İSTANBUL BİLGİ ÜNİVERSİTESİ
INSTITUTE OF SOCIAL SCIENCES
MARKETING (ENGLISH) MASTERS DEGREE PROGRAM

# THE EFFECTS OF TYPOGRAPHY ON THE READER'S SENSE OF CREDIBILITY: THE MEDIATING ROLE OF THE MESSAGE PERSONA

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Tipografinin Okuyucunun Kredibilite Algısı Üzerindeki Etkileri: Mesajın Kişiliğinin Aracı Değişken Rolü

**Deniz Özbayrak**

**117689014**

**Tez Danışmanı:** Dr. Öğr. Üyesi Neşenur Altıniğne Ekici (İmza): ……..…
İstanbul Bilgi Üniversitesi

**Jüri Üyesi:** Dr. Öğr. Üyesi Esra Arıkan (İmza): ……..…
İstanbul Bilgi Üniversitesi

Prof. Dr. Beril Durmuş (İmza): ……..…
Marmara Üniversitesi

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## ABSTRACT

There is an emerging trend about the usage of typography as one of the effective marketing elements. Together with designers, marketers pay more attention to creating and applying a typographic character that matches their brand or company identities. As typefaces have semantic connotations in addition to the actual meaning of the words, typography is an effective tool for creating visual identity and change the evaluations and considerations towards the brand or the company.

This study aims to understand how typography affects the brand credibility within the scope of corporate social responsibility communication. In this study, the mediating role of the message persona and the moderating role of the message appeal, and the direct effect of the perceived fit is also investigated.

In this study, the survey technique was applied to gather the necessary data to test the research model and the hypotheses. The data of the 228 participants were analyzed. The results stated that typography of the text is influential on the perception of the "persona" associated with the text and it affects the readers' sense of the brand credibility. It is also founded that the perceived fit among the typeface used and the message appeal affects brand credibility. This research did not find any moderating effect of the message appeal but revealed a direct effect of the message appeal on the message persona.



Keywords: Typography, message appeals, message persona, brand credibility, experimental design

# ÖZET

Tipografinin etkili bir pazarlama aracı olarak kullanılması son günlerde artış göstermektedir. Pazarlama alanında çalışan kişiler, tasarımcılarla birlikte kendi marka veya şirket kimliklerine uygun bir tipografik karakter yaratmaya ve uygulamaya eskinden daha çok önem vermektedir. Yazı karakterlerinin kelimelerin gerçek anlamlarına ek olarak semantik çağrışım yaptırabilme özellikleri olduğu için, tipografi; görsel kimlik yaratma ve marka veya şirkete karşı geliştirilen değerlendirmeleri ve düşünceleri değiştirme açısından etkili bir araçtır.

Bu çalışmanın amacı; tipografinin kurumsal sosyal sorumluluk iletişimi alanında marka kredibilitesini nasıl etkilediğini anlamaktır. Bu çalışmada mesajın kişiliğinin aracı değişken olarak etkisi, mesaj söylemlerinin düzenleyici değişken olarak etkisi ve okuyucular tarafından algılanan uyumun direk etkisi de incelenmiştir.

Bu çalışmada araştırma modelinin ve hipotezlerin test edilmesi için gerekli veri anket yöntemi ile sağlanmış ve 228 katılımcıdan elde edilen bu veri analiz edilmiştir. Sonuçlara göre; metinin tipografisi; metin ile ilişkilendirilen kişilik algısı açısından etkilidir ve bu durum okuyucunun markaya karşı geliştirdiği kredibilite duygusunu etkiler. Buna ek olarak sonuçlar, mesaj söylemi ve kullanılan yazı karakteri arasındaki uyumun da marka kredibilitesine etkisi olduğunu göstermiştir. Bu araştırma mesaj söylemlerinin düzenleyici değişken olarak etkisini desteklemese de mesaj söylemlerinin mesajların kişiliğine direk olarak bir etkisinin olduğunu göstermiştir.

Anahtar kelimeler: Tipografi, mesaj söylemi, mesajın kişiliği, marka kredibilitesi, deneysel tasarım

# CHAPTER ONE

## INTRODUCTION

More marketers began to see typography as one of the important marketing tools. Nowadays, designers make a huge effort to form the typographic character of a brand or a company in many areas of usage like logos, slogans written in the printed media, the texts about the brand which can be screened in the digital and television commercials, package designs, and promotional materials. As will be discussed in the next phases of the dissertation, not only brands and companies but also communicators like politicians benefit from the typography to communicate with their audiences.

With technology and the transition to digital screens, it is easier to produce new typefaces than before. Like it used to be, literature is not the only field of study for typography, it can also be used for promotional and communicational materials to change the feelings and the actions of the people (Bringhurst, 2004). Selecting which typeface to use in a message is one of the most significant parts of forming the visuality of the text.

In the visual communication design, the role of the typography is more than anticipated (Tannenbaum et al., 1964). According to Tannenbaum et al. (1964), a written text consists of two factors. The first factor is the verbal meaning of the text; It is also called as “the content of the text”. The other factor is the visuality of the text: it is also called as “the structure of the text” (p.65). These two factors affect each other and change the total impression made by it. According to Lightfoot and Gertsman (1998), the visuality is one of the most significant elements of a brand to characterize itself and speak with its target audience. Additionally, Henderson et al. (2003) stated that visual features are of particular importance when building and developing a brand. To discern a brand from another one might hinges on some visual components like “logo, color, shape, and typeface”

(Zaichkowsky, 2010, p.548). The typefaces that were chosen create an impact on the target audience about the positioning of the brand in the market. It gives cues about the product's segmentation, imputed price, and quality (Lightfoot and Gerstman, 1998).

According to Celhay et al. (2015), typography is used to express the "visual identity". Marketers of a brand or a firm can communicate with their consumers via typefaces that they prefer to use in their products' packages and create influences. These scholars also argued that the typeface that is used in logo design is a significant tool to position the brand in people's minds.

## 1.1. SCOPE AND SIGNIFICANCE OF THE STUDY

In the literature, many researchers have investigated the typography in various research fields. While some previous researchers focus on examining the legibility of the typefaces (Benson, 1985; Burt et al., 1955; Gluth, 1999; Lonsdale, 2014; Tracy, 1986), some of them focus on investigating the semantic qualities of the typefaces (Bartram, 1982; Brumberger, 2003; McCarthy and Mothersbaugh, 2002; Lewis and Walker, 1989; Rowe, 1982; Tannenbaum et al., 1964; Tantillo et al., 1995; Walker et al., 1986; Zaichkowsky, 2010).

Even though some studies in the literature investigated the effect of the typography in the area of "persuasiveness" (McCarthy and Mothersbaugh, 2002), "brand perception and consumer memory" (Childers and Jass, 2002), "brand identity" (Zaichkowsky, 2010), the impressiveness of the advertising (Kim et al., 2020) and the political marketing (Billard, 2016; Haenschen and Tamul, 2019; Zavattao, 2010), there is limited typographic research in the

context of the reader's sense of brand credibility and its relevance with the CSR messages of the companies.

This research investigates the relationship between typography and brand credibility, the role of perceived fit, the mediating role of the message persona and the moderating role of the message appeals in the Corporate Social Responsibility (CSR) context.

The significance of this study is not only integrating the studies in the literature that focus on the relationship between typefaces and their semantic effects with the studies that focus on the typeface and message fit but also examining the relationship between the typography and brand credibility and including the concept of message appeals in the CSR environment which have limited studies about the typography.

## 1.2. ORGANIZATION OF THE DISSERTATION

This dissertation continues with Chapter Two which elaborately reviews the literature about typography, earlier theoretical models with the aim of providing a basis for the study, the field of corporate social responsibility, the notion of congruity, and brand credibility. Chapter Three includes the proposed model of this dissertation and the hypotheses. Research design and methodology is provided in Chapter Four. In Chapter Five, the analyses of the data gathered and the results are stated. This dissertation ends up with Chapter Six which includes discussion of the findings and conclusion parts.

# CHAPTER TWO

# LITERATURE REVIEW

This chapter aims to review the earlier studies and some theories to form a basis for the present study. At the beginning of this chapter, the literature about the typography and previously designed theoretical frameworks were reviewed. Thereafter, the concept of corporate social responsibility, the notion of congruity, and brand credibility will be reviewed in detail.

## 2.1. TYPOGRAPHY

Bringhurst (2004) defined typography as an art that has the aim to enlighten, dignify, reveal, or purposely conceal the meaning or meaninglessness of the text. As an artist, typographers can add their interpretation to their work. According to Childers and Jass (2002), typefaces, rather than a medium that transmit the meaning of written words, are the tools that have the power to evoke on their own.

Throughout history, typography has remained on the agendas of the researchers. However, over the last decades, the effects and the importance of typography started to attract the researchers' attention more compared to before.

According to Miller and Lupton (as cited in Bierut et al., 1994), the very early example of the usage of typography undoubtedly take researchers back to the invention of the printing press in the 15th century by Johannes Gutenberg. Metal letters which were made of lead mold in his system were used for printing. The fonts that Gutenberg used were the diversification of the hand-written fonts, nourished from the art of calligraphy. Bodoni and Didot can be considered as modernist typographers that their fonts are far

from hand-written fonts as opposed to Gutenberg's early works. Bodoni and Didot were also different from Roman and Renaissance theorists who work for designing geometrically and proportionately fitted alphabets. However, Bodoni and Didot's modern alphabet could be comprised of variations like a font can vary in some features like weight, shape, or usage of serifs. The developments in technology helped to strengthen the printing press and so typography to reform. In the mid of 19th century, the usage of pantography facilitated to study of the variations of the typefaces. There was another significant technical development in the late 19th century for the printing press called the linotype machine. Linotype machines could cast metal letters in a whole line and helped the printing press to gather momentum.
With the help of the improvements in technology, it is widely understood that designing a vast number of typefaces is possible by varying anatomical features of the typefaces.

The cultural and national characteristics of typefaces were significant in the example of the usage of the typefaces in the time of the Renaissance (Brumberger, 2003). According to Laliberté (as cited in Billard, 2016), the "Fraktur" typeface was considered as German because of its association with "German nationalism", whereas the "Bodoni" typeface was considered as Italian.

The 1920s was an important era for the typography. The founding of the Bauhaus German art school gave rise to the proliferation of modern graphic design and the new typography movement (Tschichold, 1998). Most designers and typographers are affected by the new typography movement. The movement aimed to make the typefaces independent from the cultural and national characteristics. However, typographers argued that even these characteristics of the typefaces were taken away, they still have personas and rhetorical effect (Brumberger, 2003). Jan Tschichold, one of the most important representatives of this new movement argued that the typefaces

differ from each other when it comes to personas that they have. He also stated that the personas of the typeface and the text should be compatible with each other (Tschichold, 1991).

McCarthy and Mothersbaugh (2002) stated that typography's field of study is "the form, spacing, and layout of words and sentences in the text of a written or displayed communication messages" (p.664). McCarthy and Mothersbaugh (2002) also stated that "Style (being serif, sans-serif or script), size, x-height, weight, and slant of a typeface" are some physical features that affect the form of the typeface" (p.667).

Serif is described as "a small mark or "foot" at the end of a stroke" (Coles and Spiekermann, 2012, p.241). Whereas sans serif typeface is described as "lack of serifs" and "the unity of graphic form" (Gluth, 1999, p.239). According to Coles and Spiekermann (2012) script type is considered as "any typeface that emulates handwriting, whether connected cursive or informal print" (p.13).

Designers can differ typefaces from another by diversifying these features in many ways (Childers and Jass, 2002). According to McCarthy and Mothersbaugh (2002), studies in the literature suggest that the readers' judgments for different typefaces with varying features are different from each other. These features are not only defining for the visuality of the text but also influential for the legibility and the semantic qualities of the texts.

In the following sections, the legibility and readability of the typefaces and semantic effects of the typefaces which are the main areas to research in the typographic literature will be reviewed.

### 2.1.1. Legibility and Readability of Typefaces

In the literature, most researchers investigated the functional features of the typefaces that concentrated on readability and legibility. According to Bartram (1982), these studies focus on if there is a relationship between the typeface and the convenience to read and understand the text. Tracy (1986) made a distinction between these two terms by describing legibility as to be able to recognize each type when reading, whereas readability as being convenient to read because even though the meanings of readability and legibility look similar, in the field of typography, they are not the same. According to McCarthy and Mothersbaugh (2002), legibility is also defined as the comfort to read and understand the text, while Lonsdale (2014) defined it as "the speed and accuracy of reading text" (p.30). According to Gluth (1999), if a text is well-designed considering legibility, it might give rise to elicit good reactions about the text. In the literature, many studies address legibility and readability from different angles.

Some studies examine the effect of the typestyle on legibility. According to McCarthy and Mothersbaugh (2002), typestyle is one of the significant factors that affect legibility. They also argue that studies in the literature found that serif typefaces strengthen the legibility with the help of the "serifs" that letters have. Additionally, Benson (1985) argued that reading a text which is written with Sans serif typefaces takes up more time than reading the same text which is written with Serif typefaces. However, the scholar also argued that there is no remarkable difference between Serif and Sans-Serif typefaces in terms of legibility if the size of the type and leading between the lines are well-designed.

The effect of having the upper or lower cases in a text is also investigated. For readability, Benson (1985) argued that having the text written in the upper case is harder to read because it is occupied in a larger place on the

page as a whole. However, the scholar marked that a few studies are claiming that the opposite of this view is valid when the reader browse through the text.

The effect of the weight of a typeface on readability is another research topic. Benson (1985) stated that type weight can also affect the readability of the text adversely if it is very far from the ideal weight for the reader. The functional features of the type like type size, line length, and leading are other factors that affect the legibility of the text unless adhering to the standards that should be. (Bartram, 1982; Benson, 1985)

Considering previous researches, some scholars agreed that all of these typeface qualities have cumulative effect effects as well as their effects that make the text more readable. (Burt et al.,1955; Lonsdale, 2014) Therefore, designers should first decide the visuality of the text that they want to form and then select which typeface they use (i.e., serif or sans- serif) (Benson, 1985).

According to Childers and Jass (2002), the studies in the field of legibility and readability demonstrated that; the structural elements of a type influence the reader's treatment of the content of the document. Besides, these elements constitute a different side of the typography that is less obvious but give rise to semantic connotations from the readers (Brumberger, 2003; Childers and Jass, 2002). Childers and Jass (2002) argued that the connotations of the readers are triggered by the visuality of the typefaces.

### 2.1.2. Semantic Effects of Typefaces

A lot of studies in the literature proved that typefaces were associated with human personality traits and it gives rise to constitute connotative meaning in people's minds with the help of the semantic qualities that typefaces have

(Bartram, 1982; Brumberger, 2003; McCarthy and Mothersbaugh, 2002; Lewis and Walker, 1989; Rowe, 1982; Tannenbaum et al., 1964; Tantillo et al., 1995; Walker et al., 1986; Zaichkowsky, 2010).

As an early research about typography, Tannenbaum et al. (1964) described typefaces as "carriers of connotative meaning" (p.65). Semantic influences of a typeface can change the apparent meaning of the text to the concealed meaning of the text that the reader comprehends. (Bartram, 1982; McCarthy and Mothersbaugh, 2002) According to Lewis and Walker (1989), the semantic associations of the typefaces can get ahead of the message content. Therefore, the recommendation of the typographers and designers is to create and use a particular typeface for the message that should be coherent with the product's identity and the impression that is intended to be created (Lewis and Walker, 1989; Rowe, 1982).

According to Bartram (1982), semantic features of a typeface might be used to leave a specific impression to the receiver that reveals the desired emotions that be asked by the designer and change the perception of the reader toward the typeface. In parallel with this idea, Bringhurst (2004) stated that typefaces have sounds and personalities. McCarthy and Mothersbaugh (2002) denoted that the physical features of a typeface make the reader connotate apart from the verbal meaning of the text. In the literature, personality attributes associated with the typefaces were used to mark and understand these connotations. According to Brumberger, (2003), the readers associate some personality attributes with some typefaces. When readers saw the text written with a certain typefaces, they can associate the text with some personality attributes. Given the assumption that typefaces have semantic qualities, many specific studies have been carried out on this topic.

As an example, Juni and Gross (2008) found that Times New Roman that belongs to the serif family was “more angry and funny” than Arial that belongs to the sans-serif family (p.38). Benson (1985) also stated in her article, written as a guideline for document designers, that “Sans-serif typefaces have a cleaner, more modern look than serif type” (p.37). In the study conducted by Childers and Jass (2002), it is shown that Don Casual perceived concordant with “casualness” and “practicality”, whereas Empire Script perceived as concordant with “formality” and “luxury” (p.98). Pan and Schmitt (1996) also found that Script typeface comprehended as “the most feminine” typeface whereas Helvetica comprehended as “the most masculine” typeface. (p.268)

Tantillo et al. (1995) empirically studied the effects of the style of the typeface using 6 different typefaces (half belongs to Serif, the other half belongs to Sans Serif,) and 28 adjectives. The scholars did not found negligible differences among type style categories. Sans serif typefaces perceived as “more manly, powerful, smart, upper-class, readable and louder” whereas Serif typefaces perceived as “more valuable, happy, rich, elegant, gentle” (p.452). Additionally, Bartram (1982) aimed to reveal semantic qualities of the typefaces and at the end of the study it is proved that the Futura can be perceived as “strong but passive”, Grotesque as “strong and sad” (p.45).

Shaikh et al. (2006) conducted similar research to understand the attribution between 20 particular typefaces and 15 adjectives. The distinctive quality of this research; they showed typefaces to participants onscreen and then they investigated the conformity of these typefaces for digital usage. Their research findings revealed that typefaces that belong to the same typeface categories (like serif, sans-serif, and script) are associated with similar personality attributes. Walker et al.'s (1986) data revealed that while some of the typefaces that they investigated were associated with a lot of

personality attributes, some of them are associated with only a few attributes.

Additionally, the main aim of Brumberger (2003) was to reveal whether the typefaces and texts have "personas" or not. The study was planned to research the personas of typefaces by testing 15 typefaces and 20 attributes. This study that 80 participants were involved proved that readers associate some personality attributes to the typefaces. In the light of the findings; Brumberger (2003) was able to divide typefaces into three groups that by regarding their personas similar to Bartram (1982) and Rowe (1982) did in their studies. The persona groups in Brumberger (2003) study are "elegance, "directness" and "friendliness" (p.214).

Reviewed studies show that people match particular attributes with particular typefaces. Most researchers are agreed with the fact that different typefaces have different characters. Therefore, their messages which be forwarded to the reader also differ from each other (Brumberger, 2003).

### 2.1.3. Typography on the Marketing Axis

In the context of marketing, some typographic researches have been performed. The study of Henderson et al. (2004) demonstrated that typefaces induced particular effects. Grobelny and Michalski (2015) also investigated the effects of type size and the spacing on the brand name appearing in the packaging.

Tantillo et al. (1995) examined the relationship between the selection of the typestyle (belongs to the serif or the sans serif family) with "the reader's affective reaction to print" (p.449). These scholars induced the typeface preference of the marketers' that will be used in the commercials is significant because typefaces produce effects by themselves. According to

Childers and Jass (2002), the impression that typefaces made should be considered as a remarkable tool to effect “brand perception” of the people and and “consumer memory” (p.104).

Furthermore, Zaichkowsky (2010) examined typefaces as a significant visual factor that affects brand identity. Grohmann et al. (2013) also studied the relevance between typefaces and the brand personality that is described as “the set of human characteristics associated with a brand” (Aaker, 1997, p.347). The results of their study proved that the choice of typefaces that are used for a brand’s communication influence the consumers’ treatment to that brand with the help of the connotations that typefaces have (Grohmann et al., 2013). Recently, Kim et al. (2020) revealed that different typefaces give rise to different attitudes that change the impact of the advertisement for the audience.

### 2.1.4. Importance of Typography in Political Communication

Similar to the significance of visuality in brand management as stated (Henderson et al., 2003; Lightfoot and Gerstman, 1998; Zaichkowsky, 2010) visual communication is also very important in politics. (Moriarty and Popovich, 1991) According to Billard (2016), the usage of typography as an effective marketing tool is also on the agenda of the politicians. Typography helps politicians to achieve communication and institution-related goals and create public opinion about them. There should be congruency in the content and the visuality of the political messages. They should speak the same language and support the same claims.

Literature suggests that there should be a congruency between the text and the typeface that is used (Bringhurst (2004; Brumberger, 2003; Lewis and Walker, 1989). Because typefaces have symbolic meanings and they are associated with certain human characteristics (Bartram, 1982; Brumberger,

2003; Lewis and Walker, 1989; McCarthy and Mothersbaugh, 2002; Rowe, 1982; Tannenbaum et al., 1964; Tantillo et al., 1995; Walker et al., 1986; Zaichkowsky, 2010), this makes it convenient for some of them to use for some political purposes (Haenschen and Tamul, 2019). As there are examples in Renaissance times that typefaces have an ideological purpose, it is still possible to see it in today's political communication (Billard, 2016; Haenschen and Tamul, 2019)

In some cases, the usage of them in political communication also affects the real meaning of the messages (Billard, 2016). As an example, the findings of Haenschen and Tamul (2019) revealed that the text written with serif typefaces was considered as "more conservative" than the one that was written with sans serifs (p.2). This study also marked that sans serif typefaces are considered as "more liberal" (p.12).
Especially, when there are political elections, candidates follow various ways to introduce themselves and deliver their claims. At those times, typography contributes workings of the electoral campaigns and constitutes their political brand images. Typeface preference can reflect the perspective of the politicians (Billard, 2016).

As an example, Obama's campaign conducted for 2008 elections was significant in terms of the choice of typeface for his communication materials (Billard, 2016; Zavattaro, 2010) According to Billard (2016), "Gotham" typeface contributed to Obama's communication materials to state that the country is being made up of diversity. "Gotham" can reflect himself. The perfection of Obama's campaign and Gotham typeface make other politicians to be more aware of the significance of typography by forming their political brand images (Billard, 2016) and attracted the attention of the scholars too (Billard, 2016; Zavattaro, 2010).

As an example of the usage of the typography in the field of political marketing, the typefaces that used in Turkish political campaigns are mentioned. While the Turkish political parties have corporate identity typefaces, they also used campaign-specific typefaces for their time-varying slogans. To be able to see the effects of the typography in Turkish political communication, some campaigns of "Adalet ve Kalkınma Partisi (AKP)" and "Cumhuriyet Halk Partisi (CHP)" were selected to be examined in Table 2.1.

**Table 2.1.** Typeface Preference for the Political Campaigns of AKP and CHP

| **Elections** | **The Political Party** | **The Typefaces** |
|---|---|---|
| November 3, 2002,<br>General election | AKP | Corporate ID typeface:<br>Univers |
| July 22, 2007,<br>General election | AKP | Corporate ID typeface:<br>Univers<br>Secondary Corporate ID typeface: Goudy |
| June 12, 2011,<br>General election | AKP | Corporate ID typeface:<br>Univers<br>Campaign-specific typeface: Century Gothic |
| | CHP | Logo typeface: Futura<br>Campaign-specific typeface: Arial, Aachen |
| June 7- Nov 1 2015,<br>General election | AKP | Corporate ID typeface:<br>Univers<br>Secondary Corporate ID typeface: Futura<br>Campaign-specific typeface: GothicNo3, Birds of Paradise |

| | | |
|---|---|---|
| | CHP | Campaign specific typeface: Akzidenz-Grotesk , Myriad Pro |
| April 16, 2017, Constitutional referendum | AKP | Corporate ID typeface: Univers<br>Secondary Corporate ID typeface: Futura<br>Campaign specific typeface: Interstate Condensed, Norwester, Hurme Geometric Sans 4 |
| June 24, 2018,<br>General elections | AKP | Corporate ID typeface: Sevarek |
| | CHP | Campaign specific typeface: Kievit |
| March 31, 2019,<br>June 23, 2019,<br>Local elections | AKP | Corporate ID typeface: Univers<br>Campaign specific typeface: Gotham, Atlantica Signature |
| | CHP | Campaign specific typeface: Avenir |

**Sources:** see Appendix D.

## 2.2. EARLIER THEORETICAL MODELS

In the literature, a limited number of theoretical frameworks that examine the relevance of the typography to different variables were formed. There are a few numbers of widely-used models that reflect the influences of typography for particular issues even though it is a very significant tool for

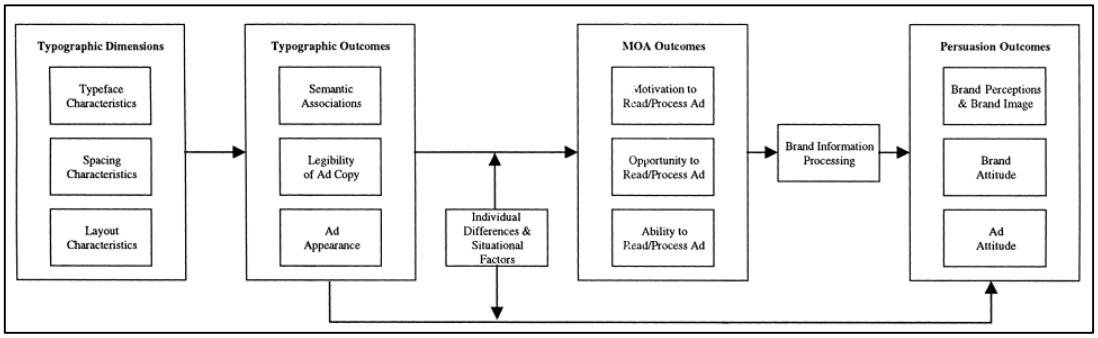
the communication of a brand (Childers and Jass, 2002; Kim et al., 2020; McCarthy and Mothersbaugh, 2002).

In this section of the study begins with McCarthy and Mothersbaugh's Model that focuses typography on the persuasiveness context will be reviewed. Afterward, Childers and Jass's Model that studies typographic semantic associations on the issue of brand perception and consumer memory will be mentioned. Lastly, Kim et al.'s Model that adding "power" and "engagement" variables to the area of typographic research will be stated.

### 2.2.1. McCarthy and Mothersbaugh's Model

One of the most popular theoretical model about the influences of the typography was formed by McCarthy and Mothersbaugh in 2002. These scholars studied typography as a very significant tool to affect on the "consumer's motivation, opportunity and ability (MOA) to process brand information from advertising" (McCarthy and Mothersbaugh, 2002, p.663). Additionally, they aimed to elicit the effects of the typography in the field of "persuasion". The model is shown in Figure 2.1.

**Figure 2.1.** McCarthy and Mothersbaugh's Model




**Source:** McCarthy and Mothersbaugh (2002)

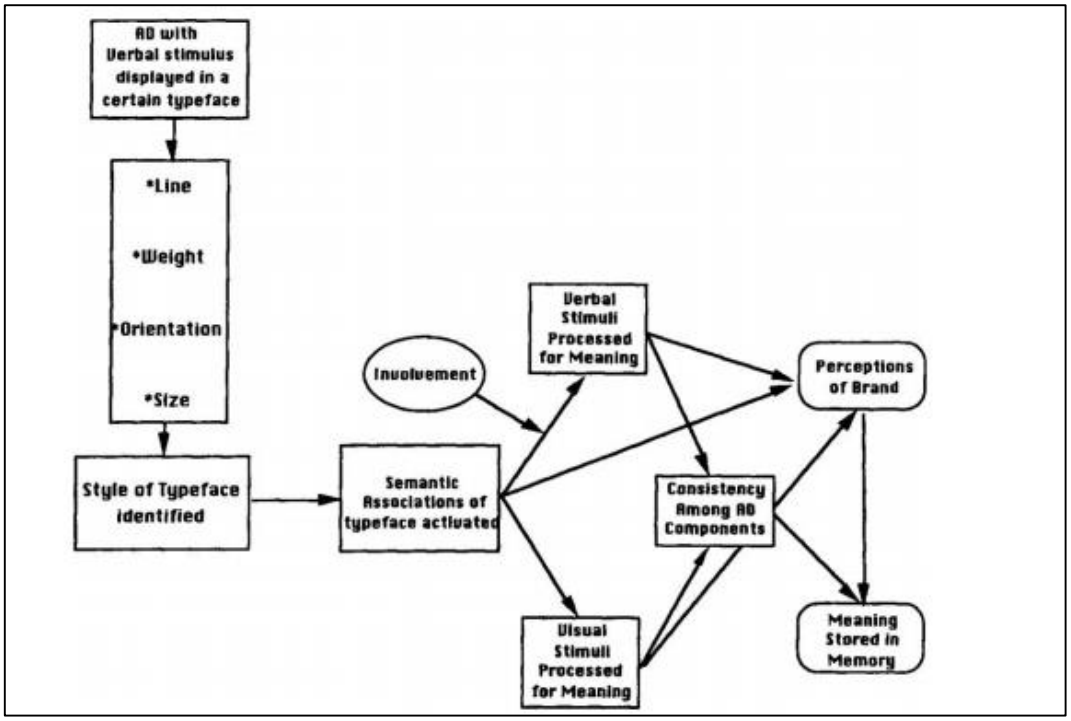
According to this model, “typographic outcomes (i.e., semantic associations, legibility, and ad appearance)” which might stem from the physical features of the typefaces (e.g., having serif or script style, the size of the typefaces) give rise to “persuasion outcomes” directly or with the help of the different elements (e.g., MOA outcomes) (McCarthy and Mothersbaugh, 2002, p.664). The ability of fonts to relate different meanings, as well as the verbal meaning of the text, and to influence the behaviors and motivations towards the source of the message is called “typographic symbolism”.

### 2.2.2. Childers and Jass’s Model

Similar to McCarthy and Mothersbaugh’s Model, Childers and Jass (2002) indicated that the physical features of a typeface form the overall character of the typeface and yield semantic connotations. This model is designed to investigate the effect of these connotations on the “brand perception and “consumer memory”. “The level of involvement with the product (high, low)” was also added to the model as a variable based on the assumption that it changes the way benefiting from the typefaces (Childers and Jass, 2002, p.96).

Additionally, Childers and Jass (2002) utilized the “Associate Network Model” of Schmitt et al. (1993) that revealed that connections between advertisement elements reinforce the brand recall, to investigate the effect of the consistency among the typographic elements used and other advertising contents (e.g ad copy, images) on the “consumer memory”. The model is shown in Figure 2.2.

**Figure 2.2.** Childers and Jass's Model




**Source:** Childers and Jass (2002)

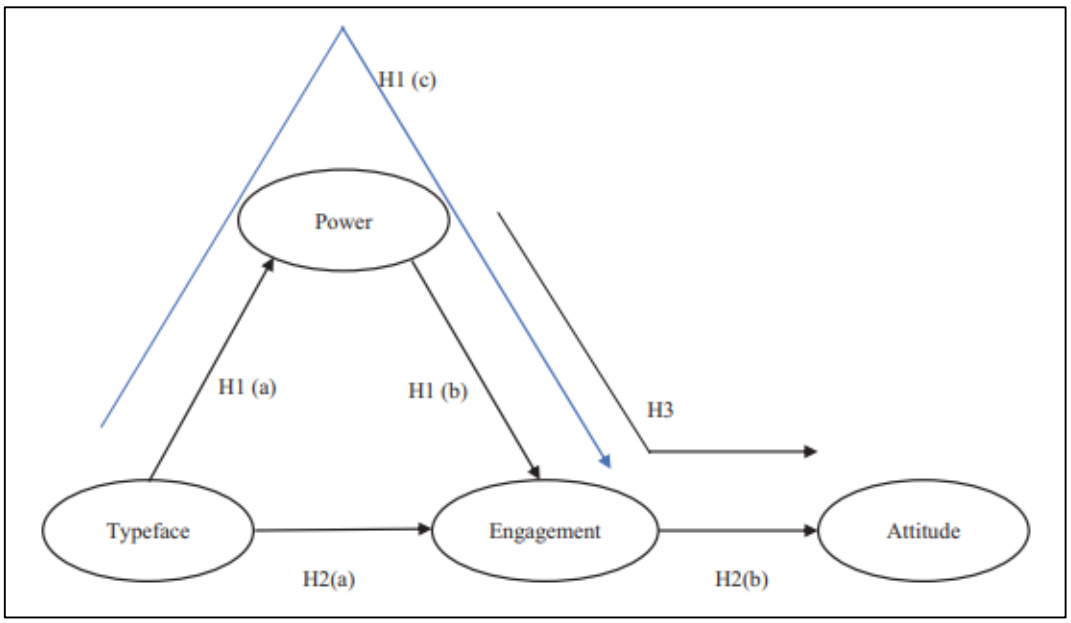
This model and the results of the research proved that the typefaces have semantic qualities that stem from their physical features and these qualities give rise to people to differently discern brands and the consistency among marketing elements also yield the brand recall (Childers and Jass, 2002).

### 2.2.3. Kim et al.'s Model

From a psychological perspective, Kim et al. (2002) recently formed a framework. Their research model also benefited from the different type styles (sans-serif and script) and different associations ("competence vs warmth") caused by these differences. The effect of "perceived power" and "ad engagement" on the impressiveness of advertisements are investigated. These scholars also designed the model to induce the effect of the congruity

between the typeface connotations and the power of the communicator. The model is shown in Figure 2.3.

**Figure 2.3.** Kim et al.'s Model




**Source:** Kim et al. (2020)

The findings of the study marked that the script typefaces elicit more "ad engagement" since they express more affective responses with the help of the "perceptions of human presence" than sans-serif typefaces that are associated with the feelings linked with more power (Kim et al., 2020, p.17).

Until the end of this section of the research, the literature about the typography and the previously designed frameworks were explicated. The ability of typefaces that create semantic effects will be used as a basis for the model of the present study. In the following sections, the concepts (i.e. corporate social responsibility, message appeals) and theories (the notion of congruity) that also added to the present research will be reviewed in detail.

## 2.3. CORPORATE SOCIAL RESPONSIBILITY

All around the world, the awareness of social issues is enhanced compared to the previous times (Du et al., 2010). Therefore, Corporate Social Responsibility (CSR) has been a topic of interest by researchers and managers (Vaaland et al., 2008) and the concern of all the more firms (Hur et al., 2014). Consumers and various partners of the firms might ask firms to take action on social responsibility issues (McWilliams and Siegel, 2001).

According to some scholars, CSR is not just about following the rules or necessary regulations and applying them to their organizations, it's about being able to broaden it by feeling accountable to the world and the people (McWilliams and Siegel, 2001; Robertson, 2017). The corporations that feel like this and thus care about CSR, exert effort to reduce the damaging impact they cause in nature and the public and work for creating favorable values (Robertson, 2017).

From a marketing standpoint, to make a difference in the marketplace and make consumers informed about the company's CSR activities, impressive CSR dissemination might be a competitive advantage because favorable feelings are felt towards companies that interact with their consumers on the issues of CSR (Andreu et al., 2015).

Madrigal and Boush (2008) defined CSR as "An enduring, differentiating characteristic that describes a brand's actions with respect to its obligation to the society at large, and the individuals living in that society" (p.540). Vaaland et al. (2008) also described it as "Corporate social responsibility is management of stakeholder concern for responsible and irresponsible acts related to environmental, ethical and social phenomena in a way that creates corporate benefit" (p.931).

### 2.3.1. CSR Communication

According to Grimmer and Bingham (2013), “managing an environmental brand image may deliver significant benefits, as long as it is appropriately communicated to consumers” (p.1945) In particular, “advertising” is a very important tool that makes the consumer informed about the CSR activities of the companies (McWilliams and Siegel, 2001).

Literature within the field of CSR stated that the type of the media channel influences the impressiveness of the “message appeals” by examining different channels like printed media (Stafford and Day, 1995) corporate website (Andreu et al., 2015), and social media (Oh and Ki, 2019; Wang and Huang, 2018)

The execution of CSR strategies as it should be, gives rise to some positive influences for the brands (Hur et al., 2014; Kim, 2011; McWilliams and Siegel, 2001; Nan and Heo, 2007; Zayyad et al., 2020). Nan and Heo (2007) revealed that people react positively to the companies which are involved in CSR activities. As a corporate benefit of these activities, it causes an improvement in the extensive reputation of the company and induces favorable judgments about the company (Kim, 2011).

In the literature, some studies focus on the effects of CSR on brand credibility (Hur et al., 2014; Keller and Aaker, 1998; McWilliams and Siegel, 2001; Zayyad et al., 2020). A company that engages in social responsibility issues is perceived as more credible by the people (Keller and Aaker, 1998; McWilliams and Siegel, 2001). Both Hur et al. (2014) and Zayyad et al. (2020) induced that the CSR actions of the company are in direct proportion to the corporate brand credibility.

Literature has acknowledged two major dimensions of CSR (Brammer et al., 2007; Wang and Huang, 2018). The first one is “Internal CSR” which is “related to the internal operation of the organization” (Brammer et al., 2007, p.1702) and serves for the development and advantages of its personnel (Wang and Huang, 2018) The "employee-based" approach implies that company personnel and their rights are protected and that there is no discrimination under any circumstances (Andreu et al., 2015).

However, the second one is “External CSR” which is “concerned with external image and reputation of the organization” (Brammer et al., 2007, p.1702) and serves the people and the world (Wang and Huang, 2018). “Environment-related” approach comprises the actions and the facilities of the companies that focus on protecting the environment in a lot of ways or not harming it (Andreu et al., 2015; Grimmer and Bingham, 2013; Keller and Aaker, 1998).

In this research, environmental-related CSR messages are selected to investigate since the literature stated that people are willing to attend those types of issues that have an impact on their lives than some personnel-related topics (Andreu et al., 2015; Grimmer and Bingham, 2013) and the interest of the firms to environmental issues is escalating (Keller and Aaker, 1998).

### 2.3.2. Types of Message Appeals

For the companies which want to communicate with their target audience with CSR messages, the strategies that they use in forming these messages are important. According to Albers-Miller and Stafford (1999a) the choice of message appeal type is important. Royne (2010) also marked the significance of the selection of the message appeals in order to be influential in the communication in a purposed way.

In the literature, some studies concentrate on the effects of message appeal type for some particular service fields. (Albers-Miller and Stafford, 1999a; Stafford and Day, 1995) Stafford and Day (1995) includes two different types of message in their study: those are “emotional and “rational” (p.60) According to Royne (2010), while emotional appeals target the emotions of the people, rational appeals target the thinking of the people. Emotional appeals utilize the sentiments of the people to make them convinced about the message, rational appeals introduces elaborated informations to make people convinced.

Stafford and Day (1995) stated that “The emotional appeals” are created to proliferate favorable attitudes while having some personal statements. This appeal can be used to form a sincere and sympathetic brand image (Andreu et al., 2015; Albers-Miller and Stafford, 1999a). In contrast, “The rational appeals” are accurate statements that include actual news that are thus nonsubjective and serviced in a clear format (Stafford and Day, 1995).

The findings of the study of Zhang et al. (2014), that focus on the effects of the message appeals in service marketing, revealed that different message appeals (either rational or emotional) give rise to significant differences in terms of the consumers’ sense of credibility to the brand, behaviors towards the brand and the evaluations of the buying options.

## 2.4. THE NOTION OF CONGRUITY

In the literature, some scholars studied the notion of congruity within the field of marketing (Bottomley and Doyle, 2006; Haubl and Elrod, 1999; Ruth, 2001). Keller (1993) described the notion of congruity as “the extent to which a brand association shares content and meaning with another brand association”(p.7). While its presence creates positive influences for the

brands, the absence of congruence can induce negative judgments about these brands. Ruth (2001) investigated the congruity between "the emotion and the benefit" on the issue of the brand evaluations of the consumers (p.101). Bottomley and Doyle (2006) studied the coherence between the color of the brand logo and product type and its effects. According to Haubl and Elrod (1999), the coherence between "the brand name and the country of the production" gives rise to favorable opinions about the "product quality" (p.213).

"Perceptual fluency" that is defined as "the ease with which a stimulus is processed" (Bottomley and Doyle, 2006, p.66) and as "the ease of identifying the physical identity of the stimulus" (Reber et al., 2004, p.366) is increased in cases where there is congruency (Doyle and Bottemley, 2004). When the perceptual fluency is reinforced, people can comprehend the item more easily (Reber et al., 2004). This situation gives rise to make the people to have more sense of favor to the item (Reber et al., 1998) and a more positive behavior and interpretations toward the source of the message (Lee and Labro, 2004; Reber et al., 2004).

According to Van Rompay and Pruyn (2011), there are many researches in the literature that the notion of congruity might yield different reactions of the consumers. The effects of the perceptual fluency in the "validity" (Arkes et al., 1991), and "truthfulness" (Reber and Schwarz, 1999) were studied. Reber and Schwarz (1999) investigated whether there is an interaction between the "perceptual fluency" and the consideration process of people about a text's righteousness. It is found that there is a positive relationship between these variables (Bottomley and Doyle, 2006; Reber and Schwarz, 1999) According to Reber and Schwarz (1999) when it is effortless to understand a text, it is facile for people to say that the text contains more truth. In circumstances where the perceptual fluency is high, it can be considered the credibility of the text is higher. As an example, Van Rompay

and Pruyn (2011) assumed that the brands that have a matched semantic associations between their "product shape" and the typography that is used in their logos, will be perceived as more credible.

As reviewed earlier, the nature of the typeface yields semantic associations (Bartram, 1982; Brumberger, 2003; Lewis and Walker, 1989; McCarthy and Mothersbaugh, 2002; Rowe, 1982; Tannenbaum et al., 1964; Tantillo et al., 1995; Walker et al., 1986; Zaichkowsky, 2010). Therefore, the typeface that is used in communication tools should be congruent with the message and image of the firm (Lewis and Walker, 1989; Zaichkowsky, 2010).

### 2.4.1. The Notion of Congruity on the Typography Basis

In the literature, many studies focus on the notion of congruity in the issue of typography. According to Rowe (1982), to select an appropriate typeface for a specific message, the associations that typefaces have should be examined. Walker et al. (1986) studied which factors make a typeface match for a circumstance. According to them, while some typefaces match the circumstances that they are used, some of them do not match. It is important to find the proper typefaces to use.

As reviewed earlier, many scholars are agreed with the fact that typefaces have personas (Bartram, 1982; Brumberger, 2003; Lewis and Walker, 1989; McCarthy and Mothersbaugh, 2002; Rowe, 1982; Tannenbaum et al., 1964; Tantillo et al., 1995; Walker et al., 1986; Zaichkowsky, 2010) and typeface is a significant "visual element of a design" made by the designer that can yield the entire impression (Walker et al., 1986, p.29). This feature of typefaces makes them ideal to use for certain circumstances. The intersection of the personas of the typefaces and the theme that they are used in might guide designers (Walker et al., 1986).

Bringhurst (2004) denoted that the content and the form of text is one of the most important determinants of the typefaces that will be used. The characters of the typefaces and the texts should conform with each other. Typographers should design a typeface or decide to use an existing one that explicates the personas of the texts. Typefaces should symbolize the text by themselves. The verbal meaning of the text and the visuality of the typefaces should be rhythmic.

Walker et al. (1986) could indicate the common adjectives that some fonts and occupations linked with. Some of these variables are rated high for particular adjectives. This result was interpreted that some fonts and theme (here in occupations) are coherent with each other and best to display it since they have similar semantic qualities. For example as an occupation "Chemist" and as a font "Avant Garde Gothic Book" are both rated high in to be "light, quiet and fast" (p.37). Whereas, "Compacta" typeface found ideal for an "express delivery service" and "Cooper Black found ideal for an "advertising a bakery" (p.29-30).

Pan and Schmitt (1996) found that the appropriateness between the associations of the typography and the brand itself gives rise to positive feelings about that brand. As a similar approach; The study of Doyle and Bottemley (2004) was devised to elicit the effects of the congruity between typeface and brand name on the field of brand choice. It is founded that brands that have congruity were mostly preferred by the people.

"Perceptual fluency" emerges from the conformity between the selection of typeface and the name of the given brand (Doyle and Bottemley, 2004). Zaichkowsky (2010) also stated that "Subtle differences in font type can lead to increased perceptual fluency and can have subconscious effects in attitude towards the brand and choice" (p.557). Whereas, the discrepancy between the typeface and the meaning of the text caused more response

duration of the people (Lewis and Walker, 1989). In the study of Lewis and Walker (1989), the participants respond more rapidly if there is a congruence between the typography and the content of the word.

## 2.5. BRAND CREDIBILITY

Brand credibility, as the dependent variable of this dissertation, will be reviewed in this section.

Every passing day, the number of brands in any sector is increasing. In a marketplace that competitive conditions are severe, the credibility of a brand is very significant. Companies carry out some "brand investments" to communicate with the consumers. These investments might include all visual components, television commercials, digital and social media projects, and publishing corporate social responsibility messages (Sweeney and Swait, 2008). These actions enhance the credibility of the brand (Erdem and Swait, 1998), and brands directly influence the companies that they belong to make their commitments to their consumers a reality by leaning on these companies (Sweeney and Swait, 2008). According to Sweeney and Swait (2008), there should be a consistency between the assertions of the brand and the company's corporate identity.

Based on the information that brand credibility diminish "the perceived risk and the information cost" and reinforce "the perceived quality" (Baek et al., 2010; Erdem and Swait, 1998; Erdem et al., 2006), to build and develop a powerful brand, the brand credibility is an essential (Baek et al., 2010). The belief of the people to the assertion of a company with high brand credibility is higher since the people are willing to evaluate these types of companies as relatively risk-free (Erdem and Swait, 2004).

Brand credibility was described as “the believability of the product information contained in a brand” (Erdem and Swait, 2004, p.191) and it relies on “the willingness and ability of firms to deliver what they promise” (Erdem et al., 2006, p.34).

According to Baek et al. (2010), not only being credible is valuable for the people who use this brand but also for the brand itself. Erdem and Swait (1998) stated that brands were seen as significant assets that instruct to the people. When the knowledge about a brand or a firm is limited, the perceived brand credibility of it is a significant determinant for the decision making processes of the people (Erdem and Swait, 2004).

For the people, having a credible product might mean they are having good-quality products. For the companies, it is profitable because the people have the probability to recur their purchase and spread positive experiences to their friends or families by mentioning that brand and its products (Baek et al., 2010). Overall marketing strategies that were previously developed for a brand and currently in operation might have a total impact on the credibility of the brand (Wang and Yang, 2010).

In the literature, there are a lot of works to focus on brand credibility. According to Wang and Yang (2010), the literature about the brand credibility have their origins in the study of Ohanian (1990). In Ohanian (1990), the source whose credibility is an issue is any famous person who some brands affiliate with. “Source credibility” is described as “a term commonly used to imply a communicator’s positive characteristics that affect the receiver’s acceptance of a message” (p. 41). This study began with reviewing similar studies in the literature and had the objective to construct a new scale that is reliable and valid in contrast to previous studies. According to Wang and Yang (2010), in the context that brands

communicate with their consumers via various tools, the credibility of these brands becomes the agenda.

In literature, some elements of brand credibility were discussed. Some authors argued that there are two main elements of brand credibility. They are called “trustworthiness” and “expertise” (Erdem et al., 2006; Erdem and Swait, 1998; Erdem and Swait, 2004; Sweeney and Swait, 2008). “Trustworthiness” is one of these elements and is defined as the intentness of a firm keeping its words (Erdem and Swait, 2004), the people’s feeling of reliance on the entity that transmits the message (Wang and Yang, 2010) and the audience's trust in what the spokesperson says and in him/her as a person (Ohanian, 1990). “Expertise” is the other one, it is having the competence of a firm to keep and maintain these words (Erdem and Swait, 2004), the capability of this entity that is determined by the people (Wang and Yang, 2010). These two complementary elements are one of the consequences of the brand or the firm’s marketing efforts (Erdem and Swait, 2004). In addition to these elements, “attractiveness” as another element to evaluate the brand credibility of a firm by some scholars (Ohanian, 1990; Wang and Yang, 2010)

Erdem and Swait (1998) stated that some factors emphasize the desire and potentiality to keep a brand’s commitment to their consumers and thus yield brand credibility. They argued that the clearness of the information that the brand reflects gives rise to an increase in the brand credibility. The spendings made by a company to build and maintain a brand and establishing integrated marketing communication also reinforce the brand credibility. Moreover, having coherence and persistence in all elements of the brand communication is also significant. Offering after-sale supports of a product not only yields the perceived quality of the brand, it also strengthen its credibility (Erdem et al., 2006).

### 2.5.1. The Effects of the Brand Credibility

In the literature, some studies were conducted to show the effect of the brand credibility on "persuasiveness" (Ohanian, 1990), "brand choice" (Erdem et al., 2006; Erdem and Swait, 2004), brand purchase intention" (Baek et al., 2010; Wang and Yang, 2010) and "brand loyalty" (Sweeney and Swait, 2008).

According to Ohanian (1990), when the speaker is more credible, it is more likely to convince the person who is listening to him/her. Erdem and Swait (2004) revealed that high brand credibility reinforces the likelihood that consumers will include this brand in their brand options that they might think to purchase. Erdem et al. (2006) also focused on the impacts of brand credibility on the product selection of the people regarding various cultural elements. The results of their study indicate that there are cultural differences when it comes to perceiving credible brands as precious and quality suppliers. Besides, the objective of Wang and Yang (2010) was to explore the influences of the brand credibility on the "brand purchase intention" having regard to the "Trustworthiness" and "Expertise" as elements of the brand credibility (Erdem and Swait, 2004; Ohanian, 1990; Wang and Yang, 2010) and extending the study of Erdem and Swait (2004) by implicating "Attractiveness" in their study similar to Ohanian (1990) and "Likability" element in the study of Keller and Aaker (1998).

The studies in the literature marked a positive relationship between "brand credibility" and the desire of the people to buy those brand's products (Baek et al., 2010; Erdem et al., 2006; Wang and Yang, 2010)

As a different aspect of the brand credibility, the results of the study of Sweeney and Swait (2008) indicated that when people perceive a brand as credible, it is more likely to stay "loyal" to that brand. Brand credibility also

increases to conversations about the brand and diminishes the probability to alter the consumption habits of the people and beginning to use one of the competitive brands.

In this research, we aim to measure the credibility of the companies which are publishing corporate social responsibility messages to reflect their actions with different typographies and message appeals.

# CHAPTER 3

# PROPOSED MODEL AND HYPOTHESES

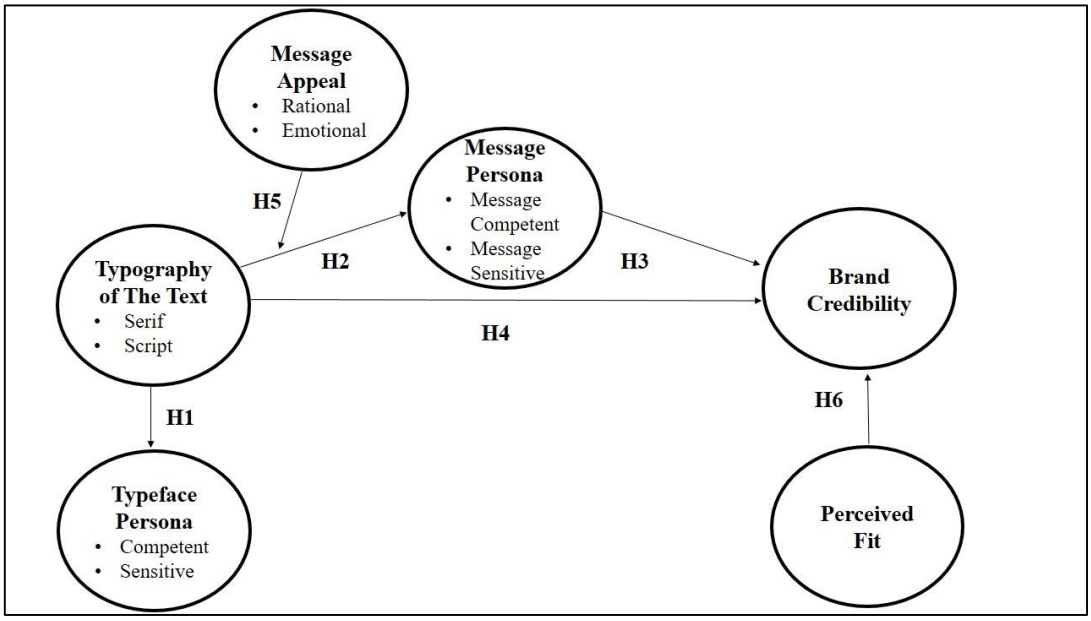
In this chapter, the proposed model and the hypotheses of this dissertation which are developed by benefiting the studies in the literature and the earlier theoretical models will be stated.

First of all, the proposed model is stated. Afterward, the hypotheses section starts with those regarding the effects of typography on the typeface and message persona. It continues with the effect of the message persona and the typography of the text on the brand credibility. The hypotheses section ends with the moderating effect of the message appeal and the effect of the perceived fit on the brand credibility.

## 3.1 PROPOSED MODEL

To be able to explain the effects of the typography on the brand credibility and understanding the other constructs related to this correlation the research model was formed. The research model of this dissertation is provided in Figure 3.1.

**Figure 3.1.** The Proposed Model




"The typography of the text" variable are taken from McCarthy and Mothersbaugh's (2002) and Childers and Jass's (2002) model. McCarthy and Mothersbaugh (2002) include the issue of the typeface style in their "typeface characteristics" factor. Similarly, Childers and Jass (2002) also include this factor in their framework namely "line of the typeface".

Both models mentioned above suggests that these characteristics give rise to "semantic associations" which is another variable of this model (Childers and Jass, 2002; McCarthy and Mothersbaugh, 2002). In this study, these qualities are called as "persona" of the message that is the term used by Brumberger (2003).

The effects of CSR communication for corporations on the credibility issue has led to some studies in the literature (Hur et al., 2014; Keller and Aaker, 1998; McWilliams and Siegel, 2001; Zayyad et al., 2020). In this research, the style of the corporations that use to express their claims about CSR, namely the selection of the message appeal, is added to the proposed model.

As another factor, perceived fit among the typography of the text and the message appeal, is added to the research model of this study since in the

literature it is suggested that the typeface match with the other brand associations give rise to positive attitudes about the brand (Lewis and Walker, 1989; Zaichkowsky, 2010). In this study, it is aimed to investigate the effects of the perceived fit on the brand credibility.

### 3.2. TYPOGRAPHY OF THE TEXT

As reviewed in the literature review, typefaces are evoked human traits with the help of the semantic qualities that they have (Brumberger, 2003). As McCarthy and Mothersbaugh (2002) mentioned in their framework, the typeface style is one of the significant features that typefaces have. Many studies in the literature argued that typefaces that belong to different typeface style categories create different connotations (Benson, 1985; Childers and Jass, 2002; Juni and Gross, 2008; Pan and Schmitt, 1996).

As stated in the literature, typefaces can be considered as associative content providers (Tannenbaum et al., 1964). Typefaces can alter the content of the message with the help of the associations that they reflect (Bartram, 1982; McCarthy and Mothersbaugh, 2002). Lewis and Walker (1989) stated that these associations are powerful enough to make an impact on the people.

Literature also suggests that, due to these associations that typeface have, typeface selection is an influential factor to form the attitudes of the people towards the brand or corporation (Grohmann et al., 2013).

As suggested by those studies in the literature, this dissertation proposes that:

**H1:** Typography of the text has an impact on typeface persona.

**H2:** Typography of the text has an impact on message persona.

**H4:** Typography of the text has an impact on brand credibility.

### 3.3. MESSAGE PERSONA

Messages, similar to typefaces, are associated with semantic connotations and therefore have distinct personas from each other(Brumberger, 2003). The "visuality" of the message texts that contributed by typefaces is not only influential for the "aesthetics" purposes but also influential for comprehending the "meaning" of the messages (Brumberger, 2004, p.14).

The typeface used has an impact on the comprehending facts that messages delivers, the feelings evoked from the people about the messages, and the evaluations about the sender of the message (Brumberger, 2004).

As Slater and Rouner (1996) also stated, the credibility of the message sender is affected by the assestment of the message by the reader. The selection of the typeface has an effect on the "credibility" of the message sender, namely the brand or the company. Selecting the inappropriate typeface for a situation might diminish the reader's sense of credibility towards the sender of the message while selecting the right typeface might enhance the reader's sense of credibility (Brumberger, 2004).

Accordingly, this dissertation proposes that:

**H3:** Message persona has an impact on brand credibility.

### 3.4. MESSAGE APPEAL

As reviewed in the literature, there are two general categories of the message appeals as rational or emotional. Since these message appeals use different methods to make people believed to the message, the selection of the message appeal is very important for the execution of the communication strategies of the brands or the companies in the desired direction (Royne, 2010).

The literature argues that message appeals (i.e. rational and emotional) induce different attitudes of the people towards the message source (Albers-Miller and Stafford, 1999a; Stafford and Day, 1995; Zhang et al., 2014) and differences in the considerations of the people about the messages (Zhang et al., 2014).

Additionally, Brumberger (2003) argues that, messages written with different manners differ in terms of the impressions that they create on the reader (Brumberger, 2003). The usage of the emotional appeals cause the people to feel this brand as closer to themselves and perceive as loving, while rational appeals includes elaborared informations about the brand or the company related (Albers-Miller and Stafford, 1999b).

For this reason, the choice of the message appeal is influential to represent the "tone" of the message (Royne, 2010).

Hence, the current study hypothesized that:

**H5:** Message appeal has a moderating effect on the relationship between the typography of the text and message persona.

### 3.5. PERCEIVED FIT

As reviewed in the literature review, "the notion of congruity" among the different brand associations create favorable attitudes for the brand (Haubl and Elrod, 1999; Keller, 1993; Ruth, 2001). The congruity between the brand elements give rise to increased "perceptual fluency" (Doyle and Bottemley, 2004) that it causes a time reduction in the process of the perceiving the elements and therefore, it gives rise to more favorable feelings towards to the source (Reber et al., 1998; Reber et al., 2004).

Since typefaces have semantic qualities (Bartram, 1982; Brumberger, 2003; Lewis and Walker, 1989; McCarthy and Mothersbaugh, 2002; Rowe, 1982; Tannenbaum et al., 1964; Tantillo et al., 1995; Walker et al., 1986;

Zaichkowsky, 2010) and might used to evoke specific feelings, it is also important that message itself and the typeface selected should match with each other to create positive impressions (Bringhurst (2004). Bringhurst (2004) also argued that the visuality and the meaning of the text should fit with each other.

In this research, the perceived fit among the message appeals (either rational or emotional) and the typeface used (either serif or script) will be investigated.

As Reber and Schwarz (1999) and Van Rompay and Pruyn (2011) stated, the congruity between the brand elements also enhances the perception of the credibility to the brand or the corporation. Since the reader can understand the text more easily with the help of the increased perceptual fluency, the reader thinks the text includes credible contents (Reber and Schwarz, 1999).

Based on these results, it can be hypothesized that,

**H6:** Perceived fit has an impact on brand credibility.

# CHAPTER FOUR

# RESEARCH DESIGN AND METHODOLOGY

This chapter begins by stating the objective and design of this research. It continues with the operationalization of the variables (i.e. typography of the text, message persona, message appeal, perceived fit and brand credibility). Afterward, the development and the design of the questionnaire will be elaborately explained. Questionnaire administration and data collection will be stated as well. This chapter ends by explaining the sample chosen for this study and the analysis methods.

## 4.1. RESEARCH OBJECTIVE

The main aim of this study is to examine the effects of the typography on the reader's sense of credibility in the context of CSR communication. The mediating role of message persona is also investigated. The moderator role of the message appeal is another objective of the research. As stated earlier, in this study, the effects of the perceived fit on the brand credibility is also investigated.

## 4.2. RESEARCH DESIGN

This research is considered descriptive research and cross-sectional design is preferred to collect the data needed by questioning participants once and collecting data at present (Breakwell et al., 2000). As an effective tool to collect data, survey research is applied. To test the hypotheses, the surveying method is beneficial because it provides the appropriate environment to question a large number of people (Diesing, 2017).

## 4.3. OPERATIONALIZATION OF VARIABLES

This study regards typography of the text and perceived fit as an independent variable, message persona as a mediating variable, the message appeals as a moderating variable, and brand credibility as a dependent variable. Converting these variables to evaluable statements, the scales in the literature are benefited. In the survey, Seven-point Likert type scale is used to evaluate those variables, except demographic questions that include multiple choices and open-ended statements. In this research, the multi-item scale is preferred.

As reviewed before, the variables in the model of this research and the scales used are benefited from the literature. In the next section of this study, these scales will be elaborated.

### 4.3.1. Typography of the Text

The typeface selection influences the "tone" of the text and might induce different reactions from the readers (Amare and Manning, 2012, p.1) and this makes particular typefaces suitable for particular situations (Walker et al., 1986). The style of the typeface (i.e. belonging to serif, sans-serif, or script category) can change the overall impression that typefaces create on the reader (Benson, 1985; Childers and Jass, 2002; Juni and Gross, 2008; Pan and Schmitt, 1996).

In this study, to measure the semantic connotations of the people towards the specific typeface categories, it was preferred to use two different typefaces from different typeface categories. As Amare and Manning (2012) revelaled, serif and script typefaces differentiate between themlselves when it comes to semantic connotations that they evoked. In this research, a serif typeface (i.e. Aachen BT) and a script typeface (i.e. Atlantica Signature) is used.

First of all, to be able to reveal the associations that typefaces create and to avoid the effect of the actual meaning of the text, the alphabet texts that includes only the upper and lower case letters were shown to the participants randomly. Afterward, the corporate social responsibility messages that belongs to any company and have different message appeals were also shown to same participants.

### 4.3.2 Message Persona

As was pointed in the literature review, there is a common understanding that the semantic qualities of typefaces create connotations that are different from the actual meaning of the text (Bartram, 1982; Brumberger, 2003; McCarthy and Mothersbaugh, 2002; Lewis and Walker, 1989; Rowe, 1982; Tannenbaum et al., 1964; Tantillo et al., 1995; Walker et al., 1986; Zaichkowsky, 2010). These connotations are described with human traits that will be called as "persona" in this research.

To evaluate which typefaces are associated with which personas, "the "semantic differential scale" that developed by Osgood et al. (1957) was used as most of the studies in the literature that have benefited from the same theoretical background that suggests the semantic qualities of typefaces can be defined with the help of the personality attributes (Bartram, 1982; Brumberger, 2003; Rowe, 1982; Tannenbaum et al., 1964; Tantillo et al., 1995). Wendth (1968) also used this scale and argue that it is beneficial to distinguish typefaces and evoke their associations. This scale is beneficial to reveal "the dimensions of connotative meaning" (Rowe, 1982, p.31).

The objective of the study of Osgood et al (1957) was to develop a technique to evaluate the sense of any notion. When they firstly forming the scale, they preferred to put to use "pairs of adjectives" that they are contrary to each other. By doing this, they could evaluate the depth and the orientation in each of the participants ' responses. With this scale, it is possible to assess

what any concept evokes for the respondents. Every response that they indicated is a choice from the various options and thus reflects the connotations of the concepts (Osgood et al., 1957). In the scale-development process, they examined 50 “pairs of adjectives” by asking respondents to state to what extent they associate these concepts with these adjectives. In the end, they divided these adjectives into 3 different groups that are highly correlated with each other as “evaluation”, “potency” and “activation” (Osgood et al., 1957, p.35-37).

In the literature, other studies also indicate that this scale is suitable to measure the connotation elements of the typefaces (Brumberger, 2003). Some of the other scholars who use this scale similarly preferred to categorize personality attributes to specify the semantic qualities of the typefaces. As an example, in the study of Tannenbaum et al. (1964), 2 more different adjective groups as “complexity” and “physical” were added in addition to Osgood et al. (1957) examined (Tannenbaum et al., 1964, p.67). However, in the study of Rowe (1982), 10 typefaces were examined by giving respondents 26 adjective pairs to rate. With the help of the data analysis of this research, the adjectives are categorized as “potency”, “evaluation” similar to Osgood et al. (1957) but besides “elegance”, “novelty”, “antiquity” categories are added (Rowe, 1982, p.34).

On the other hand, in the study of Bartram (1982), 20 different typefaces were selected to investigate by rating 18 adjective pairs. After analyzing the data, Bartram divided all these adjectives into 4 groups according to their factor loadings. The 2 of the adjective groups of Bartram are called “potency”, “evaluation” similar to what Osgood et al. (1957) and Rowe (1982) did. The third group is named as "activity" again similar to the “activation” category of Osgood et al. (1957). Distinctly, he added a new category to the literature as “mood” (Bartram, 1982, p.44).

In this study, instead of using adjective pairs in the scale, it is preferred to use non-paired adjectives like Brumberger (2003) did in her study. These

adjectives are obtained from different studies from the literature. These are shown in Table 4.1.

To state the semantic connotations of the typefaces, firstly it was asked to respondents to indicate how the following adjectives are associated with the text shown to them that includes just the both upper and lower case of letters in the alphabet. Accordingly, a corporate social responsibility message shown to respondents that it belongs to any company. 18 adjectives and a seven-point Likert scale is used. In the scale, 1 means “Not at all” while 7 means “Very”.

**Table 4.1.** Operationalization of Message Persona

| **Message Persona** | **Source** |
|---|---|
| Clear | (Osgood et al., 1957) |
| Traditional | (Tantillo et al., 1995) |
| Dignified | (Brumberger, 2003) |
| Elegant | (Brumberger, 2003) |
| Formal | (Brumberger, 2003) |
| Friendly | (Brumberger, 2003) |
| Honest | (Osgood et al., 1957) |
| Gentle | (Osgood et al., 1957) |
| Confident | (Brumberger, 2003) |
| Playful | (Brumberger, 2003) |
| Professional | (Brumberger, 2003) |
| Serious | (Brumberger, 2003) |
| Charming | (Tantillo et al., 1995) |
| Warm | (Brumberger, 2003) |
| Wise | (Osgood et al., 1957) |
| Emotional | (Tantillo et al., 1995) |
| Rational | (Osgood et al., 1957) |
| Powerful | (Tantillo et al., 1995) |

### 4.3.3. Message Appeals

In this research, it was preferred to apply three different message appeals (neutral, rational and emotional) that are in the context of CSR with an environment-related approach as reviewed in the literature review. Neutral message is only used to understand the effect of the typography on the message persona while rational and emotional messages are also used to understand the effect of the message appeal on the message persona.

As the literature argues, different message appeals give rise to different attitudes of the readers (Albers-Miller and Stafford, 1999a; Stafford and Day, 1995; Zhang et al., 2014). Since the targets of rational and emotional appeals are different, the contents of these messages are also different. Emotional appeals are designed to aim the feelings of the readers with affective and touching sentences, the rational apeeals are designed to aim the thinking of the readers with informational texts and actual results (Royne, 2010).

In this study, with support from the literature, “rational message” was designed to include numerical results, objective and clear expressions (Stafford and Day, 1995), and “emotional message” was designed to include sentimental and subjective expressions (Andreu et al., 2015; Albers-Miller and Stafford, 1999a).

In order to understand the perception of the people towards the message appeals, it was asked to participants to indicate which of the following statements better described the content of the message they had seen above. These statements are generated by the researcher. They are shown in Table 4.2.

**Table 4.2.** Operationalization of Message Appeal

| **Statements of Message Appeal** |
|---|
| This message is a rational message. |
| This message is an emotional message. |
| This message is a neutral message. |

### 4.3.4. Perceived Fit

To measure whether there is a congruity between the semantic associations of typeface and the message appeal, it was asked to participants to state to what extent the typeface used and the content of the message "congruent" or "appropriate" with each other. These words are used as synonymously. A two-item scale and a seven-point Likert scale is used. In the scale, 1 means "Strongly disagree" while 7 means "Strongly agree". These are shown in Table 4.3.

**Table 4.3.** Operationalization of Perceived Fit

| **Items of Perceived Fit** |
|---|
| "Please indicate to what extent the typeface used and the content of the message congruent with each other" |
| "Please indicate to what extent the typeface used and the content of the message appropriate with each other." |

### 4.3.5. Brand Credibility

The scale to measure the brand credibility is obtained from Erdem and Swait (2004). In the literature, a lot of researches also benefited from this scale (e.g. Akturan and Bozbay, 2016; Wang and Yang, 2010). The scale that was

formed by Erdem and Swait (2004) by extending the study of Erdem and Swait (1998) beyond consists of seven items that two of these items measure the Expertise of the brand, while the rest of the items measure the Trustworthiness of the brand. Since the research area of this dissertation is Corporate Social Responsibility, those parts of the expressions written as" brand "on the original scale have been replaced by the word "company".

To measure the reader's sense of credibility, participants are asked how strongly they agree with each statement. A seven-item scale and a seven-point Likert scale is used instead of using a nine-point scale that is originally used in Erdem and Swait (2004). In the scale, 1 means "Strongly disagree" while 7 means "Strongly agree". These are shown in Table 4.4.

**Table 4.4.** Operationalization of Brand Credibility

| **Elements of Brand Credibility** | **Statement** | **Source** |
|---|---|---|
| Expertise | This company reminds me of someone who is competent and knows what s/he is doing. | Erdem and Swait (2004) |
| | This company has the ability to deliver what it promises. | Erdem and Swait (2004) |
| Trustworthiness | This company delivers what it promises. | Erdem and Swait (2004) |
| | This company's product claims are believable. | Erdem and Swait (2004) |
| | Over time, my experiences with this company have led me to expect it to keep its | Erdem and Swait (2004) |

| | | |
|---|---|---|
| | promises, no more and no less. | |
| | This company has a name you can trust. | Erdem and Swait (2004) |
| | This company does not pretend to be something it is not. | Erdem and Swait (2004) |

## 4.4. QUESTIONNAIRE DEVELOPMENT AND DESIGN

In this study, before the survey was conducted, a pilot study was carried out to make sure the message appeals are well-designed. To ensure that the rational and emotional messages could be differentiated, the pilot study was conducted. This pilot study consisted of a matching question in which 20 respondents that are representative of the questionnaire sample had to match the given texts with the statements explaining whether the text is neutral, rational, or emotional.

Thereafter, with the help of the literature review, provided theoretical background and the findings of the pilot study, the questionnaire was developed to test the proposed hypotheses. There are fourteen questions in the questionnaire.

At the beginning of the questionnaire, there is a matrix question that is designed to understand the respondent's semantic associations towards the letters of the alphabet written by different typefaces (serif vs. script). A/B test was used to randomly assign respondents 2 different typeface alphabets (a serif typeface: Aachen BT and a script typeface: Atlantica Signature). Each participant only viewed one typeface and then answered the questions. After participants viewed the assigned alphabet, they were asked to associate the given adjectives with these typefaces.

In another part of the survey the A/B test was used again to randomly assign respondents to 2 different CSR messages (rational, emotional) written by the aforementioned typefaces. After participants viewed one of the CSR messages randomly assigned to them, they were asked to select one of the two choices that define the message appeal to check the results of the pilot study and then asked to associate the given adjectives with these messages.

Then, next two questions were asked to understand the respondent's perception about the congruity between the typefaces used and the message appeals. The next question was the matrix question about brand credibility. Participants were asked to indicate to what extent they agree with the statements considering the CSR messages they just read.

Finally, the demographic questions were are included to have information about the demographic qualities of the participants (i.e which gender they were, how old they were, what was their educational background, working condition, and income level). At the end, the question for student number was added for those are students.

To increase the completion rate of the questionnaire and gather the data that needed, the probability to pass some questions without specifying the answer is prevented.

The questionnaire is provided in English in Appendix B and Turkish in Appendix C.

## 4.5. QUESTIONNAIRE ADMINISTRATION AND DATA COLLECTION

The online survey was designed on the Survey Monkey website and shared with the participants via e-mail, social media accounts (e.g Instagram, Facebook, Twitter), and messaging platforms.

Before participants saw the questions, they were instructed that the aim of the study was to learn the opinions of the participants about the typefaces. They were informed that some text will be shown to them that they should read them and answer the related questions carefully. It was also informed that there are no true answers for the questions and the ultimate objective of the research is to get the opinions of every single participant. It was marked that their answers will be used just for academic purposes. At the end of the informative text and the questionnaire, participants were acknowledged for their support.

It took 6-7 minutes to finish the questionnaire and the necessary data were gathered in three weeks.

While some respondents are randomly exposed to the texts written with Serif typefaces, some are randomly exposed to the texts written with Scrip typeface.

### 4.6. SAMPLING

In this research, as one of the non-probability sampling method, the convenience sampling is conducted due to the constraints about the needed time and the resources (Etikan et al., 2016). Since the questionnaire is shared via online platforms (i.e. e-mail, social media accounts, and messaging platforms), the users of those platforms are aimed as the sample of this research. Total 228 respondents completed the questions in the questionnaire. The completion rate of the questionnaire is found as 100%.

## 4.7. DATA ANALYSIS METHOD

As data analysis methods; the descriptive analyses, the factor and reliability analyses, T-tests, correlation analyses and regression analyses are applied. The descriptive analyses were carried out to state the demographic characteristics of the respondents. Factor analyses are applied to reduce the dimensions and define the constructs. Reliability analyses are used to ensure the reliability of these constructs. T-test are employed to find out whether there is a significant difference between the categories. Correlation analyses are used to reveal the relationship between the constructs. Then, regression analyses are performed to understand the effects of the independent variables on the dependent variables.

The data that is compatible with SPSS were exported from the Survey Monkey. Then, IBM SPSS Statistics 26 was used to analyze the data.

# CHAPTER FIVE

# DATA ANALYSES AND RESULTS

In this part of the study, the analyses of the data gathered via survey are elaborately explained. This chapter begins with the demographic profiles of the participants and factor analyses. It continues with the factor analyses and regression analyses. Finally, the results of the T-test and manipulation check questions are described.

## 5.1. DEMOGRAPHIC PROFILE

To be able to analyze the demographic characteristics of the participants, descriptive analyses were employed. It is provided in Table 5.1.

**Table 5.1.** Demographic Profile of the Participants

| **Demographic Characteristics** | **Frequency** | **Sample %** |
|---|---|---|
| Gender | | |
| Female | 132 | 57.9% |
| Male | 96 | 42.1% |
| Age | | |
| 18-25 | 44 | 19.3% |
| 26-35 | 106 | 46.5% |
| 36-49 | 41 | 18.0% |
| 50-65 | 32 | 14.0% |
| over 65 | 5 | 2.2% |
| Education Level | | |
| Secondary school | 3 | 1.3% |
| High school | 29 | 12.7% |
| University | 143 | 62.7% |
| Master or Doctorate | 53 | 23.2% |

| Working status | | |
|---|---|---|
| Salaried employee | 104 | 45.6% |
| Business owner | 37 | 16.2% |
| Unemployed / looking for job | 9 | 3.9% |
| Housewife | 21 | 9.2% |
| Retired | 22 | 9.6% |
| Student | 34 | 14.9% |
| Not working due to age or disability | 1 | 0.4% |
| Monthly income | | |
| less than 3.000 TRY | 66 | 28.9% |
| 3.000-5.999 TRY | 74 | 32.5% |
| 6.000-8.999 TRY | 38 | 16.7% |
| 9.000-11.999 TRY | 15 | 6.6% |
| More than 12.000 TRY | 35 | 15.4% |

The survey was conducted with 228 participants and all of them are suitable data to analyze the results.

57.9% of the 228 survey participants are females and 42.1% of them are males.

19.3% of the participants are between 18 and 25 years old, 46.5% of them are between 26 and 35 years old, 18.0% of them are between 36 and 49 old, 14,0% of them between 50 and 65 years old, and 2,2% of them are over 65 years old.

The education level of the survey participants are divided into four groups as 1,3% of the participants have a secondary school degree, 12,7% of them have a high-school degree, 62,7% of them have a university degree and 23,2% of them have a master or doctorate.

When it comes to the working status of the survey participants, 45.6% of them are salaried employees, 16.2% of them have their own business, 3,9% of these participants are unemployed or looking for a job, 9,2% of them are

housewives, 9,6% of them retired, 14,9% of them are student and 0,4% of the participants can't work due to age or disability.

The monthly income of the survey participants are also questioned. 28.9% of the participants have a monthly income of less than 3.000 TRY, 32.5% of the participants have a monthly income between 3.000 and 5.999 TRY, 16,7% of them have a monthly income between 6.000 and 8.999 TRY, 6,6% of the participants have a monthly income between 9.000 and 11.999 TRY and 15,4% of them have a monthly income of more than 12.000 TRY.

## 5.2. FACTOR ANALYSES

Factor analyses are largely carried out in the literature to learn if the factors revealed by previous research are valid with specific samples. The factor analyses are conducted to indicate the variables that have high degrees of relation with each other and reduce the dimensions. These related variables groups are named as factors or constructs (Hair et al., 2010).

To decide if the data gathered is proper to conduct factor analyses or not, "anti-image correlation matrix", "measure of sampling adequacy (MSA)" and "the Bartlett test of sphericity" should be evaluated. (Hair et al., 2010)

In this study, Keiser- Meyer-Olkin (KMO) and Bartlett's tests are applied to checking on the suitability of the data for conducting the factor analyses. Keiser- Meyer-Olkin (KMO) should be measured 0.50 and above and the p-value of Barlett's test of sphericity should be below 0.05 which demonstrates the significant correlation between the variables (Durmuş et al., 2011; Hair et al., 2010).

According to Hair et al. (2010), the factor loadings that exceed 0.50 are identified as statistically significant. Additionally, to measure the reliability

of the factors revealed, Cronbach's alpha is commonly applied. The value of Cronbach's alpha should be 0.70 and above (Durmuş et al., 2011).

In this part of the section, the KMO and Bartlett's test outcomes, factor and reliability analyses of each construct are presented in detail.

### 5.2.1. Factor and Reliability Analyses for Typeface Persona

KMO and Bartlett's test results are found as adequate. KMO = 0.822 , $\chi^2$ Barlett test = 1124.889 and p-value < 0.05. These results are presented in Table 5.2.

**Table 5.2.** KMO and Bartlett's Test Results of Typeface Persona

| KMO and Bartlett's Test | | Result |
|---|---|---|
| Kaiser-Meyer-Olkin Measure of Sampling Adequacy. | | 0.822 |
| Bartlett's Test of Sphericity | Approx. Chi-Square | 1.124.889 |
| | df | 45 |
| | p-value | 0.000 |

The "diagonals of the anti-image correlation matrix" were above 0.50 and therefore the analyses were continued (Durmuş et al., 2011). As an extraction method Principal Component Analysis and as a rotation method Varimax with Kaiser Normalization was applied.

For factor analysis, 18 items are analyzed. According to the results of the factor analysis, 9 out of 18 items that have low factor loadings, namely "clear, traditional, dignified, friendly, honest, playful, warm, wise, and emotional" were excluded. The rest of the factor items were divided into two groups as "Competent" and "Sensitive". The total percentage of variance explained is 63.523 %. The first factor which is Competent

explains 39.226 % of the variance while the second factor which is Sensitive explains 24.297 % of the variance.

Reliability analysis is performed to check the reliability and consistency of the measures. As the result of reliability analysis, the Cronbach's alpha of the Competent factor is 0.881 and the Cronbach's alpha of the Sensitive factor is 0.841. The factor and reliability analysis results of typeface persona is presented in Table 5.3.

**Table 5.3.** Factor and Reliability Analysis Results of Typeface Persona

| Factor Name | Factor Item | Factor Loading | (%)Variance | Reliability (Cronbach's alpha) |
|---|---|---|---|---|
| Competent | Serious | 0.864 | 39.226 | 0.881 |
| | Professional | 0.811 | | |
| | Formal | 0.811 | | |
| | Powerful | 0.779 | | |
| | Confident | 0.745 | | |
| | Rational | 0.699 | | |
| Sensitive | Elegant | 0.879 | 24.297 | 0.841 |
| | Gentle | 0.866 | | |
| | Charming | 0.857 | | |

### 5.2.2. Factor and Reliability Analyses for Message Persona

KMO and Bartlett's test results are found as adequate. KMO = 0.840 , $\chi 2$ Barlett test = 945.804 and p-value < 0.05. These results are presented in Table 5.4.

**Table 5.4.** KMO and Bartlett's Test Results of Message Persona

| KMO and Bartlett's Test | | Result |
|---|---|---|
| Kaiser-Meyer-Olkin Measure of Sampling Adequacy. | | 0.840 |
| Bartlett's Test of Sphericity | Approx. Chi-Square | 945.804 |
| | df | 36 |
| | p-value | 0.000 |

The "diagonals of the anti-image correlation matrix" were above 0.50 and therefore the analyses were continued (Durmuş et al., 2011). As an extraction method Principal Component Analysis and as a rotation method Varimax with Kaiser Normalization was applied.

For factor analysis, 18 items are analyzed. According to the results of the factor analysis, 9 out of 18 items that have low factor loadings, namely "clear, traditional, dignified, friendly, honest, playful, warm, wise, and emotional" were excluded. The rest of the factor items were divided into two groups as "Message Competent" and "Message Sensitive". The total percentage of variance explained is 66.657 %. The first factor which is Message Competent explains 41.116 % of the variance while the second factor which is Message Sensitive explains 25.541 % of the variance.

Reliability analysis is also performed to check the reliability and consistency of the measures. As a result of reliability analysis, the Cronbach's alpha of the Message Competent factor is 0.876 and the Cronbach's alpha of the Message Sensitive factor is 0.806. The factor and reliability analysis results of the message persona is presented in Table 5.5.

**Table 5.5.** Factor and Reliability Analysis Results of Message Persona

| Factor Name | Factor Item | Factor Loading | (%)Variance | Reliability (Cronbach's alpha) |
|---|---|---|---|---|
| Message Competent | Serious | 0.885 | 41.116 | 0.876 |
| | Professional | 0.826 | | |
| | Formal | 0.795 | | |
| | Confident | 0.767 | | |
| | Powerful | 0.725 | | |
| | Rational | 0.682 | | |
| Message Sensitive | Elegant | 0.886 | 25.541 | 0.806 |
| | Gentle | 0.850 | | |
| | Charming | 0.788 | | |

### 5.2.3. Factor and Reliability Analyses for Brand Credibility

KMO and Bartlett's test results are found as adequate. KMO = 0.915 , $\chi 2$ Barlett test = 1.262.060 and p-value < 0.05. These results are presented in Table 5.6.

**Table 5.6.** KMO and Bartlett's Test Results of Brand Credibility

| KMO and Bartlett's Test | | Result |
|---|---|---|
| Kaiser-Meyer-Olkin Measure of Sampling Adequacy. | | 0.915 |
| Bartlett's Test of Sphericity | Approx. Chi-Square | 1.262.060 |
| | df | 21 |
| | p-value | .000 |

The "diagonals of the anti-image correlation matrix" were above 0.50 and therefore the analyses were continued (Durmuş et al., 2011). For factor analysis, 7 items are analyzed. As an extraction method Principal Component Analysis was applied. According to the results of the factor

analysis, a unidimensional factor is extracted. The total percentage of variance explained is 71.791 %. According to the results of the reliability analysis, Cronbach's alpha is 0.933. The factor and reliability analysis results of brand credibility is presented in Table 5.7.

**Table 5.7.** Factor and Reliability Analysis Results of Brand Credibility

| Factor Item | Factor Loading | (%)Variance | Reliability (Cronbach's alpha) |
|---|---|---|---|
| Brand Credibility Q6 | 0.886 | | |
| Brand Credibility Q3 | 0.884 | | |
| Brand Credibility Q2 | 0.863 | | |
| Brand Credibility Q4 | 0.862 | 71.791 | 0.933 |
| Brand Credibility Q5 | 0.850 | | |
| Brand Credibility Q7 | 0.831 | | |
| Brand Credibility Q1 | 0.746 | | |

### 5.2.4. Factor and Reliability Analyses for Perceived Fit

KMO and Bartlett's test results are found as adequate. KMO = 0.500 , $\chi 2$ Barlett test = 358.640 and p-value < 0.05. These results are presented in Table 5.8.

**Table 5.8.** KMO and Bartlett's Test Results of Perceived Fit

| KMO and Bartlett's Test | | Result |
|---|---|---|
| Kaiser-Meyer-Olkin Measure of Sampling Adequacy. | | 0.500 |
| Bartlett's Test of Sphericity | Approx. Chi-Square | 358.640 |
| | df | 1 |
| | p-value | 0.000 |

The “diagonals of the anti-image correlation matrix” were above 0.50 and therefore the analyses were continued (Durmuş et al., 2011). For factor analysis, 2 items are analyzed. As an extraction method Principal Component Analysis was applied. According to the results of the factor analysis, a unidimensional factor is extracted. The total percentage of variance explained is 94.614. The results of the reliability analysis revealed that Cronbach’s alpha is 0.933. The factor and reliability analysis results of perceived fit is presented in Table 5.9.

**Table 5.9.** Factor and Reliability Analysis Results of Perceived Fit

| Factor Item | Factor Loading | (%)Variance | Reliability (Cronbach’s alpha) |
|---|---|---|---|
| Perceived Fit Q1 | 0.973 | | |
| Perceived Fit Q2 | 0.973 | 94.614 | 0.943 |

Constructs extracting from the factor and reliability analyses performed so far have been measured by the average scale method. The factors that will be involved in the study will be referred to by these names.

## 5.3. THE RESULTS OF THE PILOT STUDY

In this section of the research, the results of the pilot study will be explained.

In the manipulation check question of the pilot study, respondents are exposed to all message appeals (i.e. neutral, rational and emotional) and they were asked to match these messages with the correct categories. According to the results of the pilot study, for the neutral text: 80% of the respondents matched accurately. For the rational text: 85% of the respondents matched accurately and for the emotional text: 95% of the respondents matched accurately. The results of the pilot study are provided in Table 5.10.

**Table 5.10.** The Results of the Pilot Study

| | Message appeal manipulation check | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| | Frequency | | | | % | | | |
| | "This is a rational text" | "This is an emotional text" | "This is a neutral text" | Total | "This is a rational text" | "This is an emotional text" | "This is a neutral text" | Total |
| Neutral | 3 | 1 | 16 | 20 | 15% | 5% | 80% | 100% |
| Rational | 17 | 0 | 3 | 20 | 85% | 0% | 15% | 100% |
| Emotional | 0 | 19 | 1 | 20 | 0% | 95% | 5% | 100% |

## 5.4. THE RESULTS OF THE MESSAGE APPEAL MANIPULATION CHECK

In the manipulation check question of the questionnaire, respondents are exposed to one message appeal. According to the results, 76 % of the respondents who were exposed to a rational message confirmed that this message is rational while 56 % of the respondents who were exposed to an emotional message confirmed that this message is emotional. The results of the message appeal manipulation check is shown in Table 5.11.

**Table 5.11.** The Results of the Message Appeal Manipulation Check

| | Message appeal manipulation check | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| | Frequency | | | | % | | | |
| | "This is a rational message" | "This is an emotional message" | "This is a neutral message" | Total | "This is a rational message" | "This is an emotional message" | "This is a neutral message" | Total |
| Rational | 84 | 15 | 12 | 111 | 76% | 14% | 11% | 100% |
| Emotional | 47 | 65 | 5 | 117 | 40% | 56% | 4% | 100% |

## 5.5. T-TEST ANALYSES

T-tests are largely performed to understand whether the means of the two independent categories in the research framework have statistically significant differences (Durmuş et al., 2011).

In this study, independent sample t-tests are conducted to able to reveal the differences among the categories of the typography of the text (i.e. serif and script) and message appeal (i.e. rational and emotional).

### 5.5.1. Independent Sample T-test Results of Typography of the text (Alphabet) and Typeface Persona

In this analysis, the alphabet texts shown to respondents are applied. An independent sample T-test was performed to reveal the difference of typography of the text categories on the typeface persona. The participants' competent perception significantly differs in two typography categories as Serif and Script (p-value <0.01). Serif typeface has a mean value of 5.071 and Script typeface has a mean value of 3.740.
Additionally, the participants' sensitive perception also significantly differs in two typography categories (p-value <0.01). Serif typeface has a mean value of 4.023 and Script typeface has a mean value of 5.408. The difference of typography of the text on typeface persona is provided in Table 5.12.

**Table 5.12.** The Difference of Typography of The Text on Typeface Persona

| Construct | Typography of the text | Frequency | Mean | Std. Dev. | t-value | p-value |
|---|---|---|---|---|---|---|
| Competent | Serif | 148 | 5.071 | 1.239 | 7.352 | 0.000 |
| | Script | 80 | 3.740 | 1.420 | | |
| Sensitive | Serif | 148 | 4.023 | 1.519 | -7.145 | 0.000 |
| | Script | 80 | 5.408 | 1.137 | | |

Considering the results, Serif typefaces have higher competent perception (Mean = 5.071 > 3.740), while script typefaces have higher sensitive perception (Mean = 5.408 > 4.023).

### 5.5.2. Independent Sample T-test Results of Typography of the text (Neutral message) and Message Persona

In this analysis, the neutral messages shown to participants are applied. An independent sample T-test was performed to reveal the difference of typography of the text categories on the message persona. The participants' competent perception significantly differs in two typography categories as Serif and Script (p-value <0.01).

Serif typeface has a mean value of 5.018 and Script typeface has a mean value of 3.718. Furthermore, the participants' sensitive perception also significantly differs in two typography categories (p-value <0.01). Serif typeface has a mean value of 3.944 and Script typeface has a mean value of 5.074. The difference of typography of the text on message persona is provided in Table 5.13.

**Table 5.13.** The Difference of Typography of The Text on Message Persona

| Construct | Typography of the text | Frequency | Mean | Std. Dev. | t-value | p-value |
|---|---|---|---|---|---|---|
| Competent | Serif | 66 | 5.018 | 1.469 | 4.192 | 0.000 |
| | Script | 36 | 3.718 | 1.548 | | |
| Sensitive | Serif | 66 | 3.944 | 1.537 | -3.494 | 0.001 |
| | Script | 36 | 5.074 | 1.604 | | |

According to outcomes, Serif typefaces have higher competent perception (Mean = 5.018 > 3.718), while script typefaces have higher sensitive perception (Mean = 5.074 > 3.944).

### 5.5.3. Independent Sample T-test Results of Typography of the text and Brand Credibility

An independent sample T-test was conducted to elicit the difference of typography of the text categories on the brand credibility. The brand credibility perception of the respondents significantly differs in two typography categories as Serif and Script (p-value <0.05). Serif typeface has a mean value of 4.881 and Script typeface has a mean value of 4.495. The difference of typography of the text on brand credibility is shown in Table 5.14.

**Table 5.14.** The Difference of Typography of the Text on Brand Credibility

| Construct | Typography of the text | Frequency | Mean | Std. Dev. | t-value | p-value |
|---|---|---|---|---|---|---|
| Brand Credibility | Serif | 148 | 4.881 | 1.092 | 2.472 | 0.014 |
| | Script | 80 | 4.495 | 1.190 | | |

Considering the results, Serif typefaces have higher brand credibility perception than Script typefaces (Mean = 4.881 > 4.495).

### 5.5.4. Independent Sample T-test Results of Message Appeal and Message Persona

An independent sample T-test was performed to reveal the difference of message appeal types on the brand credibility. The participants' message competent perception significantly differs in two message appeal groups as Rational and Emotional (p-value <0.05). Rational appeal has a mean value of 5.351 and Emotional appeal has a mean value of 5.033. Besides that, message sensitive perception of the respondents also significantly differs in two message appeal groups (p-value <0.01). Rational appeal has a mean

value of 4.123 and Emotional appeal has a mean value of 5.020. The difference of message appeal on message persona is provided in Table 5.15.

**Table 5.15.** The Difference of Message Appeal on Message Persona

| Construct | Message Appeal | Frequency | Mean | Std. Dev. | t-value | p-value |
|---|---|---|---|---|---|---|
| Message Competent | Rational | 111 | 5.351 | 1.295 | 1.991 | 0.048 |
| | Emotional | 117 | 5.033 | 1.118 | | |
| Message Sensitive | Rational | 111 | 4.123 | 1.423 | -4.928 | 0.000 |
| | Emotional | 117 | 5.020 | 1.324 | | |

Considering the results, Rational appeals have higher message competent perception (Mean = 5.351 > 5.033), while Emotional appeals have higher message sensitive perception (Mean = 5.020 > 4.123).

## 5.6. CORRELATION ANALYSIS

Correlation analyses are largely employed to find out the relationship between the constructs. “Correlation coefficient” is used to measure this relationship that varies from -1 to 1 (Bewick et al., 2003, p.451). The results of the correlation analyses are provided in Table 5.16.

**Table 5.16.** Results of the Correlation Analyses

| | Brand Credibility | Competent | Sensitive | Perceived Fit | Message Competent | Message Sensitive |
|---|---|---|---|---|---|---|
| Brand Credibility | 1 | | | | | |
| Competent | .441** | 1 | | | | |
| Sensitive | .291** | .156* | 1 | | | |
| Perceived Fit | .534** | .449** | .036 | 1 | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| Message Competent | .576** | .485** | .081 | .450** | 1 | |
| Message Sensitive | .373** | .150* | .461** | .229** | .198** | 1 |

** Correlation is significant at the 0.01 level (2-tailed).

* Correlation is significant at the 0.05 level (2-tailed).

## 5.7. REGRESSION ANALYSIS

Regression analyses are used to understand if the independent variable affects the dependent variable. In this dissertation, both single and multiple linear regression analyses are conducted to able to assess the hypotheses in the research framework.

The coefficient of determination (R Square) indicates the degree to which the dependent variable can be explained by the independent variable. To have a significant effect, the value of Sig should be lower than 0.05. (Hair et al., 2010). Standardized Coefficients (Beta) indicates the strength of the independent variable to affect the dependent variable (Hair et al., 2010). As stated in Durmuş et al., (2011), the correlation that is above 0.70 can be considered as strong, the correlation that is between 0.50 - 0.70 can be considered as moderate, and below 0.50 considered as weak. Variance inflation factor (VIF) should be measured lower than 10 to eliminate "multicollinearity" between the independent variables. (Hair et al., 2010).

The outcomes of the regression analyses will be explicated in the next sections.

### 5.7.1. Simple Regression Analysis Results of Typography of the text (Alphabet) and Competent

In this analysis, the alphabet texts shown to participants are used to find out the effect of the typography of the text on the typeface persona. The simple

regression analysis is employed while “typography of the text” as the independent variable, “competent” as the dependent variable.

In this model, R = 0.439 and $R^2$ = 0.193 that means 19.3 % of “competent” is explained with “typography of the text”. These results are presented in Table 5.17

**Table 5.17.** Model Summary of Regression Analysis Between Typography of the text (Alphabet) and Competent

| Model | R | R Square | Adjusted R Square | Std. Error of the Estimate |
|---|---|---|---|---|
| 1 | .439a | .193 | .189 | 1.30500 |

a. Predictors: (Constant), Typography of the text

According to the results, “typography of the text” has a significant impact on “competent” at 99% confidence interval (df= 227, F= 54.049 and p-value = < 0.01). The results are presented in Table 5.18.

**Table 5.18.** ANOVA Results of Regression Analysis Between Typography of the text and Competent

| Model | | Sum of Squares | df | Mean Square | F | Sig. |
|---|---|---|---|---|---|---|
| 1 | Regression | 92.047 | 1 | 92.047 | 54.049 | .000 |
| | Residual | 384.885 | 226 | 1.703 | | |
| | Total | 476.932 | 227 | | | |

a. Dependent Variable: Competent

b. Predictors: (Constant), Typography of the text

“Typography of the text” with β= -0.439, T-value = -7.352 and p-value < 0.01 has a weak impact on “competent” (β < 0.50). Coefficients are presented in Table 5.19.

**Table 5.19.** Coefficients of Regression Analysis Between Typography of the text and Competent

| Model | | Unstandardized Coefficients | | Standardized Coefficients | t | Sig. |
|---|---|---|---|---|---|---|
| | | B | Std. Error | Beta | | |
| 1 | (Constant) | 6.402 | .259 | | 24.676 | .000 |
| | Typography of the text | -1.331 | .181 | -.439 | -7.352 | .000 |

a. Dependent Variable: Competent

### 5.7.2. Simple Regression Analysis Results of Typography of the text (Alphabet) and Sensitive

Similar to the previous analysis, in this analysis, the alphabet texts shown to participants are used to find out the effect of the typography of the text on the typeface persona. The simple regression analysis is employed while "typography of the text" as the independent variable, "sensitive" as the dependent variable.

In this model, R = 0.429 and $R^2$ = 0.184 which means 18.4 % of the "sensitive" is explained with "typography of the text". These results are presented in Table 5.20.

**Table 5.20.** Model Summary of Regression Analysis Between Typography of the text and Sensitive

| Model | R | R Square | Adjusted R Square | Std. Error of the Estimate |
|---|---|---|---|---|
| 1 | .429a | .184 | .181 | 1.39765 |

a. Predictors: (Constant), Typography of the text

The outcomes reveal that “typography of the text” has a significant impact on “sensitive” at 99% confidence interval (df= 227, F= 51.054 and p-value = < 0.01). The results are presented in Table 5.21.

**Table 5.21.** ANOVA Results of Regression Analysis Between Typography of the text and Sensitive

| Model | | Sum of Squares | df | Mean Square | F | Sig. |
|---|---|---|---|---|---|---|
| 1 | Regression | 99.730 | 1 | 99.730 | 51.054 | .000 |
| | Residual | 441.475 | 226 | 1.953 | | |
| | Total | 541.205 | 227 | | | |

a. Dependent Variable: Sensitive

b. Predictors: (Constant), Typography of the text

“Typography of the text” with β= 0.429, T-value = 7.145 and p-value < 0.01 has a weak effect on “sensitive” (β < 0.50). Coefficients are presented in Table 5.22.

**Table 5.22.** Coefficients of Regression Analysis Between Typography of the text and Sensitive

| Model | | Unstandardized Coefficients | | Standardized Coefficients | t | Sig. |
|---|---|---|---|---|---|---|
| | | B | Std. Error | Beta | | |
| 1 | (Constant) | 2.637 | .278 | | 9.489 | .000 |
| | Typography of the text | 1.386 | .194 | .429 | 7.145 | .000 |

a. Dependent Variable: Sensitive

Taking these two results into consideration **H1** is supported. The typography of the text has affects the typeface persona. There is a significant effect for both competent and sensitive constructs.

### 5.7.3. Simple Regression Analysis Results of Typography of the text (Neutral message) and Competent

In this analysis, the texts written with neutral appeal shown to participants are used to find out the effect of the typography of the text on the message persona. The simple regression analysis is employed while "typography of the text" as the independent variable, "competent" as the dependent variable.

In this model, R = 0.387 and $R^2$ = 0.149 which means 14.9 % of the "competent" is explained with "typography of the text". These results are presented in Table 5.23.

**Table 5.23.** Model Summary of Regression Analysis Between Typography of the text and Competent

| Model | R | R Square | Adjusted R Square | Std. Error of the Estimate |
|---|---|---|---|---|
| 1 | .387a | .149 | .141 | 1.49684 |

a. Predictors: (Constant), Typography of the text

According to the results, "typography of the text" has a significant effect on "competent" at 99% confidence interval (df= 101, F= 17.573 and p-value = < 0.01). The results are presented in Table 5.24.

**Table 5.24.** ANOVA Results of Regression Analysis Between Typography of the text and Competent

| Model | | Sum of Squares | df | Mean Square | F | Sig. |
|---|---|---|---|---|---|---|
| 1 | Regression | 39.372 | 1 | 39.372 | 17.573 | .000b |
| | Residual | 224.053 | 100 | 2.241 | | |
| | Total | 263.425 | 101 | | | |

a. Dependent Variable: Competent

b. Predictors: (Constant), Typography of the text

"Typography of the text" with β= -0.387, T-value = -4.192 and p-value < 0.01 has a weak impact on "competent" (β < 0.50). Coefficients are presented in Table 5.25.

**Table 5.25.** Coefficients of Regression Analysis Between Typography of the text and Competent

| Model | | Unstandardized Coefficients | | Standardized Coefficients | t | Sig. |
|---|---|---|---|---|---|---|
| | | B | Std. Error | Beta | | |
| 1 | (Constant) | 6.318 | .445 | | 14.197 | .000 |
| | Typography of the text | -1.300 | .310 | -.387 | -4.192 | .000 |

a. Dependent Variable: Competent

### 5.7.4. Simple Regression Analysis Results of Typography of the text (Neutral message) and Sensitive

In this analysis, the texts written with neutral appeal shown to participants are used to find out the effect of the typography of the text on the message persona. The simple regression analysis is employed while "typography of the text" as the independent variable, "sensitive" as the dependent variable.

In this model, R = 0.330 and $R^2$ = 0.109 that means 10.9 % of "sensitive" is explained with "typography of the text". These results are presented in Table 5.26.

**Table 5.26.** Model Summary of Regression Analysis Between Typography of the text and Sensitive

| Model | R | R Square | Adjusted R Square | Std. Error of the Estimate |
|---|---|---|---|---|
| 1 | .330a | .109 | .100 | 1.56041 |

a. Predictors: (Constant), Typography of the text

Considering the outcomes, "typography of the text" has a significant impact on "sensitive" at 99% confidence interval (df= 101, F= 12.208 and p-value = < 0.01). The results are presented in Table 5.27.

**Table 5.27.** ANOVA Results of Regression Analysis Between Typography of the text and Sensitive

| Model | | Sum of Squares | df | Mean Square | F | Sig. |
|---|---|---|---|---|---|---|
| 1 | Regression | 29.725 | 1 | 29.725 | 12.208 | .001b |
| | Residual | 243.488 | 100 | 2.435 | | |
| | Total | 273.212 | 101 | | | |

a. Dependent Variable: Sensitive

b. Predictors: (Constant), Typography of the text

"Typography of the text" with β= 0.330, T-value = 3.494 and p-value < 0.01 has a weak impact on "sensitive" (β < 0.50). Coefficients are presented in Table 5.28.

**Table 5.28.** Coefficients of Regression Analysis Between Typography of the text and Sensitive

| Model | | Unstandardized Coefficients | | Standardized Coefficients | t | Sig. |
|---|---|---|---|---|---|---|
| | | B | Std. Error | Beta | | |
| 1 | (Constant) | 2.815 | .464 | | 6.068 | .000 |
| | Typography of the text | 1.130 | .323 | .330 | 3.494 | .001 |

a. Dependent Variable: Sensitive

Taking these results into consideration, **H2** is supported. The typography of the text affects the message persona. There is a significant effect for both competent and sensitive constructs.

### 5.7.5. Multiple Regression Analysis Results of Message Persona and Brand Credibility

Multiple regression analysis is performed to understand the effect of the message persona on brand credibility while "message persona" as the independent variable, "brand credibility" as the dependent variable.

In this model, R = 0.633 and $R^2$ = 0.401 that means 40.1 % of the brand credibility is explained with message persona. These results are presented in Table 5.29.

**Table 5.29.** Model Summary of Regression Analysis Between Message Persona and Brand Credibility

| Model | R | R Square | Adjusted R Square | Std. Error of the Estimate |
|---|---|---|---|---|
| 1 | .633a | .401 | .396 | .88578 |

a. Predictors: (Constant), Message Sensitive, Message Competent

According to results, the dimensions of "message persona" have a significant impact on brand credibility at 99% confidence interval (df= 227, F= 75.414 and p-value = < 0.01). The results are presented in Table 5.30.

**Table 5.30.** ANOVA Results of Regression Analysis Between Message Persona and Brand Credibility

| Model | | Sum of Squares | df | Mean Square | F | Sig. |
|---|---|---|---|---|---|---|
| 1 | Regression | 118.341 | 2 | 59.171 | 75.414 | .000b |
| | Residual | 176.537 | 225 | .785 | | |
| | Total | 294.878 | 227 | | | |

a. Dependent Variable: Brand Credibility

b. Predictors: (Constant), Message Sensitive, Message Competent

"Message Competent" with β= 0.522, T-value = 9.927 and p-value< 0.01 has a moderate and positive impact on brand credibility (0.50< β < 0.70). "Message Sensitive" with β= 0.269, T-value = 5.120 and p-value< 0.01 has a weak and positive impact on brand credibility (β < 0.50). In this model, there is no multicollinearity issue (VIF = 1.041 < 10). Coefficients are presented in Table 5.31.

**Table 5.31.** Coefficients of Regression Analysis Between Message Persona and Brand Credibility

| Model | | Unstandardized Coefficients | | Standardized Coefficients | t | Sig. | Collinearity Statistics | |
|---|---|---|---|---|---|---|---|---|
| | | B | Std. Error | Beta | | | Tolerance | VIF |
| 1 | (Constant) | 1.228 | .293 | | 4.188 | .000 | | |
| | Message Competent | .490 | .049 | .522 | 9.927 | .000 | 0.961 | 1.041 |
| | Message Sensitive | .213 | .042 | .269 | 5.120 | .000 | 0.961 | 1.041 |

a. Dependent Variable: Brand Credibility

Considering the results of the analysis, **H3** is supported. Message persona affects brand credibility. While both of the message competent and message sensitive positively affect brand credibility, the effect of the message competent (β= 0.522) is more on brand credibility than the effect of message sensitive on brand credibility (β= 0.269).

### 5.7.6. Simple Regression Analysis Results of Typography of the text and Brand Credibility

A simple regression analysis is performed to find out the effects of the typography of the text on the brand credibility while "typography of the text" as the independent variable, "brand credibility" as the dependent variable.

In this model, R = 0.162 and $R^2$ = 0.026 which means 2.6 % of the brand credibility is explained with typography of the text. These results are shown in Table 5.32.

**Table 5.32.** Model Summary of Regression Analysis Between Typography of the text and Brand Credibility

| Model | R | R Square | Adjusted R Square | Std. Error of the Estimate |
|---|---|---|---|---|
| 1 | .162a | .026 | .022 | 1.12713 |

a Predictors: (Constant), Typography of the text

According to results, "typography of the text" has a significant impact on "brand credibility" at 95% confidence interval (df= 227, F= 6.110 and p-value = < 0.05). The results are presented in Table 5.33.

**Table 5.33.** ANOVA Results of Regression Analysis Between Typography of the text and Brand Credibility

| Model | | Sum of Squares | df | Mean Square | F | Sig. |
|---|---|---|---|---|---|---|
| 1 | Regression | 7.763 | 1 | 7.763 | 6.110 | .014b |
| | Residual | 287.116 | 226 | 1.270 | | |
| | Total | 294.878 | 227 | | | |

a Dependent Variable: Brand Credibility

b Predictors: (Constant), Typography of the text

"Typography of the text" with β= -0.162, T-value = -2.472 and p-value< 0.05 has a weak impact on brand credibility (β < 0.50). Coefficients are presented in Table 5.34.

**Table 5.34.** Coefficients of Regression Analysis Between Typography of the text and Brand Credibility

| Model | | Unstandardized Coefficients | | Standardized Coefficients | t | Sig. |
|---|---|---|---|---|---|---|
| | | B | Std. Error | Beta | | |
| 1 | (Constant) | 5.268 | .224 | | 23.508 | .000 |
| | Typography of the text | -.387 | .156 | -.162 | -2.472 | .014 |

a Dependent Variable: Brand Credibility

According to the outcomes of the analysis, **H4** is supported. The typography of the text affects the brand credibility.

### 5.7.7. Simple Regression Analysis Results of Message Appeal and Message Competent

To reveal the direct effect of the message appeal on message persona, the simple regression analysis is performed while "message persona" as the independent variable, "message competent" as the dependent variable.

In this model, R = 0.131 and $R^2$ = 0.017 that means 1.7 % of the message competent is explained with message appeal. These results are presented in Table 5.35.

**Table 5.35.** Model Summary of Regression Analysis Between Message Appeal and Message Competent

| Model | R | R Square | Adjusted R Square | Std. Error of the Estimate |
|---|---|---|---|---|
| 1 | .131a | .017 | .013 | 1.20752 |

a. Predictors: (Constant), Message Appeal

According to results, "message appeal" has a significant impact on "message competent" at 95% confidence interval (df= 227, F= 3.965 and p-value = < 0.05). The results are presented in Table 5.36.

**Table 5.36.** ANOVA Results of Regression Analysis Between Message Appeal and Message Competent

| Model | | Sum of Squares | df | Mean Square | F | Sig. |
|---|---|---|---|---|---|---|
| 1 | Regression | 5.781 | 1 | 5.781 | 3.965 | .048b |
| | Residual | 329.533 | 226 | 1.458 | | |
| | Total | 335.314 | 227 | | | |

a. Dependent Variable: Message Competent

b. Predictors: (Constant), Message Appeal

"Message Appeal" with β= -0.131, T-value = -1.991 and p-value< 0.05 has a weak and negative impact on message competent (β < 0.50). Coefficients are presented in Table 5.37.

**Table 5.37.** Coefficients of Regression Analysis Between Message Appeal and Message Competent

| Model | | Unstandardized Coefficients | | Standardized Coefficients | t | Sig. |
|---|---|---|---|---|---|---|
| | | B | Std. Error | Beta | | |
| 1 | (Constant) | 5.989 | .410 | | 14.607 | .000 |
| | Message Appeal | -.319 | .160 | -.131 | -1.991 | .048 |

a. Dependent Variable: Message Competent

### 5.7.8. Simple Regression Analysis Results of Message Appeal and Message Sensitive

The simple regression analysis is also employed to while "message persona" as the independent variable, "message sensitive" as the dependent variable.

In this model, R = 0.312 and $R^2$ = 0.097 which means 9.7 % of the message sensitive is explained with message appeal. These results are presented in Table 5.38.

**Table 5.38.** Model Summary of Regression Analysis Between Message Appeal and Message Sensitive

| Model | R | R Square | Adjusted R Square | Std. Error of the Estimate |
|---|---|---|---|---|
| 1 | .312a | .097 | .093 | 1.37337 |

a. Predictors: (Constant), Message Appeal

According to results, "message appeal" has a significant impact on "message sensitive" at 99% confidence interval (df= 227, F= 24.289 and p-value = < 0.01). The results are presented in Table 5.39.

**Table 5.39.** ANOVA Results of Regression Analysis Between Message Appeal and Message Sensitive

| Model | | Sum of Squares | df | Mean Square | F | Sig. |
|---|---|---|---|---|---|---|
| 1 | Regression | 45.813 | 1 | 45.813 | 24.289 | .000b |
| | Residual | 426.271 | 226 | 1.886 | | |
| | Total | 472.083 | 227 | | | |

a. Dependent Variable: Message Sensitive

b. Predictors: (Constant), Message Appeal

"Message Appeal" with β= 0.312, T-value = 4.928 and p-value< 0.01 has a weak and positive impact on message sensitive ( β < 0.50). Coefficients are presented in Table 5.40.

**Table 5.40.** Coefficients of Regression Analysis Between Message Appeal and Message Sensitive

| Model | | Unstandardized Coefficients | | Standardized Coefficients | t | Sig. |
|---|---|---|---|---|---|---|
| | | B | Std. Error | Beta | | |
| 1 | (Constant) | 2.329 | .466 | | 4.996 | .000 |
| | Message Appeal | .897 | .182 | .312 | 4.928 | .000 |

a. Dependent Variable: Message Sensitive

Considering the results of the regression analysis, it is revealed that message appeal has a direct effect on the message persona. The effect of the message appeal on the message sensitive is positive (β= 0.312) but this effect is negative on the message competent (β= -0.131).

### 5.7.9. Simple Regression Analysis Results of Perceived Fit and Brand Credibility

The simple regression analysis is performed to understand the effects of the perceived fit among the typography of the text and the message appeal while "perceived fit" as the independent variable, brand credibility as the dependent variable.

In this model, R = 0.534 and $R^2$ = 0.285 that means 28.5 % of the brand credibility is explained with perceived fit. These results are presented in Table 5.41.

**Table 5.41.** Model Summary of Regression Analysis Between Perceived Fit and Brand Credibility

| Model | R | R Square | Adjusted R Square | Std. Error of the Estimate |
|---|---|---|---|---|
| 1 | .534a | .285 | .282 | .966 |

a. Predictors: (Constant), Perceived Fit

According to outcomes of the analysis, "perceived fit" has a significant impact on "brand credibility" at 99% confidence interval (df= 227, F= 90.190 and p-value = < 0.01). The results are presented in Table 5.42.

**Table 5.42.** ANOVA Results of Regression Analysis Between Perceived Fit and Brand Credibility

| Model | | Sum of Squares | df | Mean Square | F | Sig. |
|---|---|---|---|---|---|---|
| 1 | Regression | 84.111 | 1 | 84.111 | 90.190 | .000 b |
| | Residual | 210.767 | 226 | 0.933 | | |
| | Total | 294.878 | 227 | | | |

a. Dependent Variable: Brand Credibility

b. Predictors: (Constant), Perceived Fit

"Perceived fit" with β= 0.534, T-value = 9.497 and p-value< 0.01 has a moderate and positive impact on brand credibility (0.50 <β < 0.70). Coefficients are presented in Table 5.43.

**Table 5.43.** Coefficients of Regression Analysis Between Perceived Fit and Brand Credibility

| Model | | Unstandardized Coefficients | | Standardized Coefficients | t | Sig. |
|---|---|---|---|---|---|---|
| | | B | Std. Error | Beta | | |
| 1 | (Constant) | 3.161 | .179 | | 17.690 | .000 |
| | Perceived Fit | .358 | .038 | .534 | 9.497 | .000 |

a. Dependent Variable: Brand Credibility

According to the results, **H6** is supported. It is found that perceived fit positively affects brand credibility.

## 5.7. THE RESULTS OF THE MODERATING EFFECT OF THE MESSAGE APPEAL

To analyze the moderating effect of message appeal on the relationship between the typography of the text and message persona, Hayes' (2013) process macro model 7 was conducted but no significant moderation effect and interaction was found.

According to the result of Hayes' (2013) process macro model 7**, H5** is not supported. There is no moderating effect of message appeal on the relationship between the typography of the text and message persona.

Considering the results of all regression analyses that stated above, the hypotheses proposed of this dissertation and the results of the analyses are summarized in Table 5.44.

**Table 5.44.** Results of the Hypotheses

| **Hypotheses** | **Results** |
|---|---|
| **H1:** Typography of the text has an effect on typeface persona. | Supported |
| **H2:** Typography of the text has an effect on message persona. | Supported |
| **H3:** Message persona has an impact on brand credibility. | Supported |
| **H4:** Typography of the text has an effect on brand credibility. | Supported |
| **H5:** Message appeal has a moderating effect on the relationship between the typography of the text and message persona. | Not supported |
| **H6:** Perceived fit affects brand credibility. | Supported |

# CHAPTER SIX

# DISCUSSION AND CONCLUSION

## 6.1. DISCUSSION

The main objective of this study is to find out how typography has an effect on the brand on the corporate social responsibility communication. The mediator effect of the message persona and the moderator effect of the message appeal and the direct effect of the perceived fit is also examined. The significance of this study is integrating the previous studies about the typography and the notion of congruity in the literature and adding the concept of message appeal in the research framework.

The results of this study reveal that the typography of the text has an effect on the typeface persona and message persona. While the message persona, the typography of the text, and the perceived fit affects brand credibility, there is no moderating effect of the message appeal on the relationship between the typography of the text and the message persona.

The results of the study support that the typography of the text has an effect on the typeface persona and the message persona due to the semantic effects that typefaces have (Bartram, 1982; Brumberger, 2003; McCarthy and Mothersbaugh, 2002; Lewis and Walker, 1989; Rowe, 1982; Tannenbaum et al., 1964; Tantillo et al., 1995; Walker et al., 1986; Zaichkowsky, 2010). In line with the previous researches, the findings support that the typefaces from different typeface style categories (i.e. serif and script) differ from each other when it comes to persona perception that they evoked (Amare and Manning, 2012; Benson, 1985; Childers and Jass, 2002; Juni and Gross, 2008; Pan and Schmitt, 1996). Regardless of whether the text shown to participants is an alphabet text or a neutral CSR message, serif typeface (i.e. Aachen BT) caused higher competent perception for the participants while script typeface (i.e. Atlantica Signature) caused higher sensitive perception.

When it comes to the mediating effect of the message persona, the result of this study reveals that, the message persona affects brand credibility positively. Since the typeface usage affects the making sense of the message, the considerations about the messages are also affected (Brumberger, 2004). According to results, the effect of the message competent is more than the effect of message sensitive on brand credibility.

Additionally, the typography of the text has a direct effect on the brand credibility. Supporting Grohmann et al. (2013) who argues typefaces can change the attitudes towards the message sources, there is a statistically significant difference between the effects of the typeface style categories on the brand credibility. According to results, the serif typeface (i.e. Aachen BT) has a higher brand credibility perception than the script typeface (i.e. Atlantica Signature).

According to the outcomes of this study, there is no moderating effect of message appeal on the relationship between the typography of the text and message persona. However, this study elicits that the message appeal has a direct effect on the message persona. Supporting the previous researches that argue different message appeals cause different attitudes towards the message sources (Albers-Miller and Stafford, 1999a; Stafford and Day, 1995; Zhang et al., 2014), considering the results of this study, rational appeals have higher message competent perception, while emotional appeals have higher message sensitive perception.

Finally, supporting the previous studies in the literature, the congruity between the brand elements caused positive brand evaluations (Reber and Schwarz, 1999; Van Rompay and Pruyn, 2011), this study elicits that, the perceived fit among the message appeals and the typeface used positively affects the reader's sense of the brand credibility.

## 6.2. THEORETICAL IMPLICATIONS

The outcomes of this study have some theoretical implications to the literature. First of all, this study integrates the previous studies focus on the semantic effects of the typefaces with the studies focus on the notion of the congruity and come to an end their effects on the brand credibility. The results of this study elicits that typography of the text has an effect on the people's perception about the personas and the message persona as a mediating variable has also an effect on the brand credibility. While typography of the text has also a direct effect on the brand credibility, this study revels that the perceived fit affect the reader's sense of the brand credibility.

Additionally, including the concept of the message appeal within the scope of CSR to the typographic research area is also significant since there is limited research about their relationship with each other. However, the moderating effect of the message appeal is not supported, this study elicit the direct effect of the message appeal on the message persona.

## 6.3. MANAGERIAL IMPLICATIONS

The outcomes of this study have some managerial implications for the marketing managers.

Typeface selection is significant due to the semantic effects that typefaces caused. In line with the Benson (1985), this study also suggest that typeface designers should work with the marketers and they should decide together the visuality of the text together. If the brands or companies wish to be perceived as "competent", they should use the serif typefaces in their marketing materials. On the contrary, if they wish to be perceived as

"sensitive", they should use script typefaces when they form their visual identities.

Since the selection of the message appeal is also influential for message persona, they should use rational appeals to be perceived as "competent" and conversely, they should use emotional appeals to be perceived as "sensitive".

In the line with the findings that message competent is more influential on the brand credibility than message sensitive, it is suggested to managers to use a serif typeface instead of using the script typeface to increase the consumers' sense of brand credibility towards their brands or companies.

The perceived fit between the typeface and the message appeal gives rise to positive attitudes about the brand or the company. The findings of this study also suggest marketing managers to select typefaces that are congruent with the message itself to increase the sense of brand credibility.

## 6.4. LIMITATIONS AND SUGGESTIONS FOR FUTURE RESEARCH

Even though this research has some significant theoretical and managerial implications, some limitations should be regarded. Firstly, the questionnaire and the texts in it are prepared in Turkish and the necessary data collected just from Turkish people. If the country where the participants are from and the language in which the texts are prepared changes, the result might also change. For future research, this research might be enlarged by including participants from different countries.

Additionally, in this research, two typefaces were investigated (i.e. Aachen BT as serif typeface, Atlantica Signature as script typeface). The outcomes might change if this model is applied with another typefaces. Therefore, for

future research, in order to be able to generalize the outcomes, this research might be enlarged by including more typefaces into the investigation.

Besides the style of the typefaces (being serif or script), the other typographic qualities (e.g. the size of the typefaces, line length, and leading) might be examined for future researches.

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# APPENDICES

## APPENDIX A. ABBREVIATIONS AND RESULTS

| Constructs & Items | Statements | Results |
|---|---|---|
| **Typeface Persona** | | |
| Typeface Persona 12 | Serious | Retained (Competent factor) |
| Typeface Persona 11 | Professional | |
| Typeface Persona 5 | Formal | |
| Typeface Persona 18 | Powerful | |
| Typeface Persona 9 | Confident | |
| Typeface Persona 17 | Rational | |
| Typeface Persona 4 | Elegant | Retained (Sensitive factor) |
| Typeface Persona 8 | Gentle | |
| Typeface Persona 13 | Charming | |
| Typeface Persona 1 | Clear | Excluded |
| Typeface Persona 2 | Traditional | |
| Typeface Persona 3 | Dignified | |
| Typeface Persona 6 | Friendly | |
| Typeface Persona 7 | Honest | |
| Typeface Persona 10 | Playful | |
| Typeface Persona 14 | Warm | |
| Typeface Persona 15 | Wise | |
| Typeface Persona 16 | Emotional | |
| **Message Persona** | | |
| Message Persona 12 | Serious | Retained (Message Competent factor) |
| Message Persona 11 | Professional | |
| Message Persona 5 | Formal | |
| Message Persona 9 | Confident | |
| Message Persona 18 | Powerful | |
| Message Persona 17 | Rational | |
| Message Persona 4 | Elegant | Retained (Message Sensitive factor) |
| Message Persona 8 | Gentle | |
| Message Persona 13 | Charming | |
| Message Persona 1 | Clear | Excluded |
| Message Persona 2 | Traditional | |
| Message Persona 3 | Dignified | |
| Message Persona 6 | Friendly | |
| Message Persona 7 | Honest | |

| | | |
|---|---|---|
| Message Persona 10 | Playful | |
| Message Persona 14 | Warm | |
| Message Persona 15 | Wise | |
| Message Persona 16 | Emotional | |
| **Brand Credibility** | | |
| Brand Credibility Q1 | This company reminds me of someone who is competent and knows what s/he is doing. | Retained |
| Brand Credibility Q2 | This company has the ability to deliver what it promises. | |
| Brand Credibility Q3 | This company delivers what it promises. | |
| Brand Credibility Q4 | This company's product claims are believable. | |
| Brand Credibility Q5 | Over time, my experiences with this company have led me to expect it to keep its promises, no more and no less. | |
| Brand Credibility Q6 | This company has a name you can trust. | |
| Brand Credibility Q7 | This company does not pretend to be something it is not. | |
| **Perceived Fit** | | |
| Perceived Fit Q1 | "Please indicate to what extent the typeface used and the content of the message congruent with each other" | Retained |
| Perceived Fit Q2 | "Please indicate to what extent the typeface used and the content of the message appropriate with each other." | |

## APPENDIX B: PİLOT STUDY IN ENGLISH

Hello to everyone,

This survey study is a preliminary study prepared for Istanbul Bilgi University marketing master thesis.

The survey consists of 1 question and takes about 1 minute. Thank you in advance for your participation.

**Q1: In the following rows, 3 different texts are stated. After reading these texts carefully, match each text with the 3 statements shown in the columns. (Each statement can only be matched with one text.)**

| | This is a rational text. | This is an emotional text. | This is a neutral text. |
|---|---|---|---|
| Environmental sustainability is one of the main principles of our company. | | | |
| We have increased the usage of recyclable materials in nature by 15% in the last 10 years. | | | |
| In order to pay our debt to the nature and show our love, we produce eco-friendly products and bring them together with you. | | | |

## APPENDIX C: PILOT STUDY IN TURKISH

Herkese merhabalar,

Katılımınızı rica ettiğimiz bu anket çalışması İstanbul Bilgi Üniversitesi Pazarlama yüksek lisans tezi için hazırlanan bir ön çalışmadır.

Anket 1 sorudan oluşmakta ve yaklaşık 1 dakika sürmektedir. Katılımınız için şimdiden teşekkür ederiz.

**S1: Aşağıdaki satırlarda 3 farklı metin belirtilmiştir. Bu metinleri dikkatlice okuduktan sonra her bir metini sütunlarda gösterilen 3 ifade ile eşleştiriniz. (Her bir ifade yalnızca bir metin ile eşleştirilebilir.)**

| | Rasyonel bir metindir. | Duygusal bir metindir. | Nötr bir metindir. |
|---|---|---|---|
| Çevresel sürdürülebilirlik; firmamızın başlıca prensiplerinden biridir. | | | |
| Doğada geri dönüşebilir malzeme kullanımını son 10 senede %15 arttırdık. | | | |
| Doğaya borcumuzu ödemek ve sevgimizi göstermek için doğa dostu ürünler üretiyor ve sizlerle buluşturuyoruz. | | | |

## APPENDIX D: QUESTIONNAIRE* IN ENGLISH

*Aachen BT is as “Serif” typeface was used in the alphabet text and CSR messages of this survey.

Welcome to our research!

Dear Participants,

This study is a research that carries out in Turkey within the scope of the dissertation in the Graduation School of Marketing at Istanbul Bilgi University. The objective of the research is to understand the views of the consumers about the typefaces.

Thank you so much for your support for our research.

In this study, you will encounter some texts.

Please,
* try to read the texts carefully and answer the questions in this way.

** read each question carefully and answer all the questions. Some questions seem very similar, or might seem a little interesting, but all questions have an aim.

There are no true or false answers in the research, the only important thing is to honestly share your viewpoints.

Your answers will be used just for academic purposes and will definetely not be shared with third parties. If you have another questions about our study, you can contact us at Istanbul Bilgi University Faculty of Business Administration.

The research will take 8-10 minutes.

Thank you so much for your support!!!

---

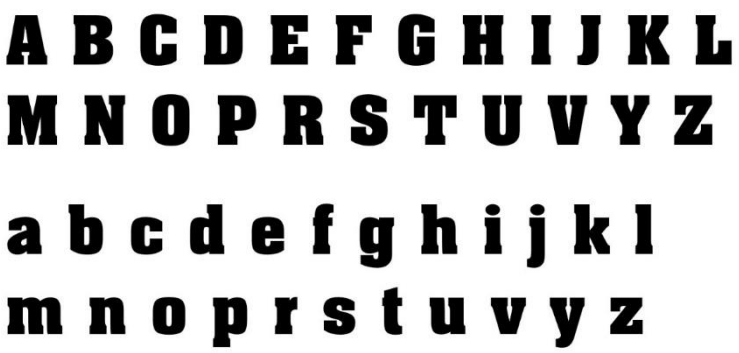
**Q1- Do you work in the field of visual communication design?**

1> Yes

2> No

---

**Please review the letters below.**




**Q2- Above you see a text that includes the letters of the alphabet. Please indicate to what extent you associate the typefaces that the text is written with the adjectives below.**

**This typeface is ...**

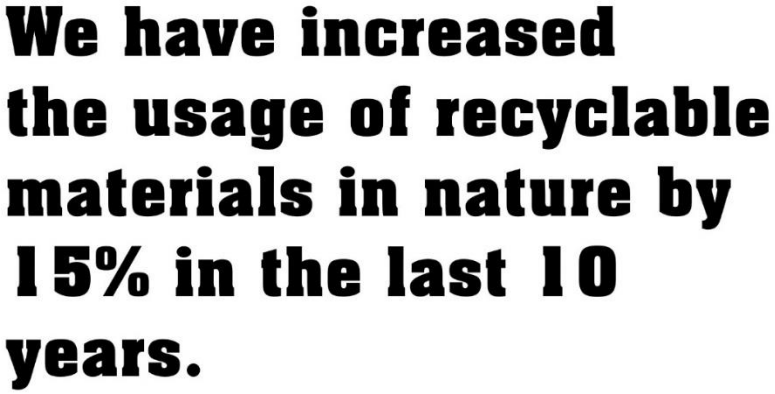
| | Not at all | | | Somewhat | | | Very |
|---|---|---|---|---|---|---|---|
| Clear | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Traditional | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Dignified | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Elegant | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Formal | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Friendly | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Honest | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Gentle | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Confident | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Playful | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Professional | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Serious | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Charming | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Warm | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Wise | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Emotional | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Rational | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Powerful | 1 | 2 | 3 | 4 | 5 | 6 | 7 |

A 33.34%

**Please review the corporate social responsibility message below that belongs to a company.**

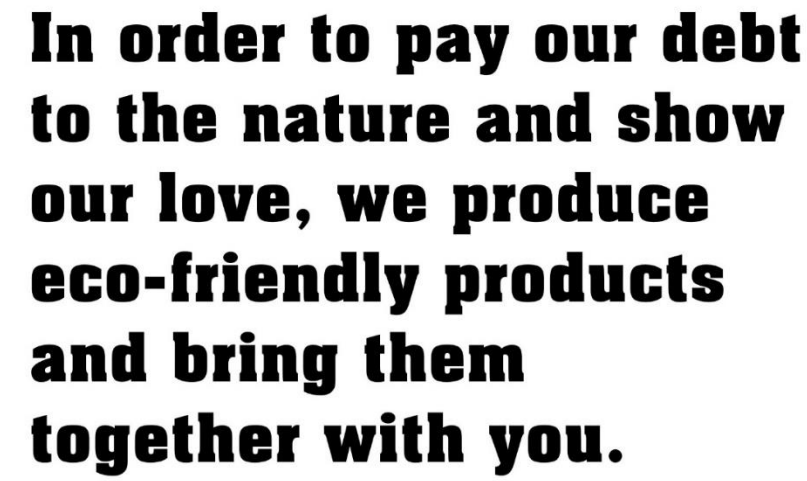

B 33.33%

**Please review the corporate social responsibility message below that belongs to a company.**



C 33.33%

**Please review the corporate social responsibility message below that belongs to a company.**




**Q3- Which of the following statements better defines the content of the message you have seen above?**

1> This message is a rational message.

2> This message is an emotional message.

3> This message is a neutral message.

**Q4- Above you see a corporate social responsibility message that belongs to a company. Please indicate to what extent you associate this message with the adjectives below.**

**This message is …**

| | Not at all | | | Somewhat | | | Very |
|---|---|---|---|---|---|---|---|
| Clear | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Traditional | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Dignified | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Elegant | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Formal | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Friendly | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Honest | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Gentle | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Confident | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Playful | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Professional | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Serious | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Charming | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Warm | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Wise | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Emotional | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Rational | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Powerful | 1 | 2 | 3 | 4 | 5 | 6 | 7 |

**Q5- Please indicate to what extent the content of the message you saw above and the typeface that this message is written are congruent with each other.**

| Strongly incongruent | Incongruent | Somewhat incongruent | Neither congruent or incongruent | Somewhat congruent | Congruent | Strongly congruent |
|---|---|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 |

---

**Q6- Please indicate to what extent the content of the message you saw above and the typeface that this message is written are appropriate with each other.**

| Strongly inappropriate | Inappropriate | Somewhat inappropriate | Neither appropriate or inappropriate | Somewhat appropriate | Appropriate | Strongly appropriate |
|---|---|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 |

---

**Q7- Please indicate to what extent you agree with the following statements regarding the company that has the corporate social responsibility message that you read above.**

| | Strongly disagree | Disagree | Somewhat disagree | Neither agree or disagree | Somewhat agree | Agree | Strongly agree |
|---|---|---|---|---|---|---|---|
| This company reminds me of someone who is competent and | 1 | 2 | 3 | 4 | 5 | 6 | 7 |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| knows what s/he is doing. | | | | | | | |
| This company has the ability to deliver what it promises. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| This company delivers what it promises. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| This company's product claims are believable. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Over time, my experiences with this company have led me to expect it to keep its promises, no more and no less. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| This company has a name you can trust. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| This company does not pretend to be something it is not. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |

---

**Q8- What do you think the aim of this study is?**

1> Taking the consumer opinions about the typefaces

2> Taking the consumer opinions about the social responsibility messages

3> I don’t know

4> Other

---

**Q9-Please state your gender.**

---

**Q10-Please state your age.**

1> 18-25

2> 26-35

3> 36-49

4> 50-65

5> above 65

---

**Q11-Please state your education level.**

1> Primary school

2> Secondary school

3> High-school

4> University

5> Master or Doctorate

---

**Q12- Please state your current working status.**

1> Salaried employee

2> Business owner

3> Unemployed / looking for job

4> Housewife

5> Retired

6> Student

7> Not working due to age or disability

---

**Q13-Plese state your personal monthly income.**

1> less than 3.000₺

2> between 3.000₺-5.999₺

3> between 6.000₺-8.999₺

4> between 9.000₺-11.999₺

5> More than 12.000₺

---

**Q14-Please state your student number.**

---

Thank you so much for participating in our survey and supporting our research!

*Atlantica Signature is as “Script” typeface was used in the alphabet text and CSR messages of this survey.

Welcome to our research!

Dear Participants,

This study is a research that carries out in Turkey within the scope of the dissertation in the Graduation School of Marketing at Istanbul Bilgi University. The objective of the research is to understand the views of the consumers about the typefaces.

Thank you so much for your support for our research.

In this study, you will encounter some texts.

Please,
* try to read the texts carefully and answer the questions in this way.

** read each question carefully and answer all the questions. Some questions seem very similar, or might seem a little interesting, but all questions have an aim.

There are no true or false answers in the research, the only important thing is to honestly share your viewpoints.

Your answers will be used just for academic purposes and will definetely not be shared with third parties. If you have another questions about our study, you can contact us at Istanbul Bilgi University Faculty of Business Administration.

The research will take 8-10 minutes.

Thank you so much for your support!!!

---

**Q1- Do you work in the field of visual communication design?**

1> Yes

2> No

---

**Please review the letters below.**


**Q2- Above you see a text that includes the letters of the alphabet. Please indicate to what extent you associate the typefaces that the text is written with the adjectives below.**

**This typeface is ...**

| | Not at all | | | Somewhat | | | Very |
|---|---|---|---|---|---|---|---|
| Clear | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Traditional | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
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| Rational | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Powerful | 1 | 2 | 3 | 4 | 5 | 6 | 7 |

A 33.34%

**Please review the corporate social responsibility message below that belongs to a company.**


B 33.33%

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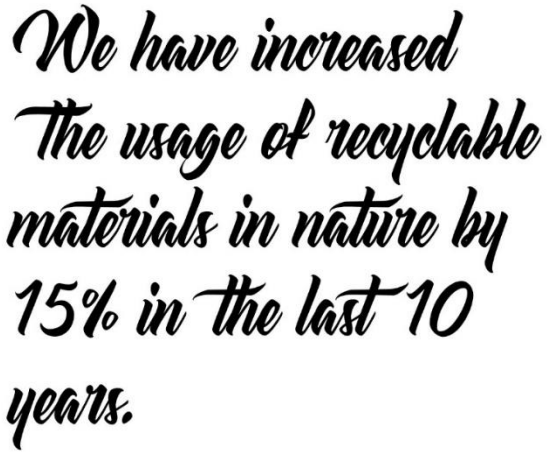

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|---|---|---|---|---|---|---|
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|---|---|---|---|---|---|---|---|
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| | | | | | | | |
|---|---|---|---|---|---|---|---|
| knows what s/he is doing. | | | | | | | |
| This company has the ability to deliver what it promises. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| This company delivers what it promises. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| This company's product claims are believable. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Over time, my experiences with this company have led me to expect it to keep its promises, no more and no less. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| This company has a name you can trust. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| This company does not pretend to be something it is not. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |

---

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4> Other

---

**Q9-Please state your gender.**

---

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2> 26-35

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4> 50-65

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---

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---

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2> between 3.000₺-5.999₺

3> between 6.000₺-8.999₺

4> between 9.000₺-11.999₺

5> More than 12.000₺

---

**Q14-Please state your student number.**

---

Thank you so much for participating in our survey and supporting our research!

## APPENDIX E: QUESTIONNARIE* IN TURKISH

*Aachen BT is as “Serif” typeface was used in the alphabet text and CSR messages of this survey.

Araştırmamıza hoş geldiniz!

Sevgili Katılımcılar,

Bu çalışma İstanbul Bilgi Üniversitesi'nde Pazarlama Bölümü yüksek lisans bitirme tezi kapsamında Türkiye'de gerçekleştirilen bir araştırmadır. Araştırmanın amacı tüketicilerin yazı stilleri ile ilgili görüşlerini anlamaktır. Araştırmamıza destek olduğunuz için çok teşekkür ederiz.

Bu çalışmada bazı metinlerle karşılaşacaksınız.

Lütfen,
*metinleri dikkatlice okumaya ve soruları bu şekilde cevaplamaya çalışınız.

**her bir soruyu dikkatlice okuyunuz ve bütün sorulara cevap veriniz. Bazı sorular birbirine çok benziyormuş gibi, ya da biraz ilginç görünebilir ama bütün soruların bir amacı var.

Araştırmada doğru ya da yanlış cevap yoktur, sadece sizin dürüstlükle kendi bakış açınızı paylaşmanız önemlidir.

Cevaplarınız tamamen akademik amaçlar için kullanılacak ve kesinlikle üçüncü

şahıslarla paylaşılmayacaktır. Çalışmamız ile ilgili başka sorularınız olursa bizlere İstanbul Bilgi Üniversitesi İşletme Fakültesi'nden ulaşabilirsiniz.

Çalışma 8-10 dk sürecektir.

Desteğiniz için çok teşekkür ederiz!!!

---

**S1-Görsel iletişim tasarımı alanında çalışıyor musunuz?**

1> Evet

2> Hayır

---

**Lütfen aşağıdaki harfleri inceleyiniz.**


**S2-Yukarıda alfabenin harflerini içeren bir metin görmektesiniz. Lütfen bu metnin yazıldığı yazı stilini aşağıdaki sıfatlarla ne derece ilişkilendirdiğinizi belirtiniz.**

**Bu yazı stili ...'dir/dır.**

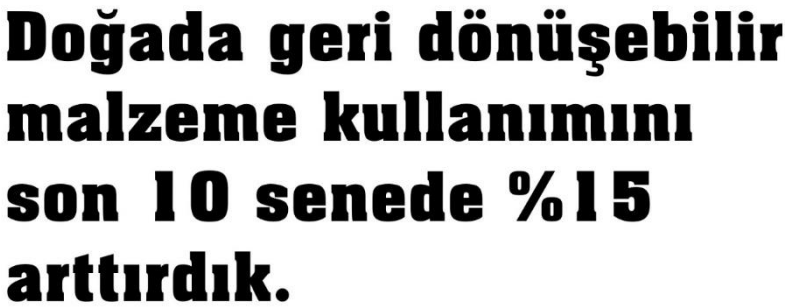
| | Kesinlikle ilişkili değil | İlişkili değil | Kısmen ilişkili değil | Kararsızım | Kısmen ilişkili | İlişkili | Kesinlikle ilişkili |
|---|---|---|---|---|---|---|---|
| Net | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Geleneksel | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Saygın | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Zarif | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Resmi | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Dost canlısı | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Dürüst | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Nazik | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Kendinden emin | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Eğlenceli | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Profesyonel | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Ciddi | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Alımlı | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Samimi | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Bilge | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Duygusal | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Akla yatkın | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Güçlü | 1 | 2 | 3 | 4 | 5 | 6 | 7 |

A 33.34%

**Lütfen bir firmaya ait olan aşağıdaki kurumsal sosyal sorumluluk mesajını inceleyiniz.**

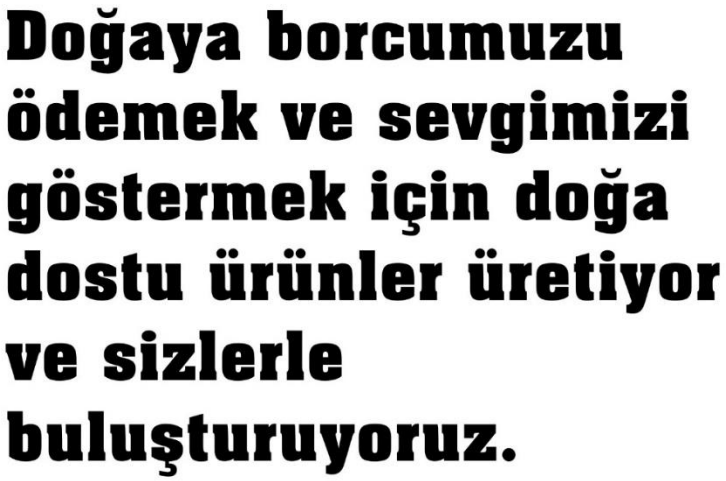

B 33.33%

**Lütfen bir firmaya ait olan aşağıdaki kurumsal sosyal sorumluluk mesajını inceleyiniz.**



C 33.33%

**Lütfen bir firmaya ait olan aşağıdaki kurumsal sosyal sorumluluk mesajını inceleyiniz.**




**S3- Aşağıdaki ifadelerden hangisi yukarıda görmüş olduğunuz mesajın içeriğini daha iyi tanımlar?**

1> Bu mesaj rasyonel bir mesajdır.

2> Bu mesaj duygusal bir mesajdır.

3> Bu mesaj nötr bir mesajdır**.**

**S4- Lütfen yukarıda görmüş olduğunuz bir firmaya ait olan bu kurumsal sosyal sorumluluk mesajını aşağıdaki sıfatlarla ne derece ilişkilendirdiğinizi belirtiniz.**

**Bu mesaj ...'dir/dır.**

| | Kesinlikle ilişkili değil | İlişkili değil | Kısmen ilişkili değil | Kararsızım | Kısmen ilişkili | İlişkili | Kesinlikle ilişkili |
|---|---|---|---|---|---|---|---|
| Net | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Geleneksel | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Saygın | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
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| Samimi | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Bilge | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Duygusal | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Akla yatkın | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Güçlü | 1 | 2 | 3 | 4 | 5 | 6 | 7 |

**S5- Lütfen yukarıda görmüş olduğunuz mesajın içeriği ile yazıldığı yazı tipinin birbirleri ile sizce ne derecede uyumlu olduğunu belirtiniz.**

| Kesinlikle uyumlu değil | Uyumlu değil | Kısmen uyumlu değil | Kararsızım | Kısmen uyumlu | Uyumlu | Kesinlikle uyumlu |
|---|---|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 |

---

**S6- Lütfen yukarıda görmüş olduğunuz mesajın içeriği ile yazıldığı yazı tipinin birbirleri ile sizce ne derecede uygun olduğunu belirtiniz.**

| Kesinlikle uygun değil | Uygun değil | Kısmen uygun değil | Kararsızım | Kısmen uygun | Uygun | Kesinlikle uygun |
|---|---|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 |

---

**S7- Yukarıda kurumsal sosyal sorumluluk mesajını okuduğunuz firma ile ilgili olarak aşağıdaki ifadelere ne derecede katıldığınızı lütfen belirtiniz.**

| | Kesinlikle katılmıyorum | Katılmıyorum | Kısmen katılmıyorum | Kararsızım | Kısmen katılıyorum | Katılıyorum | Kesinlikle katılıyorum |
|---|---|---|---|---|---|---|---|
| Bu firma bana ne yaptığını bilen, kendine güvenen kişileri anımsatmaktadır. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Bu firma vaat ettiklerini yerine getirme becerisine sahiptir. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Bu firma vaat ettiklerini yerine getirmektedir. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Bu firmanın ürünleri inanılır vaatler sunmaktadır. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Bu firma ile olan tecrübelerim, bana bu firmanın sözünü tutan firma olduğunu göstermiştir. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Bu firma güvenilirdir. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Bu firma olduğu gibi davranır. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |

---

**S8-Sizce bu çalışmanın amacı nedir?**

1> Yazı stilleri ile ilgili tüketici görüşü almak

2> Sosyal sorumluluk mesajları ile ilgili tüketici görüşleri almak

3> Bilmiyorum

4> Diğer

**S9-Lütfen cinsiyetinizi belirtiniz.**

**S10-Lütfen yaşınızı belirtiniz**

1> 18-25

2> 26-35

3> 36-49

4> 50-65

5> 65 üzeri

**S11-Lütfen eğitim durumunuzu belirtiniz.**

1> İlkokul

2> Ortaokul

3> Lise

4> Üniversite

5> Yüksek lisans veya Doktora

**S12-Lütfen şu anki çalışma durumunuzu belirtiniz.**

1> Maaşlı çalışan

2> İş sahibi

3> İşsiz/İş arayan

4> Ev hanımı

5> Emekli

6> Öğrenci

7> Yaş veya engel sebebi ile çalışamıyor

---

**S13-Lütfen kişisel aylık net gelirinizi belirtiniz.**

1> 3.000₺ altı

2> 3.000₺-5.999₺ arası

3> 6.000₺-8.999₺ arası

4> 9.000₺-11.999₺ arası

5> 12.000₺ ve üzeri

---

**S14-Lütfen öğrenci numaranızı belirtiniz.**

---

Anketimize katıldığınız ve araştırmamıza destek verdiğiniz için çok teşekkür ederiz!

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Araştırmada doğru ya da yanlış cevap yoktur, sadece sizin dürüstlükle kendi bakış açınızı paylaşmanız önemlidir.

Cevaplarınız tamamen akademik amaçlar için kullanılacak ve kesinlikle üçüncü şahıslarla paylaşılmayacaktır. Çalışmamız ile ilgili başka sorularınız olursa bizlere İstanbul Bilgi Üniversitesi İşletme Fakültesi'nden ulaşabilirsiniz.

Çalışma 8-10 dk sürecektir.

Desteğiniz için çok teşekkür ederiz!!!

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**S1-Görsel iletişim tasarımı alanında çalışıyor musunuz?**

1> Evet

2> Hayır

---

**Lütfen aşağıdaki harfleri inceleyiniz.**


**S2-Yukarıda alfabenin harflerini içeren bir metin görmektesiniz. Lütfen bu metnin yazıldığı yazı stilini aşağıdaki sıfatlarla ne derece ilişkilendirdiğinizi belirtiniz.**

**Bu yazı stili ...'dir/dır.**

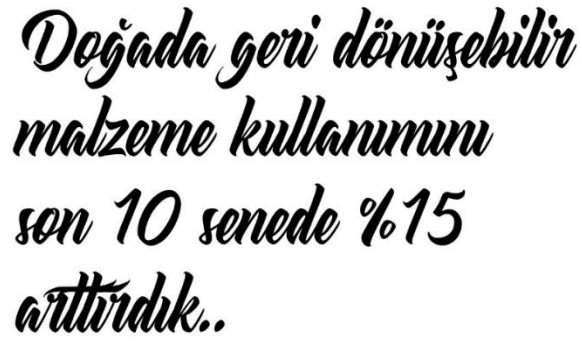
| | Kesinlikle ilişkili değil | İlişkili değil | Kısmen ilişkili değil | Kararsızım | Kısmen ilişkili | İlişkili | Kesinlikle ilişkili |
|---|---|---|---|---|---|---|---|
| Net | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Geleneksel | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Saygın | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Zarif | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Resmi | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Dost canlısı | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Dürüst | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Nazik | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Kendinden emin | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Eğlenceli | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Profesyonel | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Ciddi | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Alımlı | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Samimi | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Bilge | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Duygusal | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Akla yatkın | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Güçlü | 1 | 2 | 3 | 4 | 5 | 6 | 7 |

A 33.34%

**Lütfen bir firmaya ait olan aşağıdaki kurumsal sosyal sorumluluk mesajını inceleyiniz.**

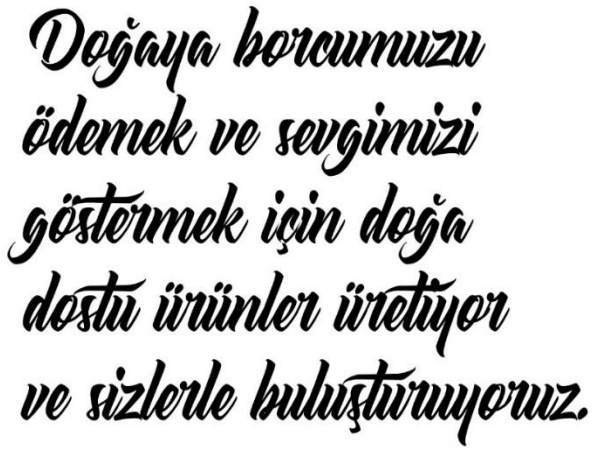

B 33.33%

**Lütfen bir firmaya ait olan aşağıdaki kurumsal sosyal sorumluluk mesajını inceleyiniz.**



C 33.33%

**Lütfen bir firmaya ait olan aşağıdaki kurumsal sosyal sorumluluk mesajını inceleyiniz.**




**S3- Aşağıdaki ifadelerden hangisi yukarıda görmüş olduğunuz mesajın içeriğini daha iyi tanımlar?**

1> Bu mesaj rasyonel bir mesajdır.

2> Bu mesaj duygusal bir mesajdır.

3> Bu mesaj nötr bir mesajdır**.**

**S4- Lütfen yukarıda görmüş olduğunuz bir firmaya ait olan bu kurumsal sosyal sorumluluk mesajını aşağıdaki sıfatlarla ne derece ilişkilendirdiğinizi belirtiniz.**

**Bu mesaj ...'dir/dır.**

| | Kesinlikle ilişkili değil | İlişkili değil | Kısmen ilişkili değil | Kararsızım | Kısmen ilişkili | İlişkili | Kesinlikle ilişkili |
|---|---|---|---|---|---|---|---|
| Net | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Geleneksel | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Saygın | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Zarif | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Resmi | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Dost canlısı | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Dürüst | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Nazik | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Kendinden emin | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Eğlenceli | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Profesyonel | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Ciddi | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Alımlı | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Samimi | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Bilge | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Duygusal | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Akla yatkın | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Güçlü | 1 | 2 | 3 | 4 | 5 | 6 | 7 |

**S5- Lütfen yukarıda görmüş olduğunuz mesajın içeriği ile yazıldığı yazı tipinin birbirleri ile sizce ne derecede uyumlu olduğunu belirtiniz.**

| Kesinlikle uyumlu değil | Uyumlu değil | Kısmen uyumlu değil | Kararsızım | Kısmen uyumlu | Uyumlu | Kesinlikle uyumlu |
|---|---|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 |

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**S6- Lütfen yukarıda görmüş olduğunuz mesajın içeriği ile yazıldığı yazı tipinin birbirleri ile sizce ne derecede uygun olduğunu belirtiniz.**

| Kesinlikle uygun değil | Uygun değil | Kısmen uygun değil | Kararsızım | Kısmen uygun | Uygun | Kesinlikle uygun |
|---|---|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 |

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**S7- Yukarıda kurumsal sosyal sorumluluk mesajını okuduğunuz firma ile ilgili olarak aşağıdaki ifadelere ne derecede katıldığınızı lütfen belirtiniz.**

| | Kesinlikle katılmıyorum | Katılmıyorum | Kısmen katılmıyorum | Kararsızım | Kısmen katılıyorum | Katılıyorum | Kesinlikle katılıyorum |
|---|---|---|---|---|---|---|---|
| Bu firma bana ne yaptığını bilen, kendine güvenen kişileri anımsatmaktadır. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Bu firma vaat ettiklerini yerine getirme becerisine sahiptir. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Bu firma vaat ettiklerini yerine getirmektedir. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Bu firmanın ürünleri inanılır vaatler sunmaktadır. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Bu firma ile olan tecrübelerim, bana bu firmanın sözünü tutan firma olduğunu göstermiştir. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Bu firma güvenilirdir. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Bu firma olduğu gibi davranır. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |

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**S8-Sizce bu çalışmanın amacı nedir?**

1> Yazı stilleri ile ilgili tüketici görüşü almak

2> Sosyal sorumluluk mesajları ile ilgili tüketici görüşleri almak

3> Bilmiyorum

4> Diğer

---

**S9-Lütfen cinsiyetinizi belirtiniz.**

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**S10-Lütfen yaşınızı belirtiniz**

1> 18-25

2> 26-35

3> 36-49

4> 50-65

5> 65 üzeri

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**S11-Lütfen eğitim durumunuzu belirtiniz.**

1> İlkokul

2> Ortaokul

3> Lise

4> Üniversite

5> Yüksek lisans veya Doktora

---

**S12-Lütfen şu anki çalışma durumunuzu belirtiniz.**

1> Maaşlı çalışan

2> İş sahibi

3> İşsiz/İş arayan

4> Ev hanımı

5> Emekli

6> Öğrenci

7> Yaş veya engel sebebi ile çalışamıyor

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**S13-Lütfen kişisel aylık net gelirinizi belirtiniz.**

1> 3.000₺ altı

2> 3.000₺-5.999₺ arası

3> 6.000₺-8.999₺ arası

4> 9.000₺-11.999₺ arası

5> 12.000₺ ve üzeri

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**S14-Lütfen öğrenci numaranızı belirtiniz.**

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Anketimize katıldığınız ve araştırmamıza destek verdiğiniz için çok teşekkür ederiz!

## APPENDIX F: SOURCE OF THE TABLE 2.1.


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## ETİK KURUL ALT KOMİTESİ DEĞERLENDİRME SONUCU

Bu bölüm lisansüstü tez araştırmaları için ilgili Etik Kurul alt komitesince doldurulacaktır.

Proje No: _____– _____ – _____

**Değerlendirme Tarihi:** 27/04/2020

Dr. Öğretim Üyesi Neşenur Altınığne Ekici
**İmza**

Dr. Öğr. Üyesi Esra Arıkan
**İmza**

| | |
|---|---|
| 1. | **Herhangi bir değişikliğe gerek yoktur. Veri toplama/uygulama başlatılabilir** ✓ |
| 2. | **Ret**_____<br>Reddin gerekçesi: |

## ETİK KURUL DEĞERLENDİRME SONUCU

Bu bölüm İstanbul Bilgi Üniversitesi İnsan Araştırmaları Etik Kurulunca doldurulacaktır.

Proje No: _____– _____ – _____

**Değerlendirme Tarihi:**

**İmza** **İmza** **İmza**

**İmza** **İmza**

| | |
|---|---|
| 1. | **Herhangi bir değişikliğe gerek yoktur. Veri toplama/uygulama başlatılabilir** _____ |
| 2. | **Ret**_____ |