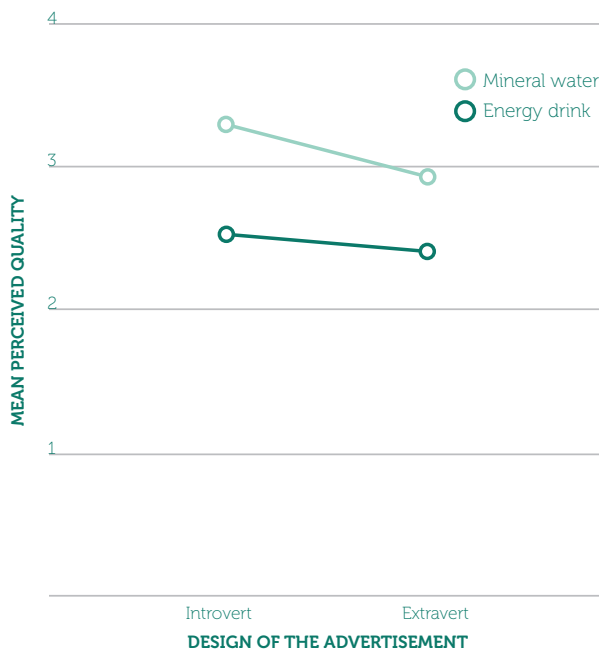
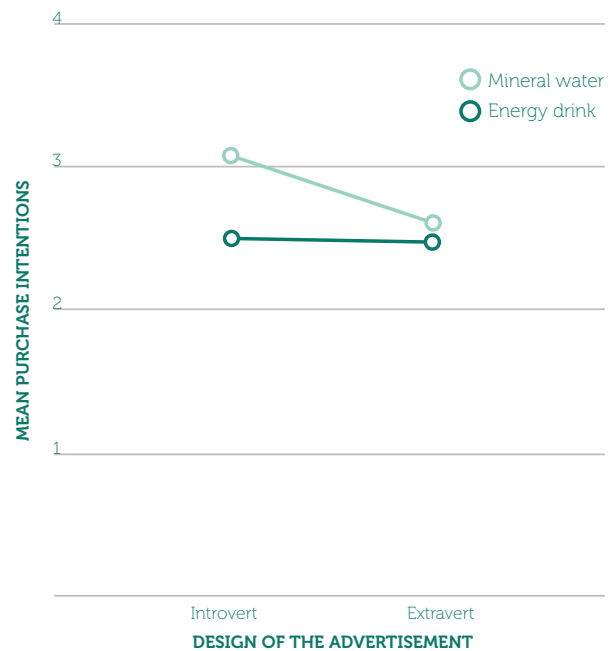


Figure 11 – Influence of advertising design and featured product on purchase intentions



4.1.3 INTERACTION EFFECT

As mentioned in the first paragraphs, the results of the MANCOVA also revealed an interaction effect between the design elements and the featured product [$F(4, 165) = 2,405, p = 0.052$, Wilk's Lambda = 0.945]. When taking a closer look at the 'Test of Between-Subjects Effects', firstly a significant interaction effect was found between the design elements and the featured product for the perceived mood [$F(1, 168) = 3.900, p = .050, \eta^2 = .023$]. The extraverted product (energy drink) has more impact on the overall perceived mood from the advertisement with the introverted design elements, compared to the impact of the introverted product (mineral water) on the overall perceived mood from the advertisement with the extraverted design elements.

Secondly, a significant interaction effect occurred between the design elements and the featured product for the attitude toward the advertisement [$F(1, 168) = 7.390, p = .007, \eta^2 = .042$]. The extraverted product (energy drink) has a larger negative influence on the attitude toward the advertisement for the advertisement with the introverted design elements, compared to the negative influence of the introvert product (mineral water) on the attitude toward the advertisement for the advertisement with the extraverted design elements (Figure 9). Furthermore, this interaction effects shows that in all cases the design/product congruent advertisements provide a more favorable attitude toward the advertisement compared to the design/product incongruent advertisements.

4.1.4 PERSONALITY TYPE

Finally, no significant results were found for the influence of a consumer's personality type on any of the dependent measures.

4.2 GENERAL DISCUSSION OF THE MAIN RESULTS

After analyzing the data with the aid of the multivariate analyses of covariance, it is important to interpret this data in the correct way in order to provide answers regarding the hypotheses, which will happen in the following section.

Part 1

The first hypothesis stated that both the design elements (introverted vs. extraverted) and the featured product (mineral water vs. energy drink) would influence the perceived mood derived from the advertisement. Furthermore, it was argued that the design elements would have a larger impact on the perceived mood compared to the featured product. The results of paragraph 4.1.1 and 4.1.2 revealed that both the design elements, and the featured product, significantly influenced the perceived mood derived from the advertisement. Also an interaction effect occurred since the extraverted design of the energy drink has a larger impact on the overall perceived mood from the introverted advertisement design compared to the influence of the introverted design of the mineral water on the overall perceived mood from the extraverted advertisement design. Nevertheless, the effect sizes of both design elements ($\eta^2 = .460$) and featured product ($\eta^2 = .172$) disclose the fact that the design elements had a larger impact on the variance of the mood perceived from the advertisement. Therefore, the first hypothesis was fully confirmed by the results.

Thereafter, the second hypothesis proposed that both the design elements and the featured product influence the perceived quality and price. More specifically, the introverted product would be perceived as having a superior quality over the extraverted product. In addition, the introverted design elements would positively influence the perceived quality and price of the products. Contrary, the extraverted design elements would negatively impact the perceived quality and price of the products. Again, paragraph 4.1.1 and 4.1.2 contained the results regarding this hypothesis. Firstly, a significant difference was discovered between the perceived quality of the introverted and extraverted advertisement designs, in which the respondents rated the product (both mineral water and energy drink) surrounded by introverted design elements as having a higher quality, than the products surrounded by the extraverted design elements. Secondly, a significant effect was measured of product conditions on perceived quality. The participants evaluated mineral water as having a higher quality in contrast to energy drink. Furthermore, the effect sizes of both design elements ($\eta^2 = .033$) and featured product ($\eta^2 = .152$) on the perceived quality revealed that the latter is more important for the impact on the variance of the perceived quality. Finally, no significant results were measured for the price people assigned to the product. Therefore, the second hypothesis was partly confirmed.

Part 2

The ensuing hypothesis explained the idea that design/product congruity positively influences the perceived price and quality, attitude toward the advertisement, and purchase intentions. Contrary, design/product incongruity would negatively influence perceived price and quality, attitude toward the advertisement, and purchase intentions. The interaction effect that occurred between the design elements and the featured product revealed that design/product congruity positively influences the attitude toward the advertisement. In addition, no significant results were found for the influence of design/product congruity on perceived price and quality, and purchase intentions. Therefore, this hypothesis is partly confirmed.

Part 3

Thereafter, the fourth hypothesis claimed that ad/self congruity positively influences the attitude toward the advertisement and purchase intentions, whereas ad/self incongruity negatively influences attitude toward the advertisement and purchase intentions. Resulting in the fact that introverted respondents would have an increased attitude toward the advertisement and higher purchase intentions for the advertisements containing introverted design elements, in contrast to the advertisement containing extraverted design elements. In addition, extraverted respondents would have an increased attitude toward the advertisement and higher purchase intentions for the advertisements containing extraverted design elements, in contrast to the advertisement containing introverted design elements. Since no significant influence was found of personality type on any of the dependent variables within the different manipulated conditions, no evidence was found for ad/self congruity. Resulting in the fact that this hypothesis is completely rejected.

Finally, the last hypothesis revolved around the idea that extraverted people prefer advertisements that create a certain kind of arousal. And so, the design/product incongruent advertisements were defined as arousal inducing advertisements in contrast to the design/product congruent advertisements. The hypothesis claimed that the introverted respondents would have an increased attitude toward the advertisement and higher purchase intentions for the design/product congruent advertisements, in contrast to the design/product incongruent advertisements. Extraverted respondents on the other hand would have an increased attitude toward the advertisement and higher purchase intentions for the design/product incongruent advertisements, in contrast to the design/product congruent advertisements. However, as mentioned earlier, no significant influences were found of personality type, and therefore this hypothesis is rejected as well.

The following table provides an overview of all the hypotheses and their confirmation or rejection.

Table 8 – The confirmed hypotheses

<i>Hypothesis</i>	<i>Confirmed?</i>
Part 1	
H ₁ : Both the design elements and the featured product influence the perceived mood derived from the advertisement. The design elements however, have a larger impact on the	Ja

perceived mood derived from the advertisement, compared to the featured product.	
H ₂ : Both the design elements and the featured product influence the perceived product quality and price. The featured product has a larger impact on the perceived product quality and price compared to the design elements.	Partly
H _{2A} : The introverted product will be perceived as having a superior price and quality over the extraverted product.	Partly
H _{2B} : The introverted design elements positively influence the perceived quality and price of the featured product. Contrary, the extraverted design elements negatively impact the perceived quality and price of the featured product.	Partly
Part 2	
H ₃ : Design/product congruity positively influences perceived price and quality, attitude toward the advertisement, and purchase intentions. Contrary, design/product incongruity negatively influences perceived price and quality, attitude toward the advertisement, and purchase intentions	Partly
Part 3	
H ₄ : Ad/self congruity positively influences the attitude toward the advertisement and purchase intentions, whereas ad/self incongruity negatively influences attitude toward the advertisement and purchase intentions.	No
H _{4A} : The introverted respondents will have an increased attitude toward the advertisement and higher purchase intentions for the advertisements containing introverted design elements, in contrast to the advertisement containing extraverted design elements.	No
H _{4B} : The extraverted respondents will have an increased attitude toward the advertisement and higher purchase intentions for the advertisements containing extraverted design elements, in contrast to the advertisement containing introverted design elements.	No
H ₅ : Personality type and design/product congruity have an interaction effect on the attitude toward the advertisement and purchase intentions for the design/product congruent and design/product incongruent advertising conditions.	No
H _{5A} : The introverted respondents will have an increased attitude toward the advertisement and higher purchase intentions for the design/product congruent advertisements, in contrast to the design/product incongruent advertisements.	No
H _{5B} : The extraverted respondents will have an increased attitude toward the advertisement and higher purchase intentions for the design/product incongruent advertisements, in contrast to the design/product congruent advertisements.	No

5 DISCUSSION

This research was aimed at exploring the relative influence of an advertisements design elements (introverted vs. extraverted) and featured product (introverted mineral water vs. extraverted energy drink) on the perceived mood from the overall advertisement and evaluations (attitude, price/quality perceptions, and purchase intentions). In addition, personality type (introverted vs. extraverted) was examined as a moderator, in order to reveal its impact on abovementioned matters. Based on this problem statement, several hypotheses were developed, which were tested in the previous chapter. This section will focus on discussing the results of every independent hypothesis, practical implications, and the limitation of the study combined with future research.

5.1 PART 1 - HYPOTHESIS 1

The first hypothesis stated that both the design elements (introverted vs. extraverted) and the featured product (mineral water vs. energy drink) would influence the perceived mood derived from the advertisement. Furthermore, it was argued that the design elements would have a larger impact on the perceived mood compared to the featured product. The results revealed that this first hypothesis was fully confirmed. Even though arguments can be found in the literature for both the design elements and the featured product as having a large impact on the perceived mood, no literature was found that provided the answer concerning which of those two components had the dominant influence.

On the one hand it can be argued that the design elements have a larger impact on the overall perceived mood, since they have symbolic meaning and breath the voice and personality of the brand (Van Rompay et al., 2009). Graphic design provides a visual experience and speaks a visual language, which informs, persuades, and influences the consumer (Resnick, 2003, p15; Petterson, 2013). In addition, design creates a suitable presentation of the communication message in relation to the receiver, the medium, and the surrounding situation. Therefore, design can be viewed as the fundamental component for the perceived mood.

Nevertheless, the featured product might have the dominant impact on the perceived mood as well, since a product provides a response at multiple levels. Firstly, the aesthetic pleasure, in which the overall design, elicits a certain product personality. Secondly, the attribution of meaning, which explains how consumers interpret a products' function, mode-of-use and qualities based on the appearance (Crilly et al., 2004; Creusen & Schoormans, 2005). Subsequently, consumers make symbolic associations based on the product itself and what it tells about the owner (Crilly et al., 2004; Creusen & Schoormans, 2005; Desmet & Hekkert, 2007; Van Rompay et al., 2009). Finally, an emotional response explains a consumer's psychological reaction to a products' appearance, which can be expressed in emotions, moods and feelings (Crilly et al., 2004). Taking all these different levels of response into account, the featured product might elicit a stronger mood, compared to the design element, which might be defined as more superficial.

And so, the hypothesis was developed in favor of the design elements for two reasons. Firstly, even though the featured product was placed in a large manner and in the center of the advertisement, the design elements covered the largest amount of the advertisement, namely the image, colors, title, etc. Secondly, when the consumers briefly look at the advertisement, their response might not pass through all the different levels. They might just have an aesthetic response, and don't think about usability or symbolic meaning. The fact that the hypothesis was confirmed could lie in this proposed assumption. It should, however, be kept in mind that there could also be a different explanation for the dominant impact of the design elements on the perceived mood in contrast to the featured product.

There could also be other underlying concepts, which impacts the dominant influence of the design elements on the perceived mood in contrast to the featured product, for example product involvement. Perhaps choosing a more highly involved product might shift the results in favor of a more dominant influence of the featured product on the perceived mood. However, this could be argued about the design elements and medium type as well. Therefore, the scope of the thesis was developed. For that reason, these type of arguments will not be further addressed in the discussion.

5.2 PART 1 - HYPOTHESIS 2

The second hypothesis proposed that both the design elements and the featured product influence the perceived quality and price. More specifically, the introverted product would be perceived as having a superior quality over the extraverted product. In addition, the introverted design elements would positively influence the perceived quality and price of the products. Contrary, the extraverted design elements would negatively impact the perceived quality and price of the products. For both the design elements and the featured product, significant influences were measured concerning the perceived quality, in which the latter has more influence on the perceived quality. However, no significant results were found concerning the price indication for the featured products within the different conditions. Therefore, this hypothesis was partly confirmed.

As mentioned in the discussion of the first hypothesis, the existing literature explains that certain design element elicit certain emotions, since design has symbolic meaning and breaths the voice and personality of the brand (Van Rompay et al., 2009). Aslam (2006) adds by stating that a color, for example, can easily be linked to specific emotions, but also to certain price and quality perceptions. In the UK white is perceived as low quality, beige is perceived as dull, pink is associated with youthfulness, and red is linked with tacky (Aslam, 2006). Furthermore, as Zhang et al. (2006) explain that angular shapes evoke feelings of energy, strength, and toughness, and rounded shapes on the other hand more fluent and less harsh evaluations, price and quality perceptions could be conducted as well. There is some existing literature concerning the price and quality perception of design, however no scholar focused on the specific moods that this study provided. The results agreed with Aslam (2006) on the color red, since it was identified as tacky, and therefore low quality. White on the other hand was perceived as being low quality, but the current findings suggested the opposite. The introverted mood, both from the design elements and the featured product, was perceived as having a high quality, and the extraverted design elements

and featured product as low quality. It means that, according to this study, the combination of the colors red, and orange, star shapes, chalk lines, the Brush Script MT font, and an image of a disco party was considered as displaying a low quality, and the combination of the colors white, light brown, and light green, circular angled squares, thin lines, Times New Roman, and an image of a woman reading a book in a hammock was considered as displaying a high quality.

However, it is logical that the respondents evaluated the energy drink as having a lower quality compared to the mineral water. When assessing the quality of the product, a significant section of a products' value is defined by its utility, in contrast to the appearance (Crilly et al., 2004; Creusen & Schoormans, 2005). The results of this study corresponded to the literature since the featured product was more important for the perceived quality, than the design elements. Respondents base their opinion of prior experience and general knowledge. It is widely known that energy drink is not good for a person's health, and consists of ingredients with low quality. Comparative, mineral water is known for having healthy ingredients, and being obtained in nature. Therefore, it is assumed that the participants based their judgments primarily on the products' utility and the general knowledge concerning the product.

Furthermore, even though the price evaluation of the mineral water was slightly higher than the evaluation of the energy drink, no significant results were measured. Apparently, a lower quality of the product did not result in a lower price expectation in this current study. What is quite noteworthy however, is the fact that the energy drink was evaluated with a mean of €1,38 and the mineral water with a mean of €1,55. A can of Red Bull, the most expensive energy drink available in the supermarket, is priced at €1,03. In addition, the cheapest energy drink, Golden Power, is labeled at €0,29. It is remarkable that the respondents rated the energy drink at such a high price. Therefore, the question arises, what causes this high price evaluation? Firstly, an elucidation could lie in the fact that beverages in public places and catering facilities are extremely more expensive compared to the supermarket. A can of Red Bull of mineral water ranges between €2,- and €3,-. It might be possible that people take this price into account as well, when evaluating the beverages in the main study. Furthermore, the scale in the questionnaire ranged from €0,- to €4,-. There could be a possibility that the range of this slider influenced the answers. If people could fill in a price themselves, or if the slider had a bigger range, other results might have been obtained. Nevertheless, it is interesting to reveal the fact that the prices of both beverages, energy drink and mineral water were evaluated equally, irrespective of the fact that there was a significantly different quality perceptions between both beverages.

5.3 PART 2 - HYPOTHESIS 3

The following hypothesis explained the idea that design/product congruity positively influences the perceived price and quality, attitude toward the advertisement, and purchase intentions. Contrary, design/product incongruity would negatively influence perceived price and quality, attitude toward the advertisement, and purchase intentions. The interaction effect that occurred between the design elements and the featured product revealed that design/product congruity positively influences the attitude toward the advertisement. In addition, no

significant results were found for the influence of design/product congruity on perceived price and quality, and purchase intentions. Therefore, this hypothesis is partly confirmed.

These results partly coincide with the literature. Several scholars claim that design/product congruity provides an increased aesthetic pleasure, enhanced purchase intention, more credibility, positive evaluations, and a heightened feeling of familiarity, which is preferred over novel stimuli (Winkielman et al., 2000; Van Rompay et al., 2009; Van Rompay & Pruyn, 2011; Ludwig, 2009). Both attitude toward the advertisement and purchase intentions were measured within this main study, which were told to be influenced by design/product congruity, according to the literature. Only the former revealed significant results. The latter did show a visible decrease of purchase intentions for the mineral water within a design/product incongruent advertisement, however these results were insignificant.

Furthermore, a couple of scholars argue that incongruent communication might lead to favorable evaluations, since it could enhance a consumer's cognitive arousal and surprise, and when contradictions are resolved, it may elicit a more positive verdict. Congruent stimuli might have an enhanced aesthetic value, but they are predictable, and therefore do not stimulate any extensive interest, resulting in a mild response (Halkias & Kokkinaki, 2013; Dahlén et al., 2005; Bloch, 1995). However, it appears that this view on design/product incongruity does not correspond to the results of this study. Adding to this, that design/product incongruity even had a negative influence on attitude toward the advertising. An explanation could lie in the fact that the design/product incongruity was too extreme, causing a negative reaction among the respondents. According to Halkias & Kokkinaki (2013), findings show that a moderate level of incongruity results in the most positive effect on consumer evaluations. When the incongruity is too large, attention will deteriorate.

In addition, no significant results were found for the influence of design/product congruity on price and quality expectations. As mentioned earlier, both design elements and featured product influence the perceived quality of the product. However, design/product congruity, in other words, an interaction effect between the design elements, and the featured product, did not occur for perceived quality. Also, the price expectations were not increased by a design/product congruent advertisement. A reason could be that respondents only looked at the product when evaluating the price. This way, the surrounding design elements, and possible design/product congruity, did not play any part in the evaluation.

Nevertheless, design/product congruity influenced the attitude toward the advertisement significantly. Since attitude toward the advertisement is a major component in the advertisement evaluations, this result is considered fairly important and usable.

5.4 PART 3 - HYPOTHESIS 4

The fourth hypothesis claimed that ad/self congruity positively influences the attitude toward the advertisement and purchase intentions, whereas ad/self incongruity negatively influences attitude toward the advertisement and purchase intentions. Resulting in the fact that introverted respondents would have an

increased attitude toward the advertisement and higher purchase intentions for the advertisements containing introverted design elements, in contrast to the advertisement containing extraverted design elements. In addition, extraverted respondents would have an increased attitude toward the advertisement and higher purchase intentions for the advertisements containing extraverted design elements, in contrast to the advertisement containing introverted design elements. Since no significant influence was found of personality type on any of the dependent variables within the different manipulated conditions, no evidence was found for ad/self congruity. Resulting in the fact that this hypothesis is completely rejected.

Though, these results appear to be in contrast with the literature which states that people prefer brands, products, images, which are congruent with their own personality (Mugge et al., 2009; Aslam, 2006; Khare & Handa, 2009; Quester et al., 2000; Chang, 2002; Xue & Phelps, 2013). In addition, Chang (2006) also states that ad/self congruity provides positive attitudes toward the advertisement, competitive advantages, enhanced brand memory, and increased purchase intentions (Xue & Phelps, 2013; Aguirre-Rodriguez et al., 2012). It is therefore important to review the process of acquiring these results in order to investigate any reasons for opposing results.

Firstly, even though the pretest provided significant results for the different elements, as being either extremely introverted or extremely extraverted, it could be possible that the respondent did not perceive congruity between them and the advertisement. For example, energy drink in combination with certain colors, shapes, fonts, and images was tested as extraverted. Nevertheless, that does not mean that all extraverted people will be drawn to this product and advertising. There are many extraverted people who do not like energy drink. This could provide an answer for the contrasting results of this main study.

Secondly, it could be possible that the respondent experienced ad/self congruity, but it did not impact the level of attitude toward the advertisement and purchase intentions. As mentioned earlier, several scholars argued that ad/self congruity positively influences attitude and purchase intention (Chang, 2006; Xue & Phelps, 2013; Aguirre-Rodriguez et al., 2012). Since self-congruity was not measured in the main study, this answer unfortunately cannot be provided.

Finally, a closer look will be taken at the personality type. A standardized scale, developed by Eysenck, has been used in order to reveal a person's level of introversion/extraversion (Sanderman et al., 2012). The reliability and validity of the results are therefore very high. Ross (1971) proposes an interesting issue that should be taken into account as well. A participant might not perceive him or herself in the same way that a personality test describes him or her. The personality inventory may identify one as being extremely introverted, but that person may feel differently. In addition, one might slightly alter the answers to appear more favorable. An introverted respondent could have a desired image in which he or she is more extraverted, therefore answering the questionnaire with their desired image in their heads.

5.5 PART 3 - HYPOTHESIS 5

The last hypothesis revolved around the idea that extraverted people prefer advertisements that create a certain kind of arousal. And so, the design/product incongruent advertisements were defined as arousal inducing advertisements in contrast to the design/product congruent advertisements. The hypothesis claimed that the introverted respondents would have an increased attitude toward the advertisement and higher purchase intentions for the design/product congruent advertisements, in contrast to the design/product incongruent advertisements. Extraverted respondents on the other hand would have an increased attitude toward the advertisement and higher purchase intentions for the design/product incongruent advertisements, in contrast to the design/product congruent advertisements. However, as mentioned earlier, no significant influences were found of personality type, and therefore this hypothesis is rejected as well.

The fact that personality type did not provide any significant differences brings us to the reversal theory. Apter (1984) argues that there are arousal-seekers and arousal-avoiders. Several scholars argue that these two groups coincide with the extraverts and the introverts (Cook et al., 1996; Lafreniere et al., 2013). It could be possible that incongruity does lead to arousal, but that an extraverted personality is not equivalent to an arousal-seeking state of mind. Maybe, if the population can be divided into arousal-seekers and arousal-avoiders, they can be both introverted and extraverted. The perceived level of arousal was not measured as an mediator in this study, therefore no conclusive answers can be given.

In addition, let us assume for the moment that arousal-seeking and arousal-avoiding corresponds with introversion and extraversion, since several scholars did argue this issue. It could also be plausible that the desired arousal, which creates excitement for extraverts within the reversal theory, was not achieved with the developed incongruity in this main study. Perhaps they were not aroused at all by the incongruent advertisement.

Finally, throughout the entire study, it was shown that personality type barely influenced the proposed dependent variables. There could be several underlying influences for this phenomenon, which have been discussed throughout this discussion.

5.5 PRACTICAL IMPLICATIONS

Based on the current study several implications can be formulated for graphic designers. Beginning with the fact that the pretest provided an overview with design elements and products, which elicit an introverted or extraverted mood. Graphic designers can incorporate these findings if they would like to display one of the examined moods within their designs.

Furthermore, the results revealed that both the design elements, and the featured product influence the perceived mood, in which the design elements play a more dominant role. This also contributes to the existing knowledge within the design profession. Graphic designers need to be aware of the notion that there is an interaction between the design and the product. If a featured product does not portray the desired mood, this

cannot be straightened out with the aid of the design elements. In addition, the design of an advertisement cannot be neglected when having a very impressive product.

Also, incongruity negatively influences the attitude toward the advertisement. It is therefore important for designers to understand, they visual fluency needs to be achieved at all times. Incongruity between the design elements and the featured product (in this study) did not create an exciting and arousal-inducing puzzle, which people would like to resolve. Evidently, a visual fluent advertisement leads to more positive evaluations.

Finally, the results of this study reveal that the level of introversion/extraversion does not influence the perceived mood, attitude toward the advertisement, perceived quality, and purchase intentions. It is always important for designers to keep the target group in mind when creating a campaign or advertisement. These findings however argue that the level of introversion-extraversion is not considered as one of the characteristics that should be kept in mind. Apparently, both personality groups react roughly similar to the proposed advertisements used in this study.

5.6 LIMITATIONS AND FUTURE RESEARCH

Logically, several limitations should be addressed which could have influenced the results and which should be kept in mind for future research. These limitations are mainly focused on the methodology. Firstly, the choice for a questionnaire always brings certain limitations. The most important one can be defined as social desirability, whereas a participant will deny possessing undesirable traits and answer certain questions differently in order to place oneself in a favorable light. Due to the widely known concepts of introversion and extraversion, there is a strong correlation between an individual's actual level of introversion and the scores measured with the used standardized personality scale (Furnham, 1986). The other scales, including attitude toward the advertisement, quality perception, and purchase intentions could however be influenced by social desirability. And so, when reviewing the results of this current study, it is important to keep in mind that the provided answers might not entail a participant's entire set of evaluations.

Moreover, the pretest revealed which elements were perceived as being introverted or extraverted. Based on these results introverted and extraverted design elements and products were designed. These were placed in several combinations, resulting in four questionnaires. However, the combined design elements, and the featured product, were not questioned separately in order to examine if they really elicit the right mood on their own. For example, do the combined extraverted design elements really elicit an extraverted mood? And so, no insights could be provided if the different independent variables were successfully displayed as introverted or extraverted.

Subsequently, the pretest provided results in which two beverages were assigned to being either completely introverted, or completely extraverted. In addition, the packaging of the energy drink and the mineral water were designed based on the elements provided in the pretest as well. Though, the evaluations could be influenced considerable based on prior experience with the product. An extraverted individual could rate the

advertisement very negatively, because he or she might not like the taste of energy drink, or endured a negative experience with the product in the past. It is unclear to what extent this issue influences the results.

Finally, through out the discussion it became clear that, in order to address more conclusive results, several mediators should have been incorporated in the questionnaire as well. A certain phenomenon has been discovered in the results, and the reason for this phenomenon could be a certain mediator such as arousal seeking, level of perceived arousal based on the incongruity, self-congruity, etc. However, at this moment the current study states that a certain phenomenon was discovered, and that it is unclear why this happened.

Future research could focus on multiple matters. Firstly, the results showed that the design elements have a stronger impact on the perceived mood compared to the featured product. Perhaps choosing a more highly involved product might shift the results in favor of a more dominant influence of the featured product on the perceived mood. Therefore, incorporating product involvement might provide surprising findings.

In addition, future research could more strongly focus on the different mediators involved, including arousal seeking, level of perceived arousal based on the incongruity and self-congruity. By examining the mediators, novel findings could arise, which have not been discovered yet. The findings within this current study remain rather general and inconclusive. By investigating the mediators, more detailed and in depth results can be gathered.

Also, within this study it was unclear why extraverted people were not more drawn to the incongruent advertisements. More detailed research should be conducted in which a closer look should be taken at the arousal creation within advertising. For now, it is unclear if the incongruity developed within the current main study elicits arousal-inducing feelings. Perhaps there was no arousal at all, or the incongruity was too big. Future research could also focus on multiple levels of incongruity in order to investigate, which level extraverted people prefer.

Finally, a significant difference among personality types might be perceived when different types of media are introduced. It could be possible that extraverts have more favorable evaluations when they receive an advertising message through television, whereas introverts are more drawn to readable advertising such as magazines. The type of media in combination with the level of congruity might influence the evaluations more positively for extraverted people.

6 CONCLUSIONS

After collecting, analyzing, and discussing the results, this section will answer the overall research question, which ties the entire thesis together, namely:

“What is the relative influence of an advertisements design elements and featured product on the perceived mood and advertisement evaluations (attitude, price quality perceptions, and purchase intentions) and to what extent does the consumers’ personality type impact this outcome?”

- Both design elements and featured product influenced the perceived mood derived from the advertisement. Especially, the design elements played a more dominant role compared to the featured product.
- Both design elements and featured product influenced the perceived quality of the product featured in the advertisement. Especially, the featured product played a more dominant role compared to the design elements.
- Only the featured product had a significant influence on the purchase intentions. The design elements were non significant in this matter.
- Design/product congruity positively influenced attitude toward the advertisement, whereas design/product incongruity revealed negative results.
- The personality type showed no significant results. A person’s level of introversion-extraversion did not influence abovementioned conclusions. No results were found for ad/self congruity or the influence of design/product incongruity on extraverts.

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APPENDIX I – QUESTIONNAIRE PRETEST

Hallo respondent,

Deze enquête is een onderdeel van mijn scriptie voor de Master Marketing Communicatie. Het invullen van de enquête neemt ongeveer een **half uur** in beslag. Bij elke ronde met vragen staat duidelijk vermeld hoe deze vragen beantwoord moeten worden. De eerste series met vragen gaan over het beoordelen van verschillende kleuren, vormen, lijnen, lettertypes, afbeeldingen en drankjes. Tot slot volgen een aantal vragen algemene vragen.

Mocht u nog vragen hebben over de enquête of het onderzoek, of wilt u na afloop van het onderzoek graag een kopie van het verslag ontvangen, dan kunt u contact met mij opnemen via **a.n.hogenkamp@student.utwente.nl** of **0647606047**.

Succes met het invullen en alvast bedankt!

Met vriendelijke groet,

Anoek Hogenkamp

Student nummer: S1392301

Hieronder volgen 12 verschillende kleuren met elk 6 tegenstellingen. Geef bij elke kleur aan tot in hoeverre u hem bij de ene of de andere gemoedstoestand vindt passen.



Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig

Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide

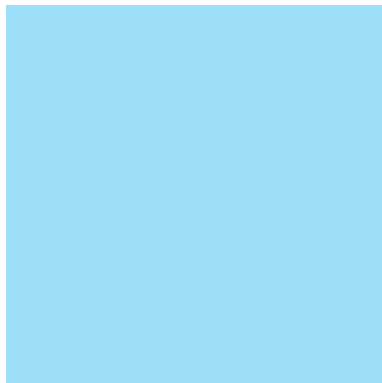


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Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide



Energiek	0	0	0	0	0	Relaxed
----------	---	---	---	---	---	---------

Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide



Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide



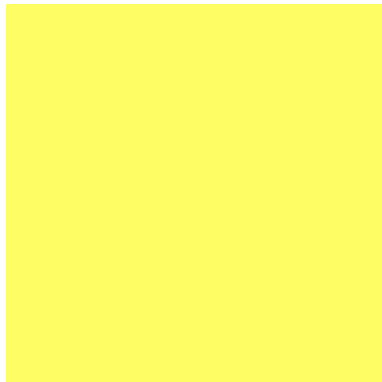
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Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide



Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide



Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide



Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide



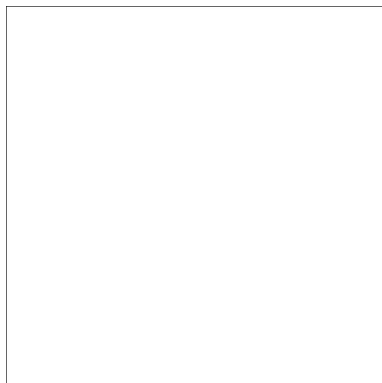
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Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide



Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide

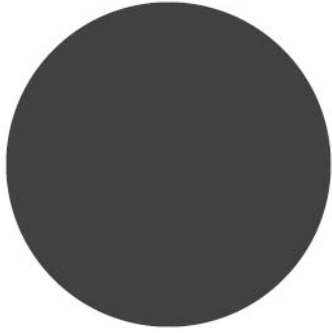


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Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide



Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide

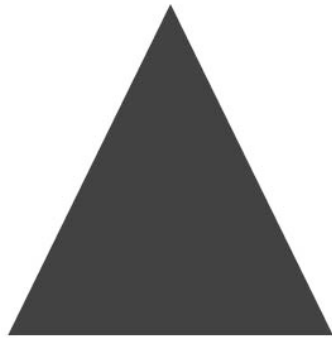
Hieronder volgen 8 verschillende vormen met elk 6 tegenstellingen. Geef bij elke vorm aan tot in hoeverre u hem bij de ene of de andere gemoedstoestand vindt passen.



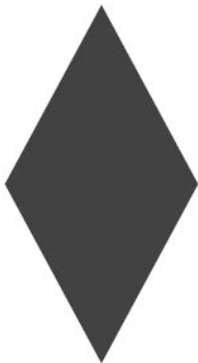
Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide



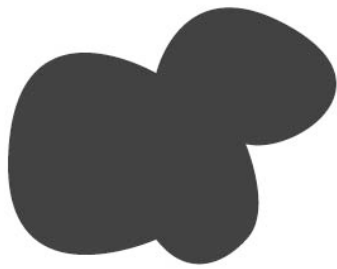
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Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide



Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide



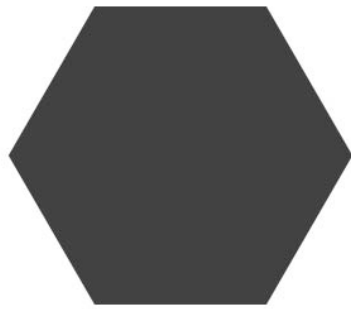
Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide



Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide



Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide



Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide



Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide

Hieronder volgen 7 verschillende lijnen met elk 6 tegenstellingen. Geef bij elke lijn aan tot in hoeverre u hem bij de ene of de andere gemoedstoestand vindt passen.

Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide

Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide

Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide



Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide



Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide



Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide



Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide

Hieronder volgen 5 verschillende lettertype categorieën met elk 6 tegenstellingen. Geef bij elke lettertype groep aan tot in hoeverre u hem bij de ene of de andere gemoedstoestand vindt passen. Daarnaast volgen nog 2 vragen met betrekking tot het meest energieke/drukke/enthousiaste lettertype en het meest relaxte/rustige/ingetogene lettertype.

Centaur MT
Garamond
Baskerville Minion Pro
Superclarendon
 Times New Roman

Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide

Ik beschouw het volgende lettertype als het meest energieke/drukke/enthousiaste lettertype uit deze groep:

Ik beschouw het volgende lettertype als het meest relaxte/rustige/inetogene lettertype uit deze groep:

Avenir Next
BEBAS NEUE *Quicksand*
GOVERNOR
 Kohinoor Devanagari
Arial

Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Inetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide

Ik beschouw het volgende lettertype als het meest energieke/drukke/enthousiaste lettertype uit deze groep:

Ik beschouw het volgende lettertype als het meest relaxte/rustige/inetogene lettertype uit deze groep:

Lobster 1.3 *Lavanderia*
Edwardian Script ITC
Brush Script M7
Great Vibes *Pacifico*

Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig

Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide

Ik beschouw het volgende lettertype als het meest energieke/drukke/enthousiaste lettertype uit deze groep:

Ik beschouw het volgende lettertype als het meest relaxte/rustige/ingetogene lettertype uit deze groep:



Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide

Ik beschouw het volgende lettertype als het meest energieke/drukke/enthousiaste lettertype uit deze groep:

Ik beschouw het volgende lettertype als het meest relaxte/rustige/ingetogene lettertype uit deze groep:

FritzReg **FARRAY**
 Nilland Josefin Slab
Klinic Slab
 GeoSlab MD

Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serius
Zelfverzekerd	0	0	0	0	0	Timide

Ik beschouw het volgende lettertype als het meest energieke/drukke/enthousiaste lettertype uit deze groep:

Ik beschouw het volgende lettertype als het meest relaxte/rustige/ingetogene lettertype uit deze groep:

Hieronder volgen 20 verschillende afbeeldingen met elk 6 tegenstellingen. Geef bij elke foto aan tot in hoeverre u hem bij de ene of de andere gemoedstoestand vindt passen.



Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig

Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide



Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide



Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen

Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide



Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide



Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst

Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide



Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide



Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus

Zelfverzekerd	0	0	0	0	0	Timide
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Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide



Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide



Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide



Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide



Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serius
Zelfverzekerd	0	0	0	0	0	Timide



Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serius
Zelfverzekerd	0	0	0	0	0	Timide



Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide



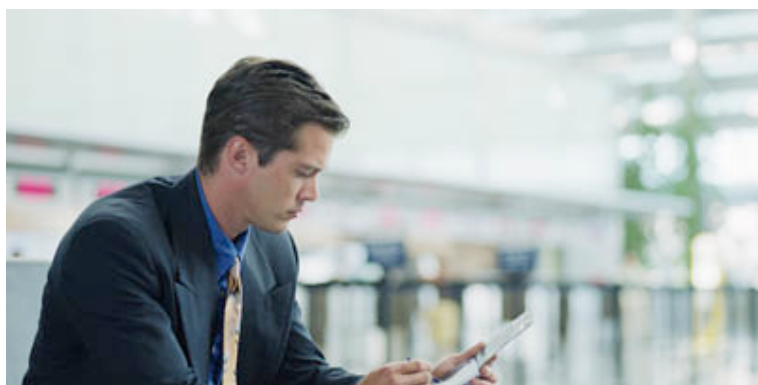
Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide



Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide



Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide



Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serius
Zelfverzekerd	0	0	0	0	0	Timide



Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serius
Zelfverzekerd	0	0	0	0	0	Timide



Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serius
Zelfverzekerd	0	0	0	0	0	Timide

Hieronder volgen 18 verschillende drankjes met elk 6 tegenstellingen. Geef bij elk drankje aan tot in hoeverre u hem bij de ene of de andere gemoedstoestand vindt passen.

Mineraal water

Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serius
Zelfverzekerd	0	0	0	0	0	Timide

Melk

Energiek	0	0	0	0	0	Relaxed
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Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide

Cola

Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide

Fanta

Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide

Sinaasappelsap

Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst

Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide

Appelsap

Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide

Multivitaminesap

Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide

Limonade

Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide

Energie drink

Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide

Bier

Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide

Wijn

Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide

WKD/Smirnoff/Apfelkorn

Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide

Wodka

Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide

Whisky/Cognac

Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide

Likeur

Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen

Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide

Jenever/Rum

Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide

Bacardi

Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus
Zelfverzekerd	0	0	0	0	0	Timide

Jagermeester/Berenburg

Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Onstuimig	0	0	0	0	0	Beheerst
Fun	0	0	0	0	0	Serieus

Zelfverzekerd	☐	☐	☐	☐	☐	Timide
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Tot slot nog een aantal algemene vragen

Geslacht:

☐ Man

☐ Vrouw

Leeftijd: _____

Education:

☐ Middelbare school

☐ MBO

☐ HBO

☐ WO

APPENDIX II – DEVELOPED ADVERTISEMENTS MAIN STUDY





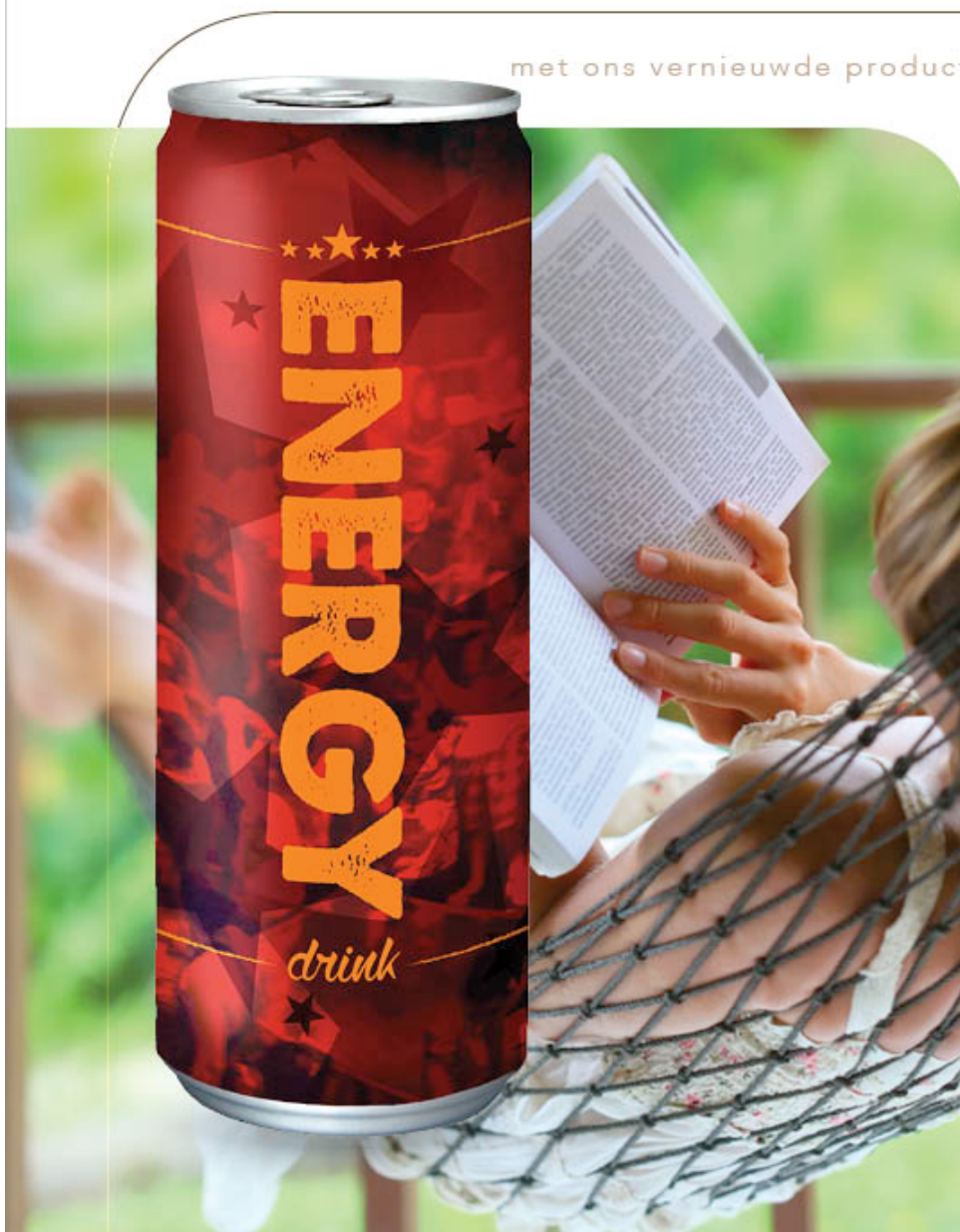
NEEM EEN MOMENT VOOR JEZELF

met ons vernieuwde product



NEEM EEN MOMENT VOOR JEZELF

met ons vernieuwde product



APPENDIX III – QUESTIONNAIRE MAIN STUDY

Hallo respondent,

Deze enquête is een onderdeel van mijn scriptie voor de Master Marketing Communicatie. Hiervoor onderzoek ik welke onderdelen binnen een advertentie het meeste invloed hebben op de sfeer die iemand waarneemt uit deze advertentie. Daarnaast zal er ook inzicht worden verkregen in de houding ten opzichte van de advertentie en de invloed van iemands persoonlijkheid (introvert/extravert) op deze vraagstukken.

Het invullen van de enquête neemt maximaal **15 minuten** in beslag. Bij elke ronde met vragen staat duidelijk vermeld hoe deze vragen beantwoord moeten worden. De eerste series met vragen zullen over een advertentie gaan, die zichtbaar zal zijn tijdens het beantwoorden. Daarna volgen een aantal vragen over uw persoonlijkheid en algemene kenmerken.

De deelname aan deze enquête is vrijwillig en anoniem. Om hieraan deel te nemen moet u echter wel 18 jaar of ouder zijn. De enquête kan tijdens het invullen op ieder moment worden onderbroken. U kunt tot 24 uur na het invullen van de enquête de medewerking nog intrekken. De door u ingevulde gegevens zullen dan worden gewist.

Onder de respondenten zullen 2 VVV-bonnen ter waarde van €20,- worden onderverdeeld. Als u kans wil maken op 1 van deze bonnen, wordt er aan het einde van de enquête een mogelijkheid gegeven om uw emailadres in te vullen. U bent niet verplicht om deze gegevens in te vullen. De kans om een waardebon te winnen vervalt dan.

Mocht u nog vragen hebben over de enquête of het onderzoek, of wilt u na afloop van het onderzoek graag een kopie van het verslag ontvangen, dan kunt u contact met mij opnemen via **a.n.hogenkamp@student.utwente.nl** of **0647606047**. Mocht u klachten hebben over de enquête dan kunt u contact opnemen met de secretaris van de ethische commissie via **j.rademaker@utwente.nl**.

Als u met de enquête begint geeft u automatisch aan dat u bovenstaande informatie begrijpt en hiermee instemt.

Succes met het invullen en alvast bedankt!

Met vriendelijke groet,

Anoek Hogenkamp

Student nummer: S1392301

NEEM EEN MOMENT VOOR JEZELF

met ons vernieuwde product



Hieronder bevinden zich 17 tegenstellingen. Geef bij elke tegenstelling aan tot in hoeverre u de ene of de andere gemoedstoestand vindt passen bij bovenstaande advertentie.

Energiek	0	0	0	0	0	Relaxed
Druk	0	0	0	0	0	Rustig
Enthousiast	0	0	0	0	0	Ingetogen
Turbulent	0	0	0	0	0	Gecontroleerd
Naar de buitenwereld gekeerd	0	0	0	0	0	Naar binnen gekeerd
Doen	0	0	0	0	0	Denken
Met vrienden	0	0	0	0	0	Alleen
Luchtig	0	0	0	0	0	Diepgaand
Fun	0	0	0	0	0	Serieus
Rebels	0	0	0	0	0	Meegaand
Focus op actie	0	0	0	0	0	Focus op nadenken
Spraakzaam	0	0	0	0	0	Zwijgzaam
Assertief	0	0	0	0	0	Volgzaam
Zelfverzekerd	0	0	0	0	0	Timide
Chaotisch	0	0	0	0	0	Georganiseerd
Onstuimig	0	0	0	0	0	Beheerst
Op een feest	0	0	0	0	0	In huis

Hierboven is wederom dezelfde advertentie te zien. Onderstaande stellingen gaan over deze advertentie en uw houding ten opzichte van de advertentie. Geef bij elke stelling aan tot in hoeverre u het ermee eens bent.

	Sterk mee oneens			Sterk mee eens		
1. Deze advertentie spreekt mij aan.	0	0	0	0	0	
2. Ik zou deze advertentie overslaan als ik hem in een tijdschrift zou zien.	0	0	0	0	0	
3. Ik vind deze advertentie niet leuk.	0	0	0	0	0	

4. Deze advertentie geeft me een goed gevoel.	0	0	0	0	0
5. Dit is een mooie advertentie.	0	0	0	0	0
6. Dit is een type advertentie die ik snel zou vergeten.	0	0	0	0	0
7. Dit is een fascinerende advertentie.	0	0	0	0	0
8. Ik word een beetje moe van dit soort advertenties.	0	0	0	0	0
9. Deze advertentie doet niks met mij.	0	0	0	0	0
10. Deze advertentie is verwarrend.	0	0	0	0	0
11. Deze advertentie is overrompend.	0	0	0	0	0
12. Dit is een spannende advertentie.	0	0	0	0	0
13. Deze advertentie is saai.	0	0	0	0	0
14. Het is een intrigerende advertentie.	0	0	0	0	0

Hierboven is wederom dezelfde advertentie te zien. Onderstaande stellingen gaan over deze advertentie en de prijs/kwaliteit van het product in de advertentie. Geef bij elke stelling aan tot in hoeverre u het ermee eens bent.

	Sterk mee oneens			Sterk mee eens		
1. Ik geloof dat dit product een hoge kwaliteit heeft.	0	0	0	0	0	0
2. Ik denk dat dit product gemaakt is van ingrediënten met een hoge kwaliteit.	0	0	0	0	0	0
3. Ik geloof dat dit product goed smaakt.	0	0	0	0	0	0
4. Ik denk dat dit product goed voor mij is.	0	0	0	0	0	0
5. Ik geloof dat dit product gemaakt is van goede ingrediënten.	0	0	0	0	0	0

Geef hieronder aan hoe duur u het product in de advertentie schat.

Ik schat dat het product de volgende prijs heeft (in euro's):

€0,-  €4,-

Hierboven is wederom dezelfde advertentie te zien. Onderstaande stellingen gaan over deze advertentie en uw intentie om het product te kopen. Geef bij elke stelling aan tot in hoeverre u het ermee eens bent.

	Sterk mee oneens			Sterk mee eens	
1. Ik zou dit product graag willen testen.	0	0	0	0	0
2. Ik heb de intentie om het product te proberen.	0	0	0	0	0
3. Ik heb interesse om het product te proeven.	0	0	0	0	0
4. Ik heb de intentie om het product te kopen.	0	0	0	0	0
5. Ik zal dit product waarschijnlijk kopen wanneer hij verkrijgbaar is.	0	0	0	0	0
6. Ik zal overwegen om dit product te kopen.	0	0	0	0	0

Onderstaande vragen gaan over uw persoonlijkheid. Beantwoord elke vraag met 'ja' of 'nee'.

1 Heeft u veel verschillende hobby's?	ja	nee
2 Bent u een spraakzaam persoon?	ja	nee
3 Bent u een levendig persoon?	ja	nee
4 Kunt u zich meestal op een levendig feest uitleven en er geheel van genieten?	ja	nee
5 Vindt u het prettig om nieuwe mensen te ontmoeten?	ja	nee
6 Bent u iemand die geneigd is zich op de achtergrond te houden tijdens sociale evenementen (bijv. op feestjes)? -	ja	nee
7 Houdt u veel van uitgaan?	ja	nee
8 Vindt u lezen fijner dan mensen ontmoeten? -	ja	nee
9 Heeft u veel vrienden?	ja	nee
10 Bent u degene die meestal het initiatief neemt bij het maken van nieuwe vrienden?	ja	nee
11 Bent u meestal stil als u in een gezelschap bent? -	ja	nee
12 Kunt u gemakkelijk wat leven in een nogal saai feestje brengen?	ja	nee

13 Vindt u het leuk moppen en grappige voorvallen te vertellen aan uw vrienden?	ja	nee
14 Vindt u het prettig om in contact met mensen te komen?	ja	nee
15 Heeft u altijd een "antwoord klaar" als mensen tegen u praten?	ja	nee
10 Bent u degene die meestal het initiatief neemt bij het maken van nieuwe vrienden?	ja	nee
16 Vindt u het leuk dingen te doen waarbij u snel moet handelen?	ja	nee
17 Kunt u een feest op gang brengen?	ja	nee
18 Vindt u het prettig om veel drukte en opwinding om u heen te hebben?	ja	nee
19 Vinden anderen u een levendig persoon?	ja	nee

Tot slot volgen nog een aantal algemene vragen.

Geslacht:

- 0 Man
0 Vrouw

Leeftijd: _____

Education:

- 0 Middelbare school
0 MBO
0 HBO
0 WO

Wat is uw mailadres? (dit veld is niet verplicht om in te vullen, tenzij u kans wil maken op de waardebon)

Heel erg bedankt voor het invullen van deze enquête!

Druk op de 'verder' knop om hem te versturen.