

# **ART OR DESIGN: ART INFUSION IN PRODUCT DESIGN**

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In this paper, we seek to reach further insights into the concept known as art infusion. More specifically, we seek to study whether the framing of a product's design as art in advertising will affect consumers' perception and evaluation of that product. In order to study this effect, we have carried out an experiment in which 259 students at Stockholm University and the Stockholm School of Economics participated in surveys distributed in person. Our manipulation group was shown an advert in which the product was framed as 'art', while the control group was shown an advert in which the product was framed as 'design'. We used five different product categories in our adverts, as this gave us a more representative range of consumer products while also allowing us to study specific product categories.

We found a significant correlation between the artistic qualities perceived in a product and the overall evaluation of said product. In fact, perceived artistic qualities also correlated with perceived product quality and luxuriousness, as well as with evaluations of the advert and of the store featured in the advert. This correlation was visible in all product categories. Furthermore, we observed significant differences between our manipulation group and control group in two of our five product categories, pertaining mainly to the overall evaluation of the product. As such, we could conclude that for certain types of products, framing a product's design as a work of art might increase consumers' overall evaluation of the product in question.

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# PREFACE

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Most Sincerely

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# ABSTRACT

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# 1. Introduction

## 1.1. Background

Our research is based on a number of studies in the field of art infusion, most prominent of which are the 2008 research papers “The influence of visual art on the perception and evaluation of consumer products” and “The perception and evaluation of visual art”, in which Henrik Hagtvedt and Vanessa Patrick found that the inclusion of artistic imagery in consumer products increased consumers’ evaluation of the products as well as the products’ perceived level of luxury.

Thus, the qualities that art undoubtedly has – timelessness and sophistication – get transferred to the products that the art is associated with. This is called the ‘art infusion effect’; an effect not determined by the actual content of the artwork, i.e. its depiction, but by the connotations of art itself. Researcher and critically acclaimed visual artist Henrik Hagtvedt explains: “Visual art has historically been used as a tool for persuasion. (...) It has been used to sell everything from religion to politics to spaghetti sauce to the artist’s image” (Science Daily, 2008). According to Hagtvedt, any association with fine art will give products “an aura of luxury”. Furthermore, in their 2008 research paper “The influence of visual art on the perception and evaluation of consumer products”, Hagtvedt and Patrick were able to show how this association not only adds to consumers’ perception of luxury in a product, but that this in turn improves consumers’ evaluation of the product itself.

This effect is not limited to art. For example, Gorn showed that music has been found to affect consumers’ assessments of unrelated products (Hagtvedt and Patrick, 2008). In addition, Morrin and Ratneshwar found that a pleasant odour can lead to positive evaluations of related products, and vice versa (Hagtvedt and Patrick, 2008). However, art differs from these other channels in that it has a positive effect on consumers’ perceptions regardless of whether the art itself is positive or negative. Music and odour, on the other hand, only have a positive effect on consumers’ perceptions if the music or odour itself is positive.

## 1.2. Purpose

The main purpose of this research paper is to study whether there exists any correlation between consumers' perceived artistic qualities in a product and their evaluation of that product.

Furthermore, we will study whether we can affect the above-mentioned correlation by framing the product differently. We intend to study and explain any effects that arise from framing product design as art. In addition to studying whether such effects exist, we will also analyze which aspect of consumer preferences or perceptions they have an impact on.

## 1.3. Delimitation

Several delimitations have been made for this study. First, our surveys use a convenience sample in which all respondents are students. This entails certain deviations from the average population in terms of income and purchasing behaviour. Second, all our respondents live in and around Stockholm. In other words, any findings will only reflect the perceptions of people who study in Stockholm.

It is possible that this sample could be representative of larger parts of Sweden. For example, students in metropolitan areas such as Gothenburg and Malmö are likely to share the attitudes and perceptions of students in Stockholm. In addition, non-students in the same age group as our respondents will probably have similar characteristics, not least if they live in the aforementioned cities. Furthermore, the use of students in the sample could possibly be indicative of future consumer trends. Nevertheless, any conclusions made from our survey can only be generalized to university students in Stockholm, although we certainly recommend that any insights be brought into studies targeting other consumer groups as well.

## 1.4. Definitions

**Art** – There exists a wide array of definitions of art. In fact, American philosopher Joseph Margolis states: “It is incredible – but true enough – that, if you ask professional aestheticians what a work of art *is*, they will not be able to find a compelling answer in the whole philosophy of art”, (Margolis, 1999). If we were to consult the Oxford Dictionary, we would

define art as “the expression or application of human creative skill and imagination, producing works to be appreciated primarily *for their beauty or emotional power*”. Aristotle once said that the aim of art is not to represent the outward appearance of things, but their inward significance. In other words, it is not the looks that define art, but the thoughts and intentions that precede it. However, this also suggests that artistic qualities of an item cannot easily be observed without the knowledge of its origin. Indeed, art is often presented in certain contexts – galleries, museums – and with background information, to further enhance their qualities.

The large number and wide disparity in definitions of art still remain. According to Hagtvedt and Patrick, there exist more than twenty-nine accepted definitions of art. For the sake of consistency with previous research, we will use the definition employed by Hagtvedt and Patrick themselves, namely that “art is that which is deemed as art by the viewer” (Hagtvedt and Patrick, 2008).

**Product design** – The word ‘design’ is derived from the Latin word *designare*, meaning to mark something out. When it comes to product design, Ludwig Mies van der Rohe can be described as the godfather. In addition to timeless quotes such as “less is more” and “god is in the details”, he has made several contributions to the world of architecture and interior design, one of which is featured in the survey that is part of this research paper.

Design can refer to several aspects of a product, such as the planning stage or the process of its development. However, we will refer to design as the finished outcome, i.e. the style and appearance of the product.

**Art infusion** – Hagtvedt and Patrick define art infusion as “the general influence of the presence of art on consumer perceptions and evaluations of products with which it is associated” (Hagtvedt and Patrick, 2008). This association with products includes, among other things, artistic products and art printed on non-artistically designed products. Furthermore, art infusion has been shown to have a positive effect on consumers’ perceptions and evaluations of products even when the art itself has communicated a negative message.

“The art infusion effect is based on the human ability to recognize the creativity and skill involved in artistic expression,” Hagtvedt explains. “It’s a universal phenomenon, and it stands out, even with all the stimuli competing for attention in contemporary society.” According to Funch, author of *The Psychology of Art Appreciation*, the aesthetic experience is the viewer’s primary engagement in art (Funch, 1997). This further explains how an engagement with art can give rise to positive emotions, which in turn can be reflected in the viewer’s evaluation of items associated with that specific engagement, i.e. art infusion.

## 1.5. Expected contribution to marketing research

In the same way that we draw upon Hagtvedt and Patrick’s research into the effects of artistic imagery, along with a number of research papers in the fields of marketing and psychology, we hope that others can make use of our findings to further study the effects of art infusion.

First of all, we believe that an observed correlation between perceived artistic qualities in a product and the overall evaluation of the product would further support the findings from Hagtvedt and Patrick’s research, namely that artistry has a positive effect on consumers’ evaluation of products. Furthermore, any findings from our experiment, in which we study how the framing of product design as art can affect consumers’ perception and evaluation of those products, can hopefully be used and expanded upon in future research of art infusion.

## 2. Theory

### 2.1. The perception of art

How does art affect people? Does it have any effect, and if so, what effect does it have? In order to answer these questions, we must first find out how people perceive art. Leder, et al. bring forward the fact that “borders between art and non-art have been extended and somewhat blurred”, due to the variety of styles and innovations in art (Leder, et al, 2004). The inherent experimental nature of art leads to new styles, which in turn, within a relatively short time-frame, can lead to “dominance of style over content and even the disappearance of content (Leder, et al, 2004). The authors view 20<sup>th</sup> century French-American artist Marcel Duchamp’s ideas, more specifically his conceptual art wherein he used everyday objects and present them as art, as one of the main causes of this change in perception of art. According to the authors, it has since become increasingly more difficult to recognize an object as art or non-art. Definitions of art have varied greatly throughout history, dating back to the works of Plato and Aristotle. These Greek philosophers had different views on what art is, but they agreed on the importance of art entailing unity, harmony and integration (Palmer, et al, 2012). Plato viewed art as mere imitation, which “imparts no knowledge of reality, and even damages the soul” (Palmer, et al, 2012). Aristotle, on the other hand, praised art as a source of learning and delight.

In the article “The Perception and Evaluation of Visual Arts”, Hagtvedt and Patrick have attempted to develop a model with measured components that help us understand the evaluation mechanism of an art object. According to the authors; “the visual experience of art includes both cognitive and emotional components” (Hagtvedt and Patrick, 2008). The two main components of the art perception and evaluation process are cognition and affect. Cognition is the aesthetic judgment, believed by some to belong to the actual work of art rather than the observer. On the other hand, German philosopher Immanuel Kant considered the viewer’s mental experiences to be more important for the perception of an object of art than the properties of the object itself (Palmer, et al, 2012). He believed that aesthetic judgement is purely subjective, deeply rooted in personal experience and less bound by objective elements. The question as to whether artistic qualities belong with the object or the viewer is relevant, since one of them is constant while the other is constantly changing.

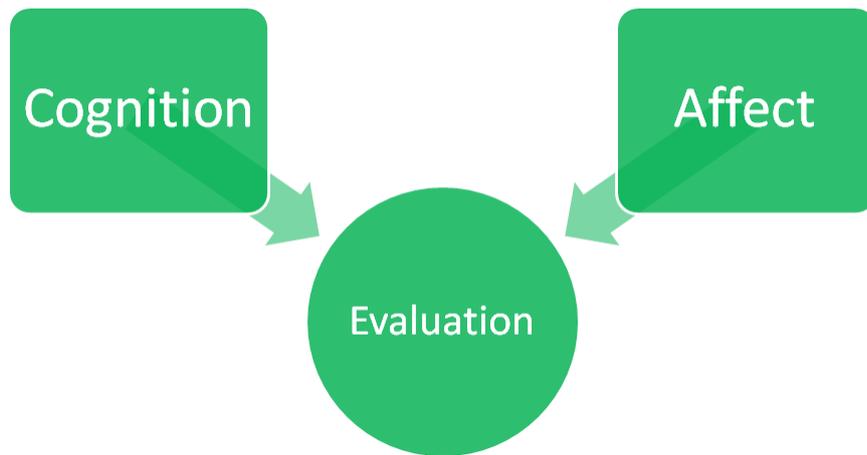


Figure 1, How people evaluate the visual experience of art, (Hagtvedt and Patrick, 2008).

Regardless of the underlying components dictating our evaluation of art, it is also important to learn what constitutes “good” art. According to Paul Harrison, “the general view is that an artwork is good if it produces a certain aesthetic feeling” (Harrison, 2009). In other words, we could conclude that an artwork is considered to be good if the viewer expresses that he or she believes that the piece is artistic, according to Harrison.

## 2.2. Psychological aspects

What, then, are the underlying psychological aspects that produce these aesthetic emotions in the viewer? Art has traditionally been associated with evoking positive emotions – a source of joy – whereas an aesthetic experience can vary from very positive to very negative in nature (Palmer, et al, 2012). In other words, there is much more to art than merely personal like or dislike of an object. There are many other factors in play, such as the viewer’s personality, knowledge, and experiences.

Our experiment is based on subtle differences in the messaging used in advertising, some of which are only subconsciously perceived by consumers. Therefore, we venture into the field of psychology, in particular the concept of exposure, attention and perception. For consumers to become exposed to a stimulus such as an advert, a certain level of attention must be paid to this stimulus. Attention as such has three main characteristics: it is selective, capable of being divided, and limited. Due to these factors it is necessary to make the stimuli personally relevant, pleasant, surprising, or easy to process (Hoyer and Macinnis, 2010). Furthermore,

the literature suggests that for visual stimuli, the following qualities are of importance: symmetry, contrast, prototypically and unity (Hagtvedt and Patrick, 2008).

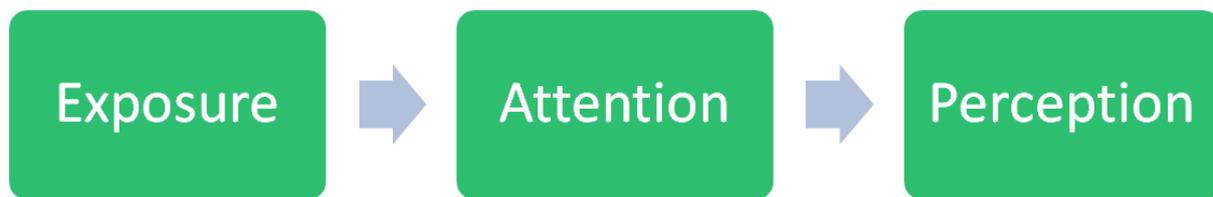


Figure 2, How consumers react to stimuli such as advertisement (Hoyer and Macinnis, 2010).

We have made use of these insights in the planning and structuring of our study, focussing on making our stimulus easy to process and, at least for some of our respondents, personally relevant. We did this by including products that we believed our intended respondents would be interest in buying. This leads to various reactions in respondents' attitude formation, which, in turn, will lead to differences in their product evaluations.

There are several models that attempt to illustrate the perception and appreciation of art. These models have become increasingly more advanced. For example, Leder, et al. have developed a model of aesthetic appreciation and aesthetic judgements; a model centred around five different stages: perception, explicit classification, implicit classification, cognitive mastering, and evaluation. The final stage of evaluation consists of the components emotion and judgement, meaning that the viewer evaluates the art both in terms of how it "speaks" to them, and also from a critical viewpoint of whether the art is skilful (Leder, et al, 2004). In addition, the viewer's aesthetic experience has self-reinforcing qualities. This means that a viewer who is interested in art will judge an object differently than one who is not, even if they experience the same aesthetic emotions (Leder, et al, 2004). This insight into the differences in experiences among viewers of art can be related to the model proposed by Hoyer and Macinnis, wherein a consumer's aesthetic judgement of a product will be dictated by differences in the 'attention' stage of the stimuli interaction.

If we dwell further into the field of psychology, we see that the process of an individual's perception of art depends on his or her "remembered past experiences as they are meticulously and instantaneously assessed as relevant or irrelevant in particular stimuli situations" (Weilbacher, 2003). This assessment was supported by scholar Morton Hunt, who said that "in real life, we perceive and remember nearly everything in terms of what we

already know – we modify the input and remember not what our senses perceived, but what our minds made of it” (Weilbacher, 2003).

These assertions are of relevance for our study as they explain how trigger words and framing can impact upon a viewer’s perceptions. This phenomenon is known as the spillover effect, i.e. “the effect of feelings or emotions that a consumer has for external stimuli when evaluating other targets both directly and indirectly (Hagtvedt and Patrick, 2008). When used in connection with art, the spillover effect is generally referred to as art infusion.

## 2.3. Art Infusion

There has been a lot of research conducted in the fields of advertising and art. However, marketing research has rarely brought these two subjects together; i.e. studying the effects of art in advertising. A major breakthrough occurred in 2008, when Hagtvedt and Patrick published their research paper “Art Infusion: The Influence of Visual Art on the Perception and Evaluation of Consumer Products”. This research paper has served as a point of reference in our research.

Art can be infused into consumer products in a number of ways, such as a piece of furniture having an artistic design or a painting being printed on a t-shirt. Art infusion is broadly defined as a general influence on consumer perceptions and their evaluation of products by the presence of art in said products. By comparing consumer products in which the only differing factor was visual art – one item featured the image of a famous painting while the other featured a non-artistic photograph with a similar motif – Hagtvedt and Patrick found that art has a distinguishing effect on consumers’ perception of products, and that art infusion could transfer the luxurious and intellectual image of the art into the products featured in the marketing. They proved that using famous artworks in advertising “enhances the dignity of the product, and also that it attracts positive thoughts and evaluations” (Hagtvedt and Patrick, 2008). One of the consumer products used in their experiment can be seen below (Image 1).



Image 1, Cutlery sets presented to the manipulation group and control group, respectively, in the research of Hagtvedt and Patrick, 2008.

In addition, this effect persisted even when the art itself displayed visuals with mainly negative connotations, which could evoke a negative emotion, as, for example, Turner's "The Burning of the Houses of Lords and Commons" (Hagtvedt and Patrick, 2008). This means that the art infusion effect differs from the general spillover effect, as it can be observed even when the external stimuli have negative connotations.

## 2.4. Hypotheses

Within the framework of the delimitations outlined in section 1.4 – our research is limited to the geographical area of the Swedish capital as well as the student demographic – we intend to research the phenomenon of art infusion based on a number of hypotheses. These hypotheses are based on the empirical findings in this chapter, mainly pertaining to Hagtvedt and Patrick's experiments on spillover effects in advertising, elucidated in section 2.3. Considering the findings in the aforementioned experiments, we expect to observe a strong correlation between perceived artistic qualities and product evaluation. In other words, we would not expect any of the variations of our first hypothesis (H1A-H1H) to be rejected. This is mainly due to the fact that all of these variations are inherently similar to the experiments of Hagtvedt and Patrick, the difference being that they pre-tested the artistic qualities of each respective product while we have asked respondents to rate these qualities themselves.

Unlike H1A-H1H, however, we do not believe that the areas explored in H2A-H2D have been studied before, and as such it would be much more difficult to predict whether these hypotheses be rejected or not. The answer to this could be connected to the discussion referred to in section 2.1, as regards whether artistic qualities belong to the object or the viewer. It is possible that perceived artistic qualities are influenced by external factors, such as framing, and that they are not entirely dictated by qualities belonging to the object itself. As it stands, we believe that any positive qualities associated with the words “artist” and “artwork” should transfer to the object together with which the words are used.

<b>H1A.</b> There exists a correlation between consumers’ perceived artistic qualities in a product and their overall evaluation of that product.
<b>H1B.</b> There exists a correlation between consumers’ perceived artistic qualities in a product and their evaluation of the product’s quality.
<b>H1C.</b> There exists a correlation between consumers’ perceived artistic qualities in a product and the perceived level of luxuriousness.
<b>H1D.</b> There exists a correlation between consumers’ perceived artistic qualities in a product and their evaluation of the advert’s creativity.
<b>H1E.</b> There exists a correlation between consumers’ perceived artistic qualities in a product and their overall evaluation of the advert.
<b>H1F.</b> There exists a correlation between consumers’ perceived artistic qualities in a product and their interest in art.
<b>H1G.</b> There exists a correlation between consumers’ perceived artistic qualities in a product and their overall evaluation of the store promoting the product.
<b>H1H.</b> There exists a correlation between consumers’ perceived artistic qualities in a product and the perceived trendiness of the store promoting the product.
<b>H2A.</b> Framing a product’s design as art will have a positive impact on the overall evaluation of the product, in all product categories.

**H2B.** Framing a product's design as art will have a positive impact on the overall evaluation of the product, in some product categories.

**H2C.** Framing a product's design as art will have a positive impact on the evaluation of other aspects of the product, in all product categories.

**H2D.** Framing a product's design as art will have a positive impact on the evaluation of other aspects of the product, in some product categories.

## 3. Method

### 3.1. Choice of method

Our core idea is to measure differences in attitudes and perceptions between adverts with different types of framing, which in turn are affected by differences in stimulus. More specifically, we want to study whether the framing of a product as ‘art’ will increase the likelihood of consumers viewing the product in a positive light. According to Malholtra, this type of causality can never be proven conclusively; we can merely infer a cause-and-effect relationship (Malholtra, 2010).

This type of cause-and-effect relationship is best studied by means of an experiment, in which we have a manipulation group and a control group. We will use a single parameter to distinguish between the two groups. This parameter involves the written presentation of the product, where the words “artwork” and “artist” is used for the manipulation group while “design” and “designer” is used for the control group. With the exception of this rather subtle difference, the adverts are identical. By doing this, we seek to eliminate any factors that may affect the results other than the framing, since all other variables remain constant. As discussed in the theory chapter, we have sought to make this stimulus easy to process and personally relevant. We wanted to have the ‘exposure’ identical for both groups, whilst monitoring any differences in ‘attention’ – be it inherent or external – in order to study differences in the respondents’ ‘evaluation’. Therefore, we have also measured factors such as respondents’ interest in art, as this might affect what is deemed personally relevant. In summary, we concluded that an experiment would be the most appropriate method for studying a possible causality between consumer evaluation of a product and the framing of a product as art.

### 3.2. Survey design

We created a quantitative survey in which respondents were randomly divided into two groups: a manipulation group and a control group. The surveys given to the two groups were identical in all aspects but one, namely the use of the words “art” and “design” in the adverts. In addition, we used five different product categories for our survey, resulting in a total of 10 different versions of the survey. The reason as to why several different types of products were

used is that we sought to further increase the reliability and validity of the survey. By using products that share few or no qualities, we were better able to apply our findings to the consumer market as a whole rather than to a specific product category. In addition, this setup also allowed us to study the existence of any positive effects in specific product categories.

We decided to use products that did not exhibit any overtly artistic features. The reason why we opted for more everyday-looking products was that we sought to eliminate any personal reactions often connected to very artistic imagery. Instead, we wanted to focus respondents' attention to our framing of the product, rather than the product itself. We based this decision in part on the findings of Hagtved and Patrick, which showed that the art infusion effect worked for everyday items as well. In an interview with Science Daily, Vanessa M. Patrick stated "The products that we used in our studies were relatively ordinary items such as silverware, soap dispensers and bathroom fixtures – clearly not product categories you would typically associate with art," indicating the possibility of a broad use of art in marketing (Science Daily, 2008).

Respondents were asked to look at an advert from a well-known Swedish store, framing one of our five products as either 'art' or 'design'. We used an advert since we believed that this would function as a fairly natural environment, as the advert resembles those used in actual marketing. The survey was created with the online tool Qualtrics while our adverts were designed in MS Powerpoint.

### 3.3. Implementation of survey

We considered two different distribution channels for our surveys, namely online distribution and personal distribution. There are certain disadvantages with personal distribution, such as the large number of man-hours needed and respondents' tendency to give what they believe to be favourable answers in these situations (Axelsson & Agndahl, 2012). Nevertheless, we opted for this form of distribution as it allowed us to ensure in the best way possible the validity of the survey.

Surveys were distributed in person to respondents at Stockholm University and the Stockholm School of Economics. As we were aware that differences between the universities could affect

our results, we made sure to assign specific product categories to specific universities. As it were, the chair, t-shirt and jewellery categories were used at Stockholm University while the lamp and clock categories were used at the Stockholm School of Economics.

### 3.4. Selection

We have used two sets of convenience samples for our surveys. Our first sample consisted of students at Stockholm University while the second sample consisted of students at the Stockholm School of Economics. According to Malholtra, there are certain drawbacks associated with this method of sampling. For example, it is much more difficult, if at all possible, to generalize our findings to a larger population of consumers (Malholtra, 2010). Nevertheless, the use of convenience samples would allow us to achieve a much larger number of respondents due to advantages in accessibility, which we believed would benefit our research more than the prospects of generalizing potential findings.

The first part of our sample consists of 179 students at Stockholm University, of which 30.2 percent were male and 69.3 percent were female, with one missing value. This is fairly in line with the actual student population at Stockholm University, where 38 percent are male and 62 percent are female, (Stockholm University, 2012). Furthermore, the age of our respondents ranges from 19 to 54, with a median age of 25 years. Again, this is fairly close to the actual numbers, as 39% of students at Stockholm University are under the age of 25 (Stockholm University, 2012).

Furthermore, we have 80 respondents from the Stockholm School of Economics. 61 percent of respondents were male while 39 percent were female, with six missing values. This gender distribution differs significantly from the other part of our sample, which can be explained by the differences in gender distribution at the two Universities. The gender distribution at the Stockholm School of Economics is in fact 57% male student and 43% female students, meaning that our sample is fairly representative of the actual gender distribution (Högskoleverket, 2013). We would like to emphasize that since no systematic differences could be observed between students at the different Universities (sig. > 0.05) the data in Table 1 is only intended to show how the samples are representative their populations.

	Stockholm University	Stockholm School of Economics
<b>Gender</b>		
Valid	178	77
Missing	1	3
Men	30.3%	61%
Women	69.7%	39%
<b>Age</b>		
Valid	178	77
Missing	1	3
Mean	26.8	22.2
Median	25	22
Std. Deviation	6.2	2.1
Minimum	19	19
Maximum	54	29

Table 1, Descriptive data of respondents participating in the survey

The gender distribution was fairly similar across the five different product categories, meaning that the responses to a certain version of the survey is unlikely to be affected by a disproportionally large number of male or female respondents. In addition, there were no significant differences between the genders in terms of their index values – explained further below – which were the ones we used in our analysis. Therefore, we concluded that our sample did not need to be weighted.

### 3.5. Reliability

For a survey to have good reliability, the same results should be obtainable from the same respondents at more than one occasion. However, it can be complicated to survey the same respondents more than once. For example, respondents might feel that their integrity is compromised when asked to complete the same survey more than once. In addition, it makes it substantially more difficult to obtain the desired number of respondents. Therefore, it is common to ensure reliability by means of internal consistency, in which similar questions are used in the same survey to measure the same variable (Bryman and Bell, 2011).

We have sought to ensure the reliability of our survey by means of internal consistency. We use several different questions in the survey to measure the same value. By measuring the correlation among responses to questions measuring the same value, we can demonstrate that our respondents were consistent in their answers. For example, we have used as many as five

different questions to measure whether respondents like the product in the advert, using wordings such as positive-negative and like-dislike. However, even if we are able to prove that our survey is capable of producing the same results at different occasions – meaning that our survey results could be replicated – we still have to prove the validity of our results.

### 3.6. Validity

Validity regards the extent to which a survey, or similar forms of research, is free of random and systematic measurement errors (Söderlund, 2005). The validity of a survey can be ensured through a number of measures. For example, previous research can be used as a reference for survey results, wherein any substantial deviations may call for further investigation. In addition, validity can be ensured by controlling for external factors that might influence respondents (Bryman and Bell, 2011). First of all, we have ensured the content validity by using previously established questions to measure our intended variables (Bryman and Bell, 2011). In addition, we have covered all possible aspects of a product being “better”, including quality, appearance, luxuriousness, artistic qualities and overall impression. Moreover, we have asked about the advert and the store referred to in the advert.

Second, we have ensured our survey’s internal validity in a number of ways. For example, all the surveys are identical with the exception of subtle differences in the adverts. Therefore, any differences in responses between our manipulation group and control group can only be due to these differences, all of which concern the framing of the product. This assumes the respondents in the two groups are fairly similar, which we – as explained above – believe we have asserted. Furthermore, all our surveys were handed out in person, and we have checked that the environment in which the survey was taken was similar for all respondents (Bryman and Bell, 2011).

## 4. Results

### 4.1. Factor analysis

Since we decided to use the internal consistency method to ensure the reliability of our survey, we structured our survey into a number of predetermined sections. Each of these sections contained questions regarding the same aspect of the product, advert or store. If the answers to these questions have a large enough internal consistency, i.e. a Cronbach's Alpha value above 0.6 (Malholtra, 2010), then the average value of those responses can measure that aspect with much greater reliability than any individual question. Our survey had initially been structured into the following sections:

<b>Predetermined section</b>	<b>No. of questions</b>
Product evaluation	5 Questions
Intention to buy	1 Question
Product quality	3 Questions
Product appearance	3 Questions
Product luxury	3 Questions
Advertising	5 Questions
Artistic qualities	2 Questions
Interest in art	3 Questions
Impression of NK	5 Questions
Trendiness of NK	6 Questions

Table 2, Predetermined sections in survey

Although the questions in the survey have already been grouped into predetermined sections, we also had to carry out a factor analysis and check the internal consistency of the responses in each respective section. We had to remove certain questions from our indexes, as they were found to lower the internal consistency, for example.

Our initial analysis showed us that the question about the product being pleasant did not correlate well with the other questions about the product. This is probably due to the duality of the Swedish word 'behaglig', which can also be interpreted as 'comfortable'. Moreover, the statement that NK can solve consumers' problems does not correlate well with other statements about NK. Therefore, these two questions were removed from our factor analysis.

	1	2	3	4	5	6	7	8
Product is good	,881							
Positive impression of product	,795							
Product is appealing	,866							
I like the product	,904							
I will probably buy the product	,676							
Product is of high quality						,696		
Product is durable						,714		
Product is expensive						,538		
Product looks nice	,823							
Product is trendy	,624							
Product looks fine	,732							
Product is luxurious				,838				
This is a first-rate product				,849				
Product is prestigious				,799				
Advert is creative							,889	
Advert is innovative							,902	
Advert is relevant						,574		
Advert is credible						,652		
Advert is modern							,543	
Product can be considered art								,868
Product is artistic								,839
I am interested in art					,953			
I am knowledgeable about art					,889			
I like art					,906			
NK is good		,820						
Positive impression of NK		,842						
NK is appealing		,810						
NK is pleasant		,804						
I like NK		,881						
NK is interesting			,622					
NK is exciting			,796					
NK is modern			,809					
NK is innovative			,831					
NK is smart			,698					

Table 3, Factor analysis (Varimax) of survey responses. 74.77% of total variance explained. KMO = 0.861.

The table above is a factor analysis, made using the Varimax method. This analysis shows how answers to questions correlate internally, and is used to group several questions into indexes. These indexes have a higher level of reliability than individual questions do. The numbers in the columns show the level of correlation with the index, and are to be higher than 0.5 (Malholtra, 2010), the higher the better. We have also highlighted questions that correlate with one another with the same colour, making the indexes easier to observe.

Comparing table 2 and 3, it can be seen that our predetermined sections can be used, albeit with certain adjustments. The greatest difference compared to our predetermined section is how responses to questions about the products appearance, intention to buy, and the product in general were grouped together. As a result, these variables were grouped into a single index

instead of three. In addition, responses to the questions about the advert were grouped into two separate components, thus becoming two separate indexes. However, even though responses to questions about the product’s quality and the impression of the advert displayed an internal consistency, we decided to keep them as two separate indexes. We did this in part because we found it illogical to group responses pertaining to the product and advert into a single index, and in part because we were able to achieve a higher internal consistency for the quality-related index by keeping them separated.

Based on our factor analysis, we created the following indexes: Product evaluation (Cronbach's alpha 0.932), Quality (Cronbach's alpha 0.810), Luxury (Cronbach's alpha 0.925), Ad creativity (Cronbach’s alpha 0.769), Ad impression (Pearson correlation 0.619), Artistic qualities (Pearson correlation 0.777), Interest in art (Cronbach’s alpha 0.919), Store impression (Cronbach's alpha 0.915) and Store trendy (Cronbach's alpha 0.872). All of these indexes had a Cronbach’s alpha above 0.6, which means that their internal consistency reliability is satisfactory (Malholtra, 2010).

## 4.2. Correlation between artistry and consumer evaluation

<p><b>H1A.</b> There exists a correlation between consumers’ perceived artistic qualities in a product and their overall evaluation of that product. <b>ACCEPTED</b></p>
<p><b>H1B.</b> There exists a correlation between consumers’ perceived artistic qualities in a product and their evaluation of the product’s quality. <b>ACCEPTED</b></p>
<p><b>H1C.</b> There exists a correlation between consumers’ perceived artistic qualities in a product and the perceived level of luxuriousness. <b>ACCEPTED</b></p>
<p><b>H1D.</b> There exists a correlation between consumers’ perceived artistic qualities in a product and their evaluation of the advert’s creativity. <b>ACCEPTED</b></p>
<p><b>H1E.</b> There exists a correlation between consumers’ perceived artistic qualities in a product and their overall evaluation of the advert. <b>ACCEPTED</b></p>

**H1F.** There exists a correlation between consumers' perceived artistic qualities in a product and their interest in art. **ACCEPTED**

**H1G.** There exists a correlation between consumers' perceived artistic qualities in a product and their overall evaluation of the store promoting the product. **ACCEPTED**

**H1H.** There exists a correlation between consumers' perceived artistic qualities in a product and the perceived trendiness of the store promoting the product. **ACCEPTED**

We found an interesting correlation between consumers liking a product and consumers considering that product to be artistic. This is in line with the findings from Hagtvedt and Patrick's study on art infusion, i.e. that visual art will influence the perception and evaluation of consumer products. In fact, all our hypotheses about the correlation between perceived artistic qualities in a product and evaluation of the product, advert and store were accepted. As can be seen in Table 4, all correlations have a significance level below 0.05.

		Product evaluation	Quality	Luxury	Ad creativity	Ad impression	Interest in art	Store impression	Store trendy
Artistic qualities	Pearson Correlation	,387	,298	,330	,310	,349	,183	,128	,182
	<b>Sig. (2-tailed)</b>	<b>,000</b>	<b>,000</b>	<b>,000</b>	<b>,000</b>	<b>,000</b>	<b>,003</b>	<b>,041</b>	<b>,004</b>
	N	254	253	254	254	254	254	254	254

Table 4, Correlation between perceived artistic qualities and consumers' evaluation of product, advert and store

### 4.3. Comparing the manipulation group and control group

The main purpose of our experiment was to isolate a single parameter – in this case the framing of the product in the advert – in order to pinpoint any effects this parameter has on other variables. The following hypotheses were created with regard to this part of our study:

**H2A.** Framing a product's design as art will have a positive impact on the overall evaluation of the product, in all product categories. **REJECTED**

**H2B.** Framing a product's design as art will have a positive impact on the overall evaluation of the product, in some product categories. **ACCEPTED**

**H2C. Framing a product’s design as art will have a positive impact on the evaluation of other aspects of the product, in all product categories. REJECTED**

**H2D. Framing a product’s design as art will have a positive impact on the evaluation of other aspects of the product, in some product categories. ACCEPTED**

Unfortunately, when studying our entire sample we did not find any significant differences between the manipulation group and the control group as regards index values such as product evaluation, or other aspects, with regard to all product categories. However, since our survey consisted of five different product categories, we were able to study the effect of framing on index values within each individual category as well. When we divided our sample into five different categories, we found a number of significant differences between the manipulation group and the control group.

		Sig. (2-tailed)	Mean Difference	Std. Error Difference
Product evaluation	Equal variances not assumed	.035	-.65179	,30108
Ad impression	Equal variances not assumed	.013	-.83333	,32309

Table 5, Independent samples t-test for the ‘t-shirt’ product category, using the grouping variable ‘framing’.

As we can see in the table above, those who saw the advert in which the creator of the t-shirt was referred to as an ‘artist’ liked the product better than those who saw the advert where the creator was referred to as a ‘designer’ (0.65 point difference on 7-point scale). In addition, the manipulation group found the actual advert more trustworthy and relevant than the control group (0.83 point difference on 7-point scale). As we will discuss in the analysis chapter, we believe that respondents might have interpreted the print on the t-shirt as the art, rather than the actual t-shirt design, and that this might explain why the t-shirt category exhibited significant results when the other categories did not.

However, we observed another significant difference between the manipulation group and the control group in the ‘chair’ product category. This difference was regarding respondents’ interest in art.

		Sig. (2-tailed)	Mean Difference	Std. Error Difference
Interest in art	Equal variances not assumed	.016	1,08506	,43898

Table 6, Independent samples t-test for the ‘chair’ product category, using the grouping variable ‘framing’.

As can be seen in the table above, respondents in the control group had a significantly greater interest in art than did respondents in the manipulation group (1.085 point difference on a 7-point scale). According to Paul J. Silvia, a person’s interest in art is greatly connected to that person’s appreciation of artistic products (Paul J. Silvia, 2005), which could mean that this difference in interest between the groups might affect respondents’ evaluations. In addition, consumers tend to look for and perceive those things that they are interested in (Axelsson and Agndahl, 2012). As we discussed in the theory and method chapters, we monitored this difference, as we knew that it could affect the ‘attention’ part of the perception model, which in turn could affect evaluation. Since we believed that the respondents’ significantly different level of interest in art might affect their responses about the product, we decided to conduct an additional analysis for this group in which respondents’ interest in art was included as a co-variate, which means that the results are adjusted to neutralize this factor. When we adjusted our findings to account for respondents’ interest in art, the chair category also displayed significant results.

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	38,184 <sup>b</sup>	2	19,092	23,013	,000
Intercept	45,863	1	45,863	55,281	,000
Interest in art	37,670	1	37,670	45,406	,000
Framing	6,713	1	6,713	8,092	,006
Error	46,459	56	,830		
Total	1316,349	59			
Corrected Total	84,643	58			

Table 7, Univariate analysis for the ‘chair’ product category, using the dependent variable ‘product evaluation’, the fixed factor ‘framing’ and the co-variate ‘interest in art’ (Design: 4.208, Art: 4.918, Scale: 1–7).

The table above shows that by using the co-variate ‘interest in art’, we can observe a significant difference between the manipulation group and the control group as regards their overall evaluation of the chair (0.71 point difference on 7-point scale).

## 5. Analysis

Before we initiated our data collection we set out to establish two things; whether there is a correlation between consumers' perceived artistic qualities in a product and consumers' evaluation of that product, and whether there exists a cause-and-effect relationship between the framing of a product design as art – using words such as 'artist' – and consumers' evaluation of that product.



Figure 3, Summary of analysis, based on the findings from our experiment.

As we analyse our results we can first conclude that there is a significant correlation between perceived artistic qualities in a product and overall evaluation of the product. In fact, this correlation extended to other aspects of the product itself – its quality, luxuriousness, artistic qualities – as well as the advert and the store featured in the advert. This correlation shares similarities with previous research in which art infusion has had a positive effect on consumers' product evaluations, although in our research a cause-and-effect relationship cannot be inferred from a mere correlation. Nevertheless, a correlation between perceived artistic qualities in a product and perceived overall qualities in a product can have a number of implications for the field of consumer marketing. First and foremost, marketers who are able to make a product appear to have some artistic qualities might also be able to increase consumers' evaluation of that product.

However, as we discussed in the first chapter of this study, there are several different definitions of art. This, in turn, means that respondents' perceived artistic qualities might be based on different aspect of the product. Nevertheless, the most common definitions of art involve an element of craftwork or skill, meaning that respondents who perceive a product as artistic might have observed some level of skill in its design.

This leads us to our second hypothesis; if artistic qualities are a subjective feature that does not adhere to any predetermined definitions, is it possible to create an art infusion effect simply by framing the product as art? More specifically, can the framing of a product as art have a positive effect on consumers' evaluation of that product? However, we were only able to establish a small number of significant differences between our manipulation group and our control group, i.e. between the adverts in which products were framed as art or design, respectively. These differences were limited to two of our five product categories, namely the t-shirt and the chair. We have theorized that the t-shirt category exhibit the most significant differences due to inherent characteristics about the product itself. Basically, the t-shirt differs from the other product categories as it features a very artistic print. This means that it might be the print itself, rather than the actual product design, that is interpreted as the work of an artist. In other words, the t-shirt shares some similarities with the experiment in Hagtvedt and Patrick's study, where imagery from famous paintings was printed on ordinary products. In addition, the t-shirt – or rather, the print on the t-shirt – is the only one of our five product categories that is explicitly artistic in style, which might also have had an impact on the results from our survey.

When it comes to the chair, on the other hand, we have not been able to determine why respondents had a higher evaluation of the product when it was framed as art; especially when three other product categories did not. There were hardly any significant differences between any of the product categories for any of the index values, and none distinguishing the chair category (One-Way ANOVA, sig. 0.05).

Our results suggest that the framing of a product as art does not have any effect on consumers' evaluation of several product categories. Nevertheless, we still believe that such an effect exists; that even though significant effects were only observed in certain products for certain variables, the framing of a product as art does in fact have a significant impact on all

product categories. In our communication with respondents following their taking our survey, we learned that the use of ‘designer’ also had a strong positive effect on their impression of the product in the advert. In fact, some respondents even believed that the word ‘designer’ had more positive connotations than the word ‘artist’, as it implied that the product is modern and fashionable. The fact that we used a convenience sample consisting only of students might have further enhanced the impact of the word ‘designer’, as its use is relatively new and our sample is relatively young. If these accounts from respondents are representative of our entire sample, then the reason why we could not observe any more effects from the framing of a product’s design as art is because these effects were overshadowed by the effects from the framing of products as ‘designer objects’.

## 6. Future research

If we were to conduct an additional survey, then we would take our insights about the effects from the use of the word ‘designer’ into account. Thus, the advert used for the control group would not feature the wording “[product] by designer [name]”, but instead “[product] by [name]”. That way we would remove any possible effects that could foreshadow those sought in our manipulation group.

Another aspect that might have influenced our results is our use of fairly non-artistic products in our adverts. We intentionally decided to use plain, minimalist products in order to minimize any possible interference from respondents’ personal tastes. In other words, we wanted to separate the effect of the framing from the objects itself. However, by framing plain products as the work of artists, we might have had a reverse effect as the products’ appearances might have gone against consumers’ preconceived perceptions of what art is, especially in a traditional sense.

Furthermore, it is possible that the advert used in our study was too small and put too little emphasis on the words ‘artist’ and ‘designer’, respectively. It is certainly possible that many respondents simply looked at the picture and the NK logo before taking the survey, thus missing the subtle differences in our adverts. Below we have provided an example of how a more suitable pair of adverts for the manipulation group and control group might look. Here, we have removed any references to ‘design’ in our second advert, reducing the risk of positive associations to the word ‘designer’ overshadowing the sought-after art infusion effect. Furthermore, all references to ‘art’ have been slightly enlarged, in order to reduce the risk of respondents overlooking these mentions.



Klockan AJ Station av **konstnären** Arne Jacobsen



NK i Stockholm är stolta att erbjuda den nya klockan AJ Station från den berömda **konstnären** Arne Jacobsen. Välkommen till Nordiska Kompaniet!



Klockan AJ Station av Arne Jacobsen



NK i Stockholm är stolta att erbjuda den nya klockan AJ Station från Arne Jacobsen. Välkommen till Nordiska Kompaniet!

A negative aspect of how we have constructed our samples is the fact that our findings will most certainly not be representative for the entire population. Students at these two institutions of higher education are younger than the rest of the population and are likely to be more educated; facts that could very possibly influence the results of our surveys. However, there are also positive aspects to how we have selected our samples. For example, university students are more likely to be, or to become, early adopters, and can therefore be seen as barometers for future consumer trends (Jobber, 2007).

One comment we heard a couple of times in our communication with respondents was that the products were perceived as too expensive. Since our sample group consists of students, they are probably less likely to buy an expensive ring, for example. Perhaps this is the reason why we observed more significant differences between the groups in the t-shirt category.



Figure 4, Summary of our suggestions for future research.

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## 8. Appendix 1

# ENKÄT

Det här är en enkät som undersöker hur vi uppfattar och reagerar på olika typer av reklam och produkter. Enkäten är anonym, och resultatet kommer endast att användas i forskningssyfte.

På nästa sida får du se en annons. Titta noga på annonsen. Därefter följer en rad frågor om hur du uppfattade annonsen. Vänligen besvara alla frågor.

Stort tack för hjälpen!



## Klockan AJ Station av konstnären Arne Jacobsen



NK i Stockholm är stolta att erbjuda den nya klockan  
AJ Station från den berömde konstnären Arne Jacobsen.

Välkommen till Nordiska Kompaniet!



## Klockan AJ Station av designern Arne Jacobsen



NK i Stockholm är stolta att erbjuda den nya klockan  
AJ Station från den berömde designern Arne Jacobsen.  
Välkommen till Nordiska Kompaniet!



## Lampan Bell av konstnären Tom Dixon



NK i Stockholm är stolta att erbjuda den nya lampan Bell från den berömde konstnären Tom Dixon.

Välkommen till Nordiska Kompaniet!



## Lampan Bell av designern Tom Dixon



NK i Stockholm är stolta att erbjuda den nya lampan Bell från den berömde designern Tom Dixon.

Välkommen till Nordiska Kompaniet!



## T-shirten Miu Miu av konstnären Liselotte Watkins



NK i Stockholm är stolta att erbjuda den nya t-shirten Miu Miu från den berömde konstnären Liselotte Watkins. Välkommen till Nordiska Kompaniet!



## T-shirten Miu Miu av designern Liselotte Watkins



NK i Stockholm är stolta att erbjuda den nya t-shirten Miu Miu från den berömde designern Liselotte Watkins. Välkommen till Nordiska Kompaniet!



## **Stolen Brno av konstnären Mies van der Rohe**



NK i Stockholm är stolta att erbjuda den nya stolen Brno från den berömde konstnären Mies van der Rohe.

Välkommen till Nordiska Kompaniet!



## **Stolen Brno av designern Mies van der Rohe**



NK i Stockholm är stolta att erbjuda den nya stolen Brno från den berömde designern Mies van der Rohe.

Välkommen till Nordiska Kompaniet!



## **Ringen Venus av konstnären Tomasz Donocik**



NK i Stockholm är stolta att erbjuda den nya ringen Venus från den berömde konstnären Tomasz Donocik.  
Välkommen till Nordiska Kompaniet!



## **Ringen Venus av designern Tomasz Donocik**



NK i Stockholm är stolta att erbjuda den nya ringen Venus från den berömde designern Tomasz Donocik. Välkommen till Nordiska Kompaniet!

Nedan följer ett antal frågor om annonsen du just såg.  
Vänligen svara på frågorna genom att kryssa för det svar du tycker passar bäst.

Vad tycker du om *produkten* som visas i annonsen?

Mycket dålig	<input type="radio"/>	Mycket bra						
Negativt intryck	<input type="radio"/>	Positivt intryck						
Ej tilltalande	<input type="radio"/>	Tilltalande						
Tycker inte om	<input type="radio"/>	Tycker om						

Hur sannolikt är det att du skulle köpa produkten som visas i annonsen?

Mycket osannolikt	<input type="radio"/>	Mycket sannolikt						
-------------------	-----------------------	-----------------------	-----------------------	-----------------------	-----------------------	-----------------------	-----------------------	------------------

Vad har du för uppfattning om *produktens kvalitet*?

Låg kvalitet	<input type="radio"/>	Hög kvalitet						
Ohållbar	<input type="radio"/>	Hållbar						
Billig	<input type="radio"/>	Dyr						

Vänligen ta ställning till följande påståenden om *produkten*.

	Instämmer inte alls	.	.	Neutral	.	.	Instämmer helt
Snygg	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Trendig	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fin	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lyxig	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hög klass	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Prestigefylld	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Jämfört med annonser för liknande produkter, vad tycker du om *annonsen* ovan?

Inte alls kreativ	<input type="radio"/>	Mycket kreativ
Inte alls nyskapande	<input type="radio"/>	Mycket nyskapande
Inte alls relevant	<input type="radio"/>	Mycket relevant
Inte alls trovärdig	<input type="radio"/>	Mycket trovärdig
Inte alls modern	<input type="radio"/>	Mycket modern

Produkten i annonsen kan ses som ett konstverk.

Instämmer inte alls        Instämmer helt

Hur konstnärlig anser du att *produkten* är?

Inte alls konstnärlig        Mycket konstnärlig

Vänligen ta ställning till följande påståenden om *konst*.

	Instämmer inte alls	.	.	Neutral	.	.	Instämmer helt
Jag är intresserad av konst	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jag har god kunskap om konst	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jag tycker om konst	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Har du sett den *specifika produkten* i annonsen förut?

- Ja
- Nej

Har du hört talas om *produktens skapare* tidigare?

- Ja
- Nej

Vad tycker du om *NK*, företaget som ligger bakom annonsen?

Mycket dåligt	<input type="radio"/>	Mycket bra
Negativt intryck	<input type="radio"/>	Positivt intryck
Ej tilltalande	<input type="radio"/>	Tilltalande
Obehagligt	<input type="radio"/>	Behagligt
Tycker inte om	<input type="radio"/>	Tycker om

Vänligen ta ställning till följande påståenden om *NK*, företaget som ligger bakom annonsen.

	Instämmer inte alls	.	.	Neutral	.	.	Instämmer helt
Jag tycker att NK är ett intressant företag	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jag tycker att NK är ett spännande företag	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jag tycker att NK är ett modernt företag	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jag tycker att NK är ett innovativt företag	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
NK som företag är smart	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Har du hört talas om *NK* tidigare?

- Ja
- Nej

Kön

- Man
- Kvinna

Födelseår

Tack för att du tog dig tid att svara på frågorna! Du kan lämna enkäten på din plats, så kommer vi och samlar in den efter föreläsningen.