

ERASMUS SCHOOL OF ECONOMICS

Why do you want to watch?

*A study of the congruity theory in the video on
demand market*

Thesis

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Abstract

In 2015, the global video on demand market was worth \$48.93 billion and it is forecasted to grow 8,3% annually in the period of 2016-2026. In this study, the author investigates consumer decision-making for video on demand TV series using functional congruity and self-congruity. Functional congruity is the congruence between the consumer's ideal functional aspects of video on demand TV series and the actual functional aspects of the video on demand TV series, whereas self-congruity is the congruence between the consumer's self-concept and the brand personality of the video on demand TV series. Subsequently, the author compares different self-congruity measurement methods to examine the most accurate method. A total of 396 surveys measuring two fictional video on demand TV series, makes a total dataset of 788 responses. The functional congruity indicator score and the self-congruity indicator scores served as independent variables in the linear regressions with willingness to watch as the dependent variable. The author has found that both congruity types have a positive influence on the willingness to watch video on demand TV series. However, functional congruence has a greater influence. Whereas previous research suggested a biasing effect of self-congruity on functional congruity, this does not emerge for video on demand TV series. The study has important academic implications. First of all, it examines the congruity theory in an experimental design without returning purchase. Second, it suggests a new measurement method for brand personality self-congruity. Third, this research presents that the biasing effect does not always occur. The addition, the managerial implications provide new insights in how personalization with congruity increases the willingness to watch.

Key words: functional congruity; self-congruity; brand personality congruity; self-congruity score indicator; self-congruity measurement; willingness to watch; video on demand; TV series.

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1. Introduction

After black and white television, color television, time-shifting television, digital television and widescreen & HD television, we entered the period of television everywhere and always (Wolk, 2015; Benjamin, 2015). The current revolution is called place-shifting and is caused by the rise of video on demand platforms, such as Netflix, Amazon Prime Instant Video, and Hulu. Video on demand platforms offer high-quality TV series and movies by fast buffer streaming through an Internet connection (Kehoe, 2013; Gibbs, 2016). In 2015, the global video on demand market was worth \$48.93 billion and it is forecasted to grow 8,3% annually in the period of 2016-2026 (Johnson, 2016).

1.1. Statement and Research Question

Over the last four years, the weekly hours of consumers watching video on demand content has grown 106%. Video on demand is expected to be the future of watching television content, mainly because consumer research shows that eight out of ten teenagers stream video on demand at least once a day and they watch an average of 2.9 hours of TV series a week (Ericsson consumerlab, 2015; Consumerlab, 2016).

To supply this demand, several video on demand platforms, such as Hulu, Amazon Prima, KPN Presenteert, and Netflix, have started to develop their own TV series (Haslam, 2017). Even more recently, Disney left Netflix and started their own video on demand platform (Kain, 2017). The self-produced TV series are based on the large amount datasets that the platforms collect from its users. This data is gathered around the questions: “*what are people watching?*” and “*what do people want to watch?*” (Madrigal, 2014; Molofsky, 2015; Baldwin, 2012).

The current study extends these questions and focuses on why people want to watch a certain video on demand TV series. This will give video on demand platforms a better understanding of the consumer decision-making process. In order to understand the “why” question and predict consumer behavior in the rising industry of video on demand, the current study will focus on the theory of congruity (e.g. Dolich, 1969; Sirgy et al., 1991; Helgeson & Supphellen, 2004; Parker, 2009). This theory focuses on the functional and abstract product related attributes to predict consumer decision-making (Sirgy et al., 1991). For example, you are looking for a new TV series to watch and it is important for you that it contains a famous actor. While browsing in the library, you see a TV series with Brad Pitt which makes you feel

satisfied since he is considered as a famous actor (Forbes, 2017). You start watching this TV series and your choice is based on the functional aspect of a TV series having a famous actor.

There are two types of congruity. The first type is *functional congruity*, which refers to a match between the functional aspects of a brand and the consumer's ideal function aspects (Varvoglīs & Sirgy, 1984; Johar & Sirgy, 1991). The second type is *self-congruity*, which refers to the match between the brand image and the consumer self-concept (Johar & Sirgy, 1991; Parker, 2009). Applying the congruity theory in the empirical setting of the video on demand industry suggest that consumer behavior is influenced by (1) the degree of match between the consumers' ideal functional aspects and the functional aspects of a video on demand TV series and (2) the degree of match between the consumer self-concept and the video on demand TV series brand personality.

The research question during this study will be: "*How do functional congruity and self-congruity influence the willingness to watch video on demand TV series?*". The study is an explanatory research which will test the theory by a linear regression model to understand consumer decisions. They will be a trade off to test their individual influence and influence on each other.

The congruity theory is applicable in the video on demand market because it implies that consumer behavior can be predicted by a match between the consumer and the perceived functional aspects or symbolic meanings of a brand. Both functional aspects and symbolic meanings are portrayed at the time of choice in the video on demand platform. A favorable attitude towards the functional aspects or symbolic meanings will directly respond into consuming behavior, watching a certain video on demand TV series. The favorable attitude is created by congruity between the consumer and the product or service (Sirgy et al., 1991).

1.2. Scientific and Managerial Relevance

The scientific relevance of the current study contributes to multiple streams in the existing literature. Firstly, this study will contribute to the existing literature regarding congruity. The suggested congruity theory of Sirgy et al. (1991) is based on an experimental design focusing on returning purchase, whereas the current research will focus on 'initial purchase' by examining the willingness to watch. This will extend academic insights, because returning purchase is suggested to affect congruity. When self-congruity is created by a returning purchase it can be a reaction of a post-purchase process, which might cause a dissonance reduction. Post-purchase will create a feeling of ownership by the consumer, this

feeling of ownership will influence the self-concept of consumers (Belch & Landon, 1997; Barone et al., 1999). The experimental design of the current study includes only fictional TV series, so there cannot be a post-purchase reaction. However, some prior studies include an experimental design on initial purchase. They do not use the correct personality traits to measure self-congruity or they do not use one of the suggested mathematic measurement variables by Sirgy et al. (1997). Thus, previous research has not led to solid suggestions about the influence of functional congruity and self-congruity, due to the experimental design on returning purchase, misuse of personality traits, and the variety between mathematic measurements for self-congruity.

Secondly, this research will contribute to the existing branding literature by estimating the best way to measure the brand personality congruence score. The previous study of Parker (2009) suggested that brand personality congruence is more predictive of consumer behavior than user image congruence. Parker (2009) mentioned in his limitations the lack of a correct measurement for the brand personality congruence score. As he stated in his research, the brand personality scale of Aaker (1997) was not developed to measure self-image of respondents and therefore further research must construct a valid new measurement to address this issue. To do this, the current research will take previous familiar congruity measurement techniques into account.

Thirdly, this research tests the theory of congruity in the video on demand market to explain individual consumer behavior. The theory of self-congruity is especially new since film performance studies often neglect to focus on the psychological traits of their respondents (Hadida, 2009). Examining the models of functional congruity and self-congruity allows this study to understand which needs have a stronger influence on consumer decision-making in this market, since consumers tend to have a different behavior in different product categories (Kotler & Armstrong, 2001).

The managerial relevance of the current study contributes to the existing practical knowledge by providing new insights in how video on demand platforms should offer their content. As the consumer research of Nielsen (2016) stated, offering relevant content becomes progressively important. Congruity study is the basis for a good market segmentation strategy (Sirgy et al., 1997) which offers opportunities for better customization for video on demand platforms.

Subsequently, customer research reports show that the recommendation engines are not working as expected (Ericsson consumerlab, 2015). Companies such as Netflix and Amazon Prime have large amounts of datasets available to optimize their algorithms, but smaller and upcoming competitors such as KPN Presenteert, Iflix, the new Disney platform, and Videoland do not have such information. This research will give marketing managers of video on demand platforms more practical insights in how they should use customer segmentation.

1.3. Structure of the Thesis

The outline of my thesis is as follows. In the next chapter, a literature review regarding papers about consumer watching behavior is discussed. This is followed by the chapter where the research hypotheses and a partial conceptual framework are presented. Subsequently, the research model is outlined, including the total conceptual framework and statistical method. Next, you will have the experimental design and sample follow. Followed by the data, analysis, and results. Finally, the conclusion, limitations, and recommendations are stated.

2. Literature review

Consumers watch a wide variety of television content (Ericsson consumerlab, 2015). However, they do not seem to watch it randomly (Garlin & McGuiggan, 2002). Understanding why people watch certain TV series has been studied for a long time (Garlin & McGuiggan, 2002; Hadida 2009). Within the current place-shifting revolution, we see a change in consumer behavior from offline watching to online watching (Wolk 2015; Benjamin, 2015; Ericsson consumerlab, 2015; Gibbs, 2016).

2.1. Willingness to watch

Willingness to watch is an individual consumer his television-viewing behavior, it is what consumers decide to watch (Goodhardt et al., 1987). The relationship between the consumer and the actual choice of television content is assumed to be a complex environment (Donohew et al., 1987). Various previous studies suggest that the level of consumer involvement is a predictor of consumer's willingness to watch (e.g. Levy & Windhal, 1985; Gunter and Wober, 1992; McQuail, 1994; Garlin & McGuiggan, 2002; Hadida 2009). The greater the level of consumer involvement, the more planned viewing (Garlin & McGuiggan, 2002).

Garlin & McGuiggan (2002) elaborated further on the influence of involvement. They suggested that choice may be due to the hedonic nature of the product class (Garlin & McGuiggan, 2002). The hedonic nature of movies implies that consumers experience the product overtime and that a variety of emotions and fantasies are aroused when watching. The pattern of arousal with movies begins at a low level, then increases its intensity, reaches its climax and then gradually subsides. Consumers tend to watch movies because they want to generate an emotional reaction within themselves. The emotions will override consumer's economic decision. This was recognized by the movies and TV series industry and nowadays they use psychoanalytic work to publish movies and TV series, such as Kramer vs. Kramer (movie) and Dallas (TV series) (Hirschman & Hobrook, 1982).

2.2. Motion picture performance

The literature stream of motion picture performance has examined the drivers of individual viewing behavior. First of all, this literature stream will be reviewed to take conclusions for consumer's willingness to watch because consumer's willingness to watch

leads to motion picture performance. Second, because previous marketing studies often used the term motion picture to cover the context of television content in relationship to its predictors (e.g. Garlin & McGuiggan, 2002; Eliashberg et al., 2006).

Most motion picture studies tried to understand consumer behavior by the different stages in the development process (Eliashberg et al., 2006; Hadida, 2009). Appendix I, derived from the research of Hadida (2009), gives an overview of all the different stages. The study of Hadida (2009) summarizes all the previous motion picture studies into one model.

The first variable of the model is *Organizational and Film Factors*. They are suggested to have a direct influence on the motion picture performance and they include: the intrinsic components (production), the marketing (distribution), and the availability (exhibition variables). The influence of these three components is supported by the economic theory because they directly influence the supply side of the motion picture performance (Hadida, 2009).

The second variable are the *Individual Spectator Traits* including contextual variables, psychological traits, and socio-cultural factors. They tend to focus more on the individual decision-making process of consumers (Hadida, 2009).

The third variable are the *Third-Party Information sources*. They are the information provided by experts or non-experts (Hadida, 2009). Consumers perceive non-experts word-of-mouth as a reliable source of information when choosing something to watch (e.g. Faber & O’Guinn, 1984). The same accounts for non-experts word-of-mouth, audience ratings on popular websites as IMDb. (e.g. Eliashberg et al., 2000).

Table 1 will give an overview of all the discussed literature describing consumer watching behavior for TV series and movies.

Paper	Main insights
Hirschman & Holbrook (1982)	Hedonic consumption is theoretically related to product symbolism in marketing research.
Donohew et al. (1987)	How social and psychological factors influence media use.
Goodhardt et al., 1987	How television viewing behavior is influenced by the offered content.
Gunter & Wober (1992)	Involvement has a important role within consumers’ choice for television TV series and movies

McQuail (1994)	Involvement within television TV series and movies is highly related to individual consumer preference.
Barwise & Ehrenberg (1998)	The impact of involvement with television TV series.
Levy & Windhal (1985)	The concept of audience for watching television.
Garlin & McGuiggan. (2002)	The greater the involvement the more planned viewing for television TV series and movies.
Eliashberg et al. (2006)	Dividing motion picture performance in the value chain of; production, theatrical distribution, and exhibition.
Hadida (2009)	Further elaborated on Eliashberg et al.'s (2006) framework and added the performance feedback loops and individual spectator traits.
<i>This study</i>	<i>Effect of functional congruity and self-congruity in the video on demand market.</i>

Table 1 – Literature review of consumer watching behaviour for TV series and movies

3. Research Hypotheses

The literature review of the previous chapter suggests that the drivers of consumer's willingness to watch video on demand TV series are many, interrelated and complex. Hence, there is a need to organize these different views and suggest a theory-based conceptual framework of these drivers. Without such a framework, it is hard to establish empirical regularities that allow us to really understand what drives consumer's willingness to watch. The goal of this chapter is to build such a framework, in which I will draw upon functional congruity (e.g. Johar & Sirgy, 1991; Sirgy & Johar, 1999) and self-congruity (e.g. Ross, 1971; Sirgy, 1982).

3.1. Functional congruity

Functional congruity is the congruence between the consumer's ideal functional aspects of a brand or product and the actual functional aspects of the brand or product. The ideal functional aspects are the criteria used by a consumer to evaluate the performance attributes of a brand (Johar & Sirgy, 1991; Sirgy & Johar, 1999). Functional aspects need to satisfy the consumer's utilitarian needs. A review of all the discussed functional congruity literature is available in Appendix II.

The theory of functional congruity suggests that consumer behavior towards a product depends on which functional aspects it serves for the consumer (Johar & Sirgy, 1991). Kressmann et al., (2006) contributes to this theory arguing that functional aspects are based on performance specifications regarding the central goal of the product or service. For example, functional aspects of a house can be the quality of the house or the community facilities. Both are directly related to the utility of the product (Sirgy et al., 2005).

Previous studies are done in very diverse fields. Examples include: housing preference (Sirgy et al., 2005), leisure (Hung & Petrick, 2011), advertising (Johar & Sirgy, 1991), and label branding (Lee & Hyman, 2008). However, the conclusion is always equal: the more fit between the consumers' beliefs about the utilitarian aspects of the brand and the consumers' ideal utilitarian aspects the bigger the positive impact in consumer behaviour (e.g. Currim, 1982; Green & Wind, 1975).

The importance of the utilitarian aspects in TV series and movies is theoretically supported by the study of Hadida (2009). Her literature study distinguishes Organizational & Film Factors to be the intrinsic component of a motion picture and they are suggested to

have a direct positive influence on motion picture performance. The intrinsic properties of a product are used to satisfy the consumers' functional needs (Keller, 2001).

Functional congruity is used in many multi attribute attitude models to explain consumer behavior. These models describes consumer's attitude toward an object based upon the expectancy-value model (Sirgy et al., 1991). Consumer attitude is based on the extent to which a consumer considers the product as satisfying his ideal aspects. So, if a consumer is satisfied with the functional aspects, they are in functional congruence with the product.

The expectancy-value model is developed on the argument that independent beliefs and behavior intentions are phenomena associated with attitude (Rosenberg, 1956; Fishbein, 1963). The model is widely used to understand how beliefs are shaped into attitudes. According to Eagly & Chaiken (1993) the idea of the model is *“an individual's attitude toward an object or concept is a friction of the sum of the expected values of the attributes ascribed to the attitude object”*. The model consists of two components: expectancy and value. The expectancy is one's subjective probability that the attitude object has the attribute, whereas the value is one's evaluation of the attribute. The model is algebraically formulated as in Equation 1.

Equation 1:
$$Attitude = \sum Expectancy \times Value$$

Functional congruity is in the current study defined as the congruence between the consumer's ideal functional aspects of the video on demand TV series and the actual functional aspects of the video on demand TV series. The prior theoretical discussion argues that a high level of functional congruity has a positive impact on consumer decision-making (e.g. Johar & Sirgy, 1991; Sirgy et al. 1991; Sirgy et al., 2005), for this reason I expect functional congruity to have a positive impact on the willingness to watch video on demand TV series. This is presented in Figure 1.

H1: The level of functional congruity has a positively influence on the willingness to watch video on demand shows and movies.

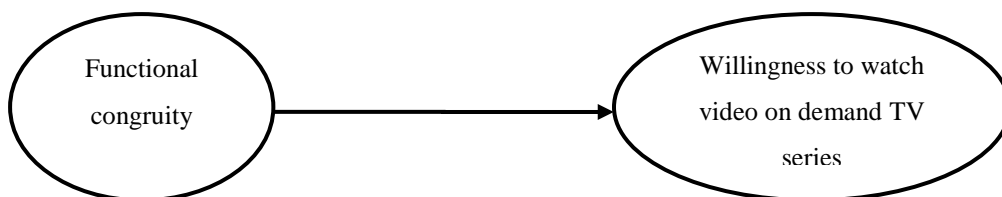


Figure 1 -Hypothesis 1

3.2. Self-congruity

Self-congruity is the matching process between brand image and consumers' actual self-concept. The model of self-congruity is used to explain the cognitive matching process between consumer's self-concept and product image (e.g. Gardner & Levy, 1955; Levy S. J., 1957; Wells et al., 1957; Grubb & Grathwohl, 1967; Dolich, 1969; Ross, 1971; Sirgy, 1982). The current research will focus on a positive self-congruity, which is "*a comparison between a positive product-image perception and a positive self-image belief*" (Sirgy, 1982). For example, as a consumer you feel a match between the brand personality of Sony and your own, this will result in buying a Sony television (Parker, 2009). A review of all the discussed self-congruity literature is available in Appendix III.

Many marketing academics recognize the importance of having symbolic images for a product's market success (Graeff, 1996), since consumers use products as symbols to express something about themselves (Grubb & Stern, 1971). Previous studies examine self-congruity in two ways: brand personality congruity and user image congruity. Parker (2009) examined both concepts and suggests that brand personality congruity has more influence on privately consumed brands than user-image congruity. This will also be applicable for video on demand TV series since consumer research state that consumers watch video on demand content more on mobile devices than in an audience, this makes it a private consumption situation (Ericsson consumerlab, 2015). Brand personality congruity is also supported by the study of Aguirre-Rodriguez et al. (2012), they used a meta-analysis to examine all the self-congruity effects and their influence on consumer decision-making. Their results also suggest that brand personality congruity is a better way for marketing managers to interact with their target consumers. When brand personality is in congruence with consumers' self-concept, consumers have a positive brand evaluation (Parker, 2009; Branaghan & Hildebrand, 2011).

The symbolic image of a product will enhance the consumers' self-concept, which is a motivator for purchasing behavior (Grubb & Grathwohl, 1967). In contrast, this means that actual purchasing behavior will express consumer's self-concept (Schenk & Holman, 1980). The need for self-expressing is based on two drivers: (self-)consistency and positivity. Self-consistency argues that people have the tendency to act in ways consistent with their self-concept. This tendency is created by the need of consumers to protect their personal identity because it will create consistency (Lecky, 1945; Aguirre-Rodriguez et al., 2012) and it will reduce uncertainty (Swann JR et al, 1992). The second driver is positivity because people

rather use positive personality traits to identify themselves. People use the positive personality traits to promote or maintain positive self-images (Swann JR et al, 1994).

Consumers' self-concept

The first dimension of the self-congruity theory contains the consumer self-concept and arises from psychological studies. This concept is explained by: “*the set of beliefs about and the attitudes towards the self*” (Rosenberg M. , 1979). According to Rosenberg, this set of beliefs consists of a person’s perceptions about their own abilities, limitations, appearance, characteristics, and personality.

The number of published articles in relation to the self-concept in education and psychology is already over 10.000 (Hattie, 1992). Due to the significant attention of the self-concept in academic literature, there is a variety between the conceptualization. Many prior studies argue about the different components of the term (Sirgy, 1982), but the current research will focus on the actual self-concept, which is described as the image of oneself (e.g., Dolich, 1969; Belch & Landon, 1977; Sirgy, 1982).

In order to understand the image of oneself, this research will focus on the personality image of the consumer. Consumer personality is studied by many marketing researchers using the theory of ‘The Big Five’ (Aaker, 1997; Sweeny & Brandon 2006; Mulyanegara et al. 2007; Grohmann, 2009; Geuens et al., 2009). The origin of this theory started in the early study of Cattell (1940), but was rediscovered by Costa & McCrae (1985). Costa & McCrae define personality in their research as ‘*the systematic description of traits*’ and traits are ‘*relatively enduring styles of thinking, acting and feeling*’ (Costa & McCrae 1987; Costa & McCrae 1997). The Big Five personality table of Costa & McCrae is shown in Table 2.

Big Five dimension	Linking traits
1. Neuroticism	Worrying, nervous, emotional, insecure, inadequate and hypochondriacally.
2. Extraversion (or Surgency)	Sociable, active, talkative, assertive, person-oriented, optimistic, fun-loving and affectionate.
3. Openness	Curious, broad interests, creative, original, imaginative and untraditional.
4. Agreeableness	Soft-hearted, good-natured, trusting, helpful, forgiving, gullible and straightforward.

5. Conscientiousness	Organized, reliable, hard-working, self-disciplined, punctual, scrupulous, neat, ambitious, and preserving.
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Table 2 – the Big Five personality dimensions

(Source: Costa & McCrae, 1985)

Brand personality

The second dimension of the self-congruity theory contains brand personality, this topic always gained the attention of academic studies (e.g. Aaker 1997; Freling & Forbes, 2005; Mulyanegara et al., 2007; Geuens et al., 2009; Grohamm, 2009). Brand personality goes back to 1958 where Martineau used this term to specify the immaterial dimension which makes a store special, he named it the store's 'character'. Going forward in the timeframe, King (1970) suggested that consumers choose brands in the same way they choose their friends, focusing on additional skills and psychological characteristics. However, Ogilvy (1983) was the first one to use the actual term of brand personality, he assumed that brands have personalities "*which can make or break them within the marketplace*".

Nowadays brand personality is seen as "*the set of human personality traits that are both applicable to and relevant for brands.*" (Azoulay & Kapferer, 2003). This is due to the ability of people to associate human characteristics to an inanimate object (Bower, 1999; Freling & Forbes, 2005). The ability comes back in the theory of congruity, where brand personality has a critical role in the "*I see myself in that brand*" choice (Plummer, 2000). It is likely that brand personality will positively affect consumers' choice when it is congruent with their self-concept (Aaker, 1997) because it allows them to achieve their personal goals and boost their actual self-concept (Fournier, 1998). Thus, brand personality is a critical factor for brands to differentiate themselves from competitors (Aaker, 1997).

Through previous years several researchers focused on the concept of brand personality (e.g. Aaker, 1997; Helgeson & Supphellen, 2004; Venable et al., 2005; Sung & Tinkham, 2005; Sweeny & Brandon 2006; Mulyanegara et al. 2007; Milas & Mlacic 2007; Grohamm, 2009; Geuens et al., 2009; Lieven et al., 2014), but Aaker (1997) has developed the most famous framework to measure brand personality dimensions. The framework of Aaker (1997) divides five dimensions: Sincerity, Excitement, Competence, Sophistication and Ruggedness (see Appendix IV). All five dimensions have their own categories underlining the definition of the dimension. Her framework is also used in brand evaluation

studies. For example, the study of Sung & Kim (2010) used the personality dimensions of Aaker (1997) to predict brand trust and brand affect.

Even though the framework of Aaker (1997) is widely used some researchers have solid critics on her loose definition of brand personality: “*the set of human characteristics associated with a brand*”. The first criticism is related to Aaker (1997) including demographic characteristics in her definition. This widens the definition (Azouly & Kapferer, 2003; Bosnjak et al., 2007), hence it will create concepts greater than brand personality (Kapferer, 2008). The study of Azouly & Kapferer (2003) suggested empirical evidence arguing that the scale of brand personality as suggested by Aaker (1997) does not measure Brand Personality, but measures a number of dimensions of Brand Identity. The second criticism is about the ignorance of the psychological researchers who examined the construct of The Big Five and excluded gender, social class and intellectual abilities (Geuens et al., 2009).

Applying the theory of brand personality in the video on demand setting is appropriate since video on demand TV series create their own associations which identifies and differentiate them from other video on demand TV series in the platform’s library. By having this associations, video on demand TV series have a certain brand personality in the moment of choice. For example, when a consumer is browsing in the video on demand library and looks at certain video on demand TV series, the description and cover image will create a certain brand personality image which will lead to the consumer deciding to watch the video on demand TV series.

Consumer’s self-concept vs. brand personality

The brand personality framework of Aaker (1997) does not measure consumer personality (Sweeny & Brandon 2006), while this is a critical factor in self-congruity research. The differences between brand personality and consumer personality is a problem to examine congruity is the right way (Mulyanegara et al., 2007; Huang et al., 2012; Aguirre-Rodriguez et al., 2012). This is one of the main limitation mentioned in the study of Parker (2009).

The current research will use the framework of Huang et al. (2012) to study self-congruity. Their research is unique by addressing The Big Five personalities to brands instead of addressing brand personality to consumers. Huang et al. (2012) experimental research

suggests that the dimensions of The Big Five were very clear related to the concepts of brand personality. Table 3 shows the corresponding personalities.

Brand personality	Corresponding Big Five	Traits
Brand Extraversion	Consumer Extraversion	Extraverted, shy*, quit*, and withdrawn*
Brand Agreeableness	Consumer Agreeableness	Sympathetic, warm, kind, and cooperative
Brand Conscientiousness	Consumer Conscientiousness	Organized, efficient, systematic, and inefficient*
Brand Neuroticism	Consumer Neuroticism	Jealous, temperamental, and envious
Brand Openness	Consumer Openness	Creative, imaginative, uncreative*, and unintellectual*

Table 3 – the self-congruity dimensions of Huang et al. (2012).

* Negative adjectives

(Source: Huang et al., 2012)

The personality traits of Huang et al. (2012) are explaining both brand personality and consumer personality. Their nineteen significant personality traits are based on a 40 adjective item scale which is shortened from the 100 adjective scale of Goldberg (1990). To face validate, some of the personality traits in brand and consumer personality are also negative adjectives. For example, the personality trait of ‘quiet’ in the personality of Brand or Consumer Extraversion (Huang et al., 2012). See Appendix V for all the personality traits.

Self-congruity score indicator

An additional goal of this study is to determine the best way to calculate the self-congruity score. A self-congruity indicator score can be algebraically calculated in two ways, both ways will be examined in the current research to suggest the best way of determining a self-congruity score.

The first discussed approach is *the self-congruity score of Sirgy et al. (1997)*, who used the psychological difference to determine a user image-congruity score. The psychological difference visualizes how different consumers portray themselves in relation to the brand. For example, a respondent characterizing a video on demand TV series as a ‘Brand Openness’ might have a ‘Consumer Openness’ personality herself, so when she is asked to rate the difference, she sees no difference between her personality and the personality of the video on demand TV series. Their equation, presented in Equation 2, is supported by six different empirical studies and the belief-only model (Sirgy et al., 1991).

Equation 2:

$$SCC = \sum_{i=1}^n (D_i)$$

SCC = Self-congruity score
i = a personality dimension
D = psychological difference between brand personality image and self-concept along personality dimension (i)

The second discussed approach is *the traditional holistic self-congruity score*, which is based on distance models (Sirgy et al., 1997; Sirgy et al., 1991). This approach includes the perception of consumer's self-concept in relation to the brand's personality (Parker, 2009). Various distance models are previously used, but there are no significant differences across the indicators (Sirgy, et al., 1997). This research will use the personality traits of Huang et al. (2012) in the distance model to ensure validity, due to the fact that their research suggest that the same personality traits can be used for consumer's self-concept and brand personality. Equation 3 presents the traditional holistic self-congruity score formula.

Equation 3:

$$SCC = \sum_{i=1}^n (BP_i - CSC_i)$$

SCC = Self-congruity score
BP_i = Brand personality trait
CSC_i = Consumer's self-concept trait
i = a personality dimension

By using equation 3, the congruity scores will vary by distance between the personality traits. The larger the distance between the brand personality and consumer personality, the less self-congruity. This also accounts vice versa, the smaller the distance, the more self-congruity.

Self-congruity in the current research is defined as the congruence between the consumer's self-concept and the brand personality of the video on demand TV series. From the prior literature discussion can be stated that a high level of self-congruity has a positive impact on consumer decision-making (e.g. Dolich, 1969; Ross, 1971; Sirgy et al. 1991; Parker, 2009; Branaghan & Hildebrand, 2011). For example, the video on demand TV series create a certain brand personality which matches with the consumer's personality, this makes a consumer likely to watch the video on demand TV series. For this reason, I expect self-congruity to have a positive impact on the willingness to watch video on demand TV series.

H2: The level of self-congruity has a positive influence on the willingness to watch video on demand shows and movies.

Both ways for calculating a self-congruity score will be used. By doing so, the current research will determine the best way to calculate the brand personality self-congruity score. The self-congruity score of Sirgy et al. (1997) conflicts with the recent study of Aguirre-Rodriguez et al. (2012), who used an theoretical approach to state that a holistic measurement

is a better way to predict self-congruity. The current research supports the study of Sirgy et al. (1997), who examined the measurement method in six different empirical settings.

H3: The self-congruity measurement of Sirgy et al. (1997) measures (brand personality) self-congruity more accurate than the traditional holistic self-congruity method.

Figure 2 presents a schematic representation of Hypothesis 2 and 3.

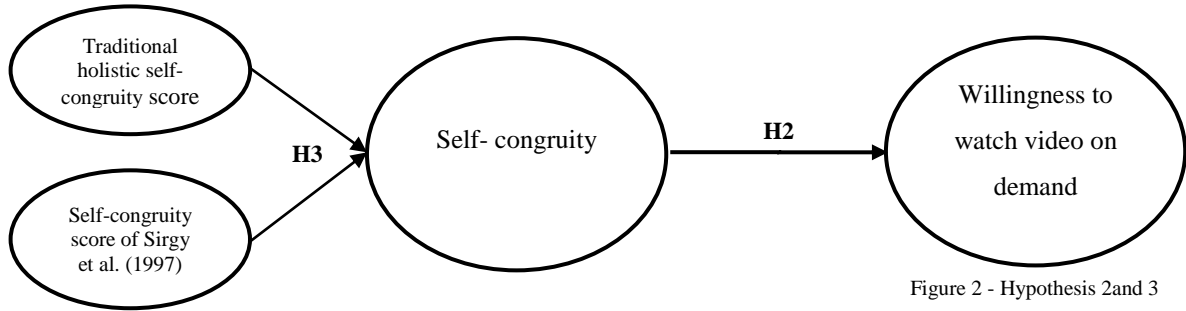


Figure 2 - Hypothesis 2 and 3

3.3. Functional congruity vs. self-congruity

The difference between functional congruity and self-congruity is clarified by their focus on different consumer needs and the different brand associations they create.

Consumer needs are divided into functional needs and symbolic needs (Bhat & Reddy, 1998). Functional needs try to maximize consumer total utility based on objective performance and symbolic needs fulfill the consumer need of showing success, power, achievement, and other dimensions of personality (Schiffmann & Kanuk, 1994; Foxall et al., 1998). Functional congruity targets consumer’s functional needs and self-congruity targets consumer’s symbolic needs, so each congruity type targets a different level of consumer needs.

Appealing to consumer needs is done by brand associations, which are created by what a consumer has learned, seen or heard about the brand (Keller, 2001). Keller’s (2001) Brand Equity model elaborates on how brands can create the right consumer knowledge structures, his model has different blocks describing the well build brand. To understand the difference between functional congruity and self-congruity, the Brand Meaning layer of his pyramid is important. Brand Meaning represent the brand associations and is divided into Brand Performance and Brand Imagery. Brand Performance relates to what consumers have experienced about the functional aspects of the brand. This is the functional congruity part, as functional congruity is created by the functional aspects of the brand. Brand Imagery on the

other hand, focuses on the extrinsic properties of the product and it attempts to meet the more abstract psychological or social needs of the consumer. This is the self-congruity part, where consumers will evaluate the symbolic value of the video on demand TV series and compare this with their self-concept. Therefore, functional congruity and self-congruity distinct themselves by focusing on different types of consumer needs and brand associations.

Even though they distinct themselves, brand functionality and symbolism are two distinct concepts in consumers' minds (Bhat & Reddy, 1998). This implies that consumer do not have any trouble accepting brands that have both a symbolic and a functional appeal, which means that one aspect does not exclude the other (Bhat & Reddy, 1998). So, consumer behavior is not only influenced by functional congruity (Chon & Olsen, 1991), but it is positively affected by functional congruity and self-congruity (Sirgy et al., 1991).

The influence of involvement

Previous research in the motion picture industry state that a high level of involvement positively affects individual consumer preference and research argues that this effect might be due to the hedonic nature of the television market (Hirschman & Holbrook, 1982; Levy & Windhal, 1985; McQuail, 1994; Garlin & McGuiggan, 2002). The hedonic nature of motion pictures relate to consumer behavior of feelings, fun, enjoyment and fantasies of one's experience with the product or service (Hirschman & Holbrook, 1982; Mano & Oliver, 1993). Within the consumer hedonic perspective, products are viewed as subjective symbols instead of objective entities. It is not about what the product is, but rather about what the product represents (Hirschman & Holbrook, 1982). This means that consumer needs are satisfied through the symbolic aspects of a product (Bhat & Reddy, 1998).

However, this suggestion is in contrast with the previous marketing theory about involvement, because marketing researchers argue involvement to be related to the functional aspects of a brand since it functions as a cognitive elaboration (Mittal, 1995). Theoretically spoken, when there is a high involvement in the consumer decision-making process it motivates consumers to process functional aspect, therefore functional congruity will become very important (Aguirre-Rodriguez et al., 2012).

The 'biasing' effect

Taken the unclear effect of involvement on either functional congruity and self-congruity, the both congruity types can also influence each other. Sirgy et al. (1991) suggested a mediating effect of functional-congruity, the 'bias effect' (Sirgy et al., 1991;

Hung & Petrick, 2011). The ‘bias effect’ suggests that consumer’s information process of functional aspects is influenced by a motivational tendency caused by the information process of self-related or symbolic meanings (Sirgy et al., 1991).

This biasing effect occurred for the first time in the study of Sirgy and Samli (1981). They examined the effect of self-congruity and functional congruity on store loyalty. Their results show that self-congruity did not predict store loyalty, but that it had a significant correlation with functional congruity. In their follow-up study, Sirgy and Samli (1985) determined that functional congruity significantly predicted store loyalty. It shows that functional congruity is more effective in predicting consumer choice compared to self-congruity, and that self-congruity mediates functional congruity. A review of the relevant literature regarding the biasing effect is available in Appendix VI.

In a video-on-demand context, when self-congruity results in a positive match of the video on demand TV series, it is more likely to bias the functional congruity in a positive way than conversely (Sirgy et al., 1991). For example, you might feel more satisfied with a male leading character because of the self-congruence between you and the video on demand TV series, than when you experience self-incongruence.

From the preceding theoretical discussion can be hypothesized that the ‘bias effect’ as studied by Sirgy et al. (1991) also occurs within the video on demand market, schematically presented in Figure 3.

H4: Functional congruity mediates self-congruity in the willingness to watch of video on demand TV series.

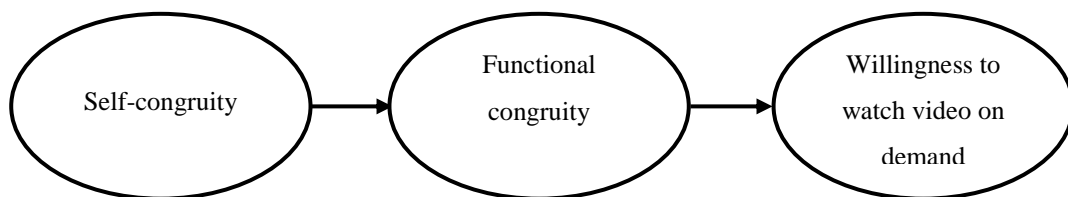


Figure 3 -Hypothesis 4

3.4. Conceptual Framework

The main goal of this research is to understand the influence of functional congruity and self-congruity on the willingness to watch video on demand TV series. To test this effect, previous elaborated hypotheses have been suggested. Figure 4 represents a schematic overview of all the proposed hypotheses.

The first hypothesis suggests that functional congruence positively influences the willingness to watch of video on demand TV series. This means that when consumers experience congruence between their ideal functional aspects and the actual functional aspects of the video on demand TV series, they are likely to watch it. The second hypothesis suggests that self-congruence positively influences the willingness to watch video on demand TV series. This means that when consumers experience congruence between their self-concept and the brand personality of the video on demand TV series, they are likely to watch it. The third hypothesis is a measurement hypothesis which determines the best way to measure the self-congruity score. The fourth hypothesis suggests that the biasing effect of self-congruity on functional congruity also occurs with video on demand TV series.

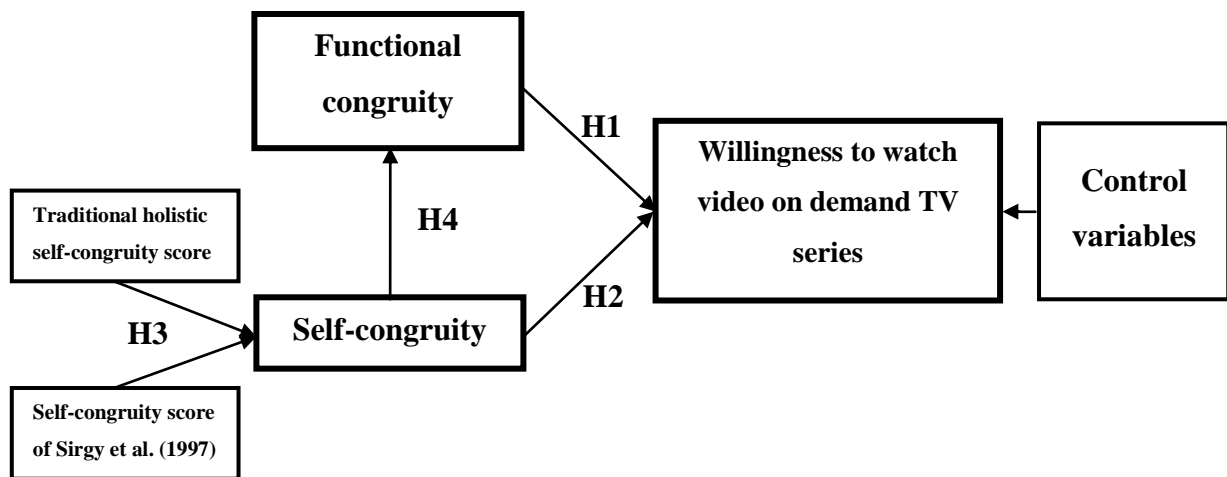


Figure 4 –Partial Conceptual framework

4. Research Methodology

The current study is a deductive research, the hypotheses are established on theory and will be tested to confirm or reject (Cresswell, 2003; Zinkmund et al., 2010). The causal nature of this research suggests that functional congruity and self-congruity as independent variables relate to the dependent variable of willingness to watch of video on demand TV series. A quantitative approach by means of a survey-based experiment will be used to gather the relevant data. The experiment design will be discussed in detail in chapter 5.

The current study will employ a regression analysis to test the proposed hypothesis. A regression analysis is commonly used to determine the effect of congruity on the various dependent variables, when the congruity variables are measured by mathematic equations (e.g. Sirgy et al., 1991; Parker, 2009). Before employing a regression analysis, the dependent variable and the levels of functional congruity and self-congruity need to be determined.

4.1. Measurement

Pre-test to determine the functional aspects of video on demand TV series

In order to understand the influence of functional aspects in the video on demand market, the functional aspects of video on demand TV series needs to be derived. The importance of functional congruity in the video on demand industry is theoretically supported by the research of Hadida (2009). Her research distinguishes the different components of motion picture success and she highlighted the importance of organizational and film factors. According to the study of Hadida (2009), organizational & film factors are the intrinsic component of a motion picture, the intrinsic properties of a product are used to satisfy the consumers' functional needs (Keller, 2001).

The pre-test consisted of all nine the organizational and film factors listed by Hadida (2009), only two commonly used factors in the video on demand industry, number of episodes and star rating, were added to complete the list. The complete list is presented in Appendix VII. Respondents were asked to indicate, on a Likert-scale, how important the aspects are for them in choosing video on demand TV series to watch.

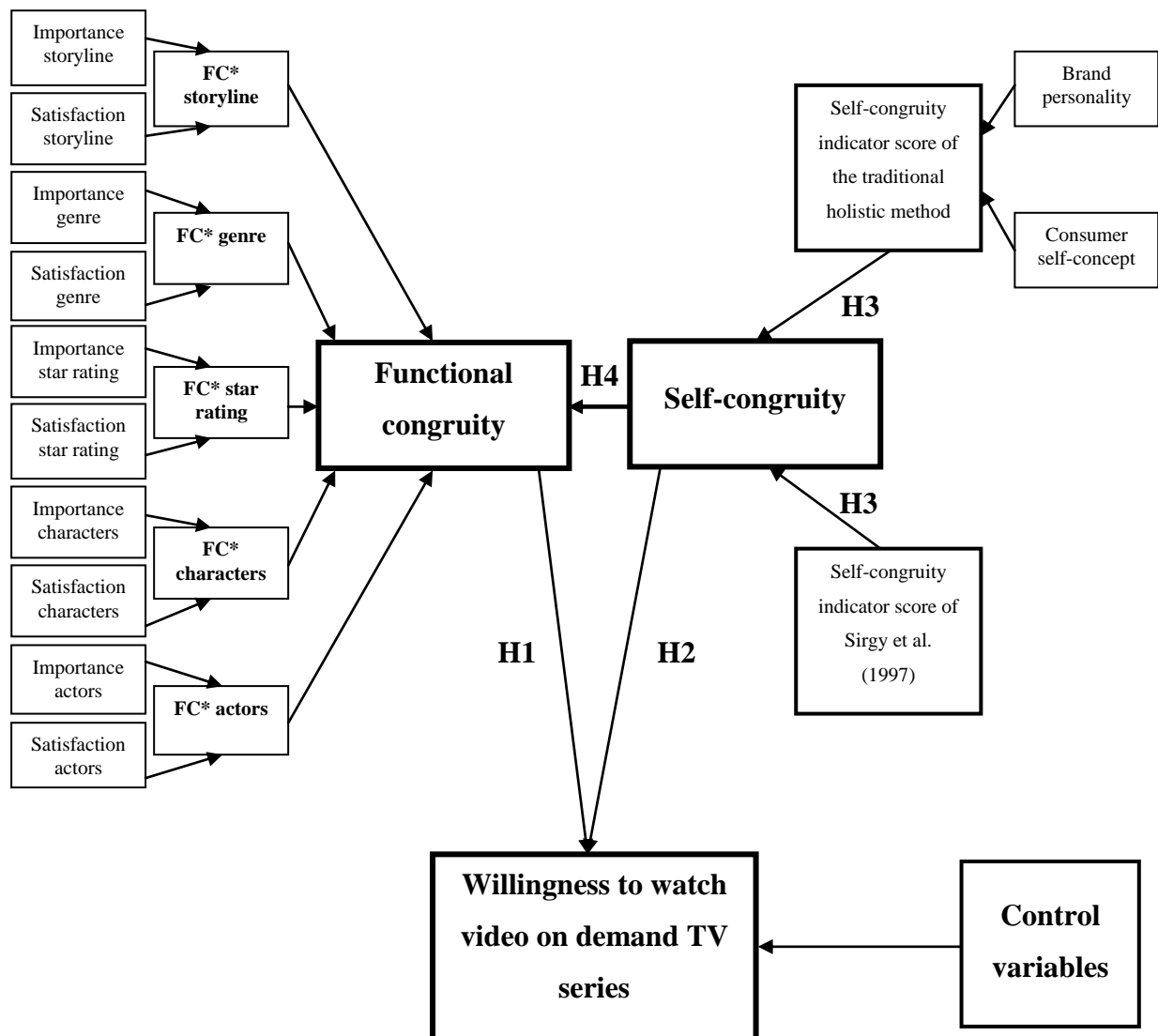
To determine the results, firstly, the mean of each functional aspect was derived and compared using SPSS. Secondly, to check if there were any underlying factors between the functional aspects, an exploratory factor analysis was employed. No Cronbach's Alpha were

above 0.5, so no factors were obtain. The results indicate five functional aspects, TV series in Table 4, with an importance weight above three out of five.

Functional aspects	Means
The storyline	4.19
The genre	3.74
The star rating	3.44
The leading characters	3.11
The leading actors	3.04

Table 4 - The five most important functional aspects

Including the findings of the pre-test into and the measurements of key independent variables into the conceptual framework, Figure 5, presents the total scope of this research.



* = Functional congruity

Figure 5 – Total conceptual Framework

Willingness to watch

Willingness to watch is the key dependent variable in this study and is defined as the likelihood that a consumer will watch a particular video on demand TV series or movie. This likelihood is predicted by the level of functional and self-congruity between the consumer and the video on demand TV series.

Willingness to watch will have the same measurement as the variable of purchase motivation used in previous congruity studies (e.g. Sirgy, 1985; Sirgy, 2015). Purchase motivation is based on two indicators, the attitude towards a product (A); the degree to which a respondent liked the product, and behavior intentions towards a brand (BI); the degree to which a respondent intends to purchase the product (Sirgy, 1985; Sirgy, 2015).

To apply this in the current study, the indicator attitude is the degree to which the video on demand TV series appeals to the respondent and the indicator behavior intention is the degree to which a respondent would intent to watch the video on demand TV series. For both indicators accounts that they will be measured using a five-point Likert scale which varies from 1 = 'strongly disagree' to 5 = 'strongly agree'. Adapted from the research of Sirgy (1985) and Sirgy (2015).

An average composition of attitude toward the video on demand TV series and behavior intention toward the video on demand TV series is taken to determine the willingness to watch score indicator. The research of Sirgy et al. (1991) shows that a composite of both indicators is better than each independent indicator separate or the two indicators treated simultaneously in a multivariate analysis-of-variance.

Functional congruity

Functional congruity is the first key independent variable of this research and defined as the congruence between the consumer's ideal functional aspects of the video on demand TV series and the actual functional aspects of the video on demand TV series (e.g. Sirgy et al., 1991). The functional aspects are the five variables determined in the pre-test: storyline, genre, rating, leading characters, and leading actors.

The expectancy-value model is used to measure functional congruity and there are two widely used expectancy-value models, Rosenberg (1956) and Fishbein (1963). I will use a modified model of the expectancy-value model of Fishbein, as used in various studies as multi attribute model studies (e.g. Bass & Talarzyk, 1972; Lindgren & Konopa, 1980).

Fishbein (1963) stated that the attitude of an individual toward an object is the function of their salient beliefs that the object has certain aspects and their evaluations over these aspects. Fishbein’s model is shown in Equation 4.

Equation 4:

$$Attitude = \sum_{i=1}^n B_i E_i$$

i = Different aspects
B = Belief
E = Evaluation

In Fishbein’s (1963) model, the Attitude is the attitude toward an object, in this case the video on demand TV series. Each object has different aspects, the ‘i’ in this equation, the aspects are storyline, genre, rating, leading characters, and leading actors. B_i is the belief about each aspect and E_i is the evaluation of the aspect.

To apply Fishbein’s (1963) model in marketing research, the belief variable is changed into importance and the evaluation variable is changed into satisfaction (Bass & Talarzyk, 1972; Lindgren & Konopa, 1980; Sirgy et al., 1991). In Fishbein’s (1963) modified model, shown in Equation 5, the Attitude is the attitude in a consumption situation toward a branded object, video on demand TV series, and each brand has different functional aspects, storyline, genre, rating, leading characters, and leading actors, the ‘i’ in this equation. I_i is the importance about the attribute and S_i is the satisfaction about the attribute.

Equation 5:

$$Attitude = \sum_{i=1}^n I_i S_i$$

i = Different aspects
I = Importance
S = Satisfaction

Using the modified model of Fishbein (1963) in the current research means that the ideal functional aspects of video on demand TV series are represented by the importance factor and actual functional aspects of video on demand TV series are represented by the satisfaction factor. This makes a consumer in functional congruence with the product when he / she is satisfied with the functional aspects of the video on demand TV series they consider important (Bass & Talarzyk, 1972; Lindgren & Konopa, 1980; Sirgy et al., 1991). For example, a consumer is in partial functional congruence when he thinks the star rating is very important and when he decides to watch a video on demand TV series with a five star rating because it gives him a satisfied feeling.

Using Fishbein’s (1963) modified equation in marketing gives and overall attitude score. According to Yi (1989), this causes measurement errors and makes it difficult to assess reliability and construct validity of the scale. Bagozzi (1985) overcomes this problem by introducing an one-dimensional expectancy model which measures functional congruity per attribute before determining the overall functional congruity. Bazoggi’s (1985) model will

also be used in the current study. In this way, all the individual expectancy value scores combined make up the level of functional congruity. To obtain a summated scale of functional congruity the following steps were taken:

- Step 1: for each functional aspect separately, the importance factor and the satisfaction factor are measured by a five point numerical scale varying from 'very unimportant / unsatisfying' to 'very important / satisfying'. Adapted from the research of Bass and Talarzyk (1972) and Sirgy et al. (1991).
- Step 2: for each functional aspect separately, importance is multiplied by satisfaction to create separate functional congruity indicator scores;
- Step 3: all separate functional congruity indicator scores were added up;
- Step 4: the total sum of the individual functional congruity score indicator were divided by five to take the average composition.

The average composition will function as the functional congruity score indicator for the congruence between a specific respondent and a specific video on demand TV series.

Self-congruity

Self-congruity is the second key independent variable of this research and defined as the congruence between the brand personality of the video on demand TV series and the consumer's self-concept (e.g. Parker, 2009). Self-congruity will be measured in two ways.

Firstly, *the self-congruity score of Sirgy et al. (1997)*, which is the distance between the video on demand TV series personality and consumer personality directly indicated by the respondent. Previously presented in Equation 2. To determine this score, the same procedure as in the research of Sirgy et al. (1997) is used. Respondents are asked about the psychological difference they experience. Respondents are asked to assign a '(1) no difference' – '(5) lot of difference' rating on a five point bipolar scale to the question how different the portrayed brand personality is from how they see themselves.

Secondly, *the holistic way* (e.g. Sirgy et al., 1997; Aguirre-Rodriguez et al., 2012), which measures the video on demand TV series personality and respondent personality to calculate the distance score, also known as the level of self-congruity. Previously presented in Equation 3. The self-congruity score is equal to the absolute-difference measure, this is a mathematical index of the sum of the absolute discrepancy scores across all dimensions (Sirgy et al., 1997). The distance score is the sum of all absolute discrepancy scores across all personality traits (Sirgy et al., 1997). How higher the distance score the lower the level of

congruity. To ensure equal traits among the personality dimensions, this research will use the personality traits of Huang et al. (2012) in the distance model. Using equal traits will ensure validity in this research. To determine the distance score, the same procedure as in the research of Aguirre-Rodriguez et al. (2012) is used. Respondents are first asked to indicate their agreement on a statement considering them self having a certain personality on a five-point Likert scale (1 = strongly disagree and 5 = strongly agree). These statements derive from the online personality test of psychologist O.P. John, PhD, who worked together with R.R. McCrae to publish papers about 'The Big Five' personalities and its applications (McCrae & Oliver, 1992). This test can be found on <http://www.outofservice.com/bigfive/>. Later on in the survey, respondents are asked to rate a statement about the personality trait of the video on demand TV series on a five-point Likert scale (1 = strongly disagree and 5 = strongly agree). Likewise the personality statements in the beginning of the questionnaire, the personality statements about the video on demand TV series are also derived from the online personality test of psychologist O.P. John, PhD.

Both self-congruity scores are reversed coded which means that a high self-congruity score means a low level of self-congruence. According to the theory, self-congruity appears when the congruity indicator score goes down as the score indicates the degree of distance between the respondents self-concept and brand personality.

4.2. Model

After determining the willingness to watch indicator and the functional congruity and self-congruity scores, the hypotheses will be tested by employing a regression analysis, as done in previous congruity studies (e.g. Sirgy et al., 1991; Parker, 2009). The mediation effect of hypothesis three will be tested by the three condition approach proposed by Baron & Kenny (1986).

- Condition 1: the exogenous variable (self-congruity) and the proposed mediator (functional congruity) will be both tested for their effect on the dependent variable (willingness to watch);
- Condition 2: the exogenous variable (self-congruity) will be tested to relate to the proposed mediator (functional congruity).
- Condition 3: the relationship between the exogenous variable (self-congruity) and the dependent variable (willingness to watch) should be weaker for partial mediation or nonsignificant for full mediation, when the proposed mediator

(functional congruity) is added to the same model, compared to the model without the proposed mediator (functional congruity).

Furthermore, the linear regression analysis will also be used to determine the correlation between the methods of measuring self-congruity and the dependent variable. This will be done by comparing the variance of both self-congruity score measurements. To evaluate whether *the self-congruity score of Sirgy et al. (1997)* or *the holistic way* is more predictive the R^2 's must be compared.

5. Experimental design and sample

I conducted a questionnaire designed upon the following discussed elements. Firstly, the different treatments were developed by the use of a fractional factorial design. Secondly, the used descriptions and lay-outs of the video on demand TV series used in the questionnaire were designed and pre-tested.

5.1. Experimental design

The current study will create an experimental design for the survey based on the following arguments. Firstly, to meet reliability standards. In general, reliability is reduced when respondents are biased by the method of the experiment, which means that respondents will be biased by knowing the treatments of the study beforehand (Saunders et al., 2012). Previous congruity studies had the limitation of an experimental design based on post-purchases, which will create a feeling of ownership by the consumer and this will influence the self-concept of consumers (Belch & Landon, 1997; Barone et al., 1999). Therefore, will the current study create its own video on demand TV series, so that consumers can not be biased by knowing the content which will exclude the chance for an influence of the feeling of ownership. Secondly, to have more control over the treatments compared to using predetermined ones. This makes it possible to adjust functional aspects and test their individual effects on consumer decision-making. Thirdly, to create an equal distribution across the personalities and functional aspects. In this way every respondent will be able to experience either congruence or incongruence with a TV series.

The treatments are based on a combination between the video on demand TV series personality and functional aspects. The personalities are based on five core personality of Huang et al. (2012), respectively: extraversion, agreeableness, conscientiousness, neuroticism, and openness. The five functional aspects are derived from the pre-test.

To create an equal distribution between the personalities and functional aspects within each treatment, the fractional factorial design method is employed. Due to the mainly quantitative effect of the functional aspects, there are no high-order interactions, so, these are negligible, which makes using a fractional factorial design appropriate (Montgomery, 2017). The independent variables of functional aspects are the factors and each of these independent variables has different levels. These different levels, shown in Table 5, are developed by the researcher and are derived from the following sources:

- The video on demand TV series personalities are derived from the research of Huang et al. (2012);
- The star rating is based on the five star principle previously used by Netflix and still used by various video on demand platforms (e.g. Videoland and Amazon Prime);
- The three different levels of leading characters are developed by reasoning. A TV series can either have a male, female or both as leading characters;
- The two genres are based on the data of statist.com and infogr.am, both website provides data of TV series (Infogram, 2017; Statista, 2017). The current study uses the two genres of Action and Drama, the second and third most popular genres in video on demand TV series. The most popular genre is comedy, but this genre is too strong related to the personality traits of extraversion;
- The storyline is based on the different possibilities outlined on the website www.scriptmag.com. This website is created for screenwriters to help them in creating new ideas and improving their work. The two types of storylines were chosen out of the 50+ types, by reason of ‘the most common types of themes’ and can be employed within both genres;
- The leading actors in a TV series or movie can either be famous or non-famous.

Due to the different levels of factors, the full factorial is $N = 5 \times 5 \times 3 \times 2 \times 2 \times 2 = 600$ runs, to test all the different variables.

Personality	Star rating	Leading character	Genre	Storyline	Leading actors
Extraversion	1	Male	Action	Justice	Famous
Agreeableness	2	Female	Drama	Friendship	Non-famous
Conscientiousness	3	Female & Male			
Neuroticism	4				
Openness	5				

Table 5 – factors of the factorial design with their levels

This design is orthogonal, which means that each number of levels in a factor is independent and every levels of a factor can be combined with another factor’s level (Montgomery, 2017). For example, it does not mind whether the genre ‘Comedy’ is used with ‘famous’ or ‘non-famous’ actors. Therefore, the design can be altered into a fractional factorial design. The current study constructed the fractional factorial design using the

optimal design tool in JMP. Table 6 shows the 15-run mixed-level design for the full factorial design $N = 5 \times 5 \times 3 \times 2 \times 2 \times 2 = 600$. The design is not perfectly balanced, but the relative variances, shown in Appendix VIII, are relatively similar, this makes it appropriate to use in the current study (Montgomery, 2017).

Factors					
Personality	Star rating	Leading character	Genre	Storyline	Leading actors
Extraversion	3	Male	Comedy	Friendship	Non-famous
Agreeableness	4	Female & Male	Comedy	Friendship	Non-famous
Conscientiousness	2	Male	Drama	Justice	Non-famous
Neuroticism	4	Female	Comedy	Justice	Non-famous
Openness	4	Male	Drama	Friendship	Famous
Extraversion	1	Female & Male	Drama	Justice	Non-famous
Agreeableness	2	Female	Drama	Friendship	Famous
Conscientiousness	3	Female & Male	Drama	Justice	Famous
Neuroticism	1	Male	Comedy	Justice	Famous
Openness	2	Female & Male	Comedy	Friendship	Famous
Extraversion	5	Female	Drama	Justice	Famous
Agreeableness	5	Male	Comedy	Justice	Famous
Conscientiousness	1	Female	Comedy	Friendship	Famous
Neuroticism	5	Female & Male	Drama	Friendship	Non-famous
Openness	3	Female	Comedy	Justice	Non-famous

Table 6 – fractional factorial design of the current study

After the fractional factorial design determined the outline of the video on demand TV series, the lay-out pages were designed. The descriptive summary of each video on demand TV series was written based upon the storyline, genre, and leading characters. To complete the lay-out pages, the star rating and the names of the leading actors were added. Examples of the different stimuli are available in Appendix IX.

The fractional factorial design divided the leading actors in famous and non-famous, therefore the actors used had to be equally famous as much as possible. To create some flexibility in describing the storyline, the actors were divided into two age categories. For example, a storyline about friendship with male characters needed to consist of two famous male actors. The researcher selected the actors based on ‘the world’s highest-paid actresses 2016’ and the world’s highest-paid actor’s 2016’ lists of Forbes (Forbes, 2017; Forbes, 2017). Unfortunately, no ‘young’ male actors were mentioned in this list, so these were selected by using the list ‘highest-paid actor in 2017’ of IMDb, a source for TV series, movie and celebrity content (IMDb.com, 1990; IMDb, 2017). The non-famous actors are fictional and their names were made-up by combining the most popular baby names of 2016 and the most common last names in the USA (Babycenter, 2017; Mongabay.com, 2017). There made up

names were tested to see if they really were not actors. The chosen actors and fictional names are presented in Table 7 and 8.

Famous			
Female		Male	
Young	Old	Young	Old
Jennifer Lawrence	Jennifer Anniston	Channing Tatum	Brad Pitt

Table 7 – names of the selected famous actors

Non-famous			
Female		Male	
Young	Old	Young	Old
Nicole Clarke	Charlotte Boyle	Matt Vinson	Lucas Barlow
Mia Noel		Ryan Head	

Table 8 – names of the non-famous actors

5.2. Pre-test of the video on demand TV series

I conducted a pre-test to ensure credibility and validity in the survey experiment. The video on demand TV series are developed based upon the outcomes of the fractional factorial design. A focus group was conducted to determine if the descriptions of the video on demand TV series were well-designed and represented the brand personalities. The total focus group consisted of ten people who watch video on demand TV series more than three times a week and I used a convenience sample of friends and relatives. According to Churchill & Iacobucci (2002) a well-conducted focus group should consist of eight to twelve members.

In the beginning of the focus group, the purpose of the current study together with the goal of the focus group was briefly discussed. The participants of the focus group were introduced to the five different personalities of Huang et al. (2012) and the concepts of the video on demand lay-outs and descriptions. The discussion suggested some minor adjustments in the descriptions to overlap even more with the personalities of Huang et al. (2012).

After reconsideration, the link with comedy and extraversion was too strong, which was also mentioned during the focus group by some respondents. While creating the final designs, the ‘comedy’ genre was changed to ‘action’ for the video on demand TV series. To keep the treatments reliable and overlap with the personalities, the storyline description had some minor adjustments to be more in line with the genre action. See Appendix IX for a summary of the focus group and all the final video on demand TV series designs.

5.3. Population and sample method

The population of this study is Millennials, roughly people born between 1980 and 1996 (The Economist, 2017). Several big consumer research reports suggest Millennials as the driving power of the growth in video on demand usage. They are consuming most of their film and TV content online rather than cable television. Numbers of Millennials watching video on demand content varies from 56% to 68% (Belson et al., 2016; Buder, 2016; Limelight Networks, 2016). Millennials also report the highest amount time spend of online viewing, more than 15% watches over 10 hours each week (Limelight Networks, 2016).

The main respondent population of the research is students. Since the current study is exploratory in nature and the subject is relevant for them, students can be considered as a valid sample (Ferber, 1977). Students are also relevant, since most of their ages overlap with the Millennials.

After determining the target population, the sampling method is selected. The current study will use the convenience sampling and snowball sampling method in order to generate a high response. Both techniques are also chosen because of financial considerations and time limitations.

6. Data

This chapter will review the data collecting procedure and collected data.

6.1. Procedures

In order to create a feeling of familiarity with the video on demand TV series designs, this study will use the lay-out colors of the Netflix library, black and red. Netflix, which is currently the world's largest video on demand service (Hijink M. , 2016), is also the largest in the Netherlands where it has over 1,1 million subscribers (Akkerman, 2015).

The questionnaire is divided into three sections: general introduction questions, questions regarding behavior for two specific video on demand TV series, and questions about demographics. Within the three sections, respondents are asked to indicate their answers on either a five-point Likert scale or a five-point bipolar numerical scale. The Likert scales are used when a respondent needs to indicate his or hers agreement with a statement. The numbers indicate the level of agreement and the higher the number, the more agreement (Zikmund et al., 2013; Bryman & Bell, 2015). The bipolar numerical scales provide bipolar adjectives and numbers to identify the response options for attitude (Zikmund et al., 2013). It must be indicated for both scales that a score of two is not twice as strong as a score of one (Foxall et al., 1998).

In the beginning of the questionnaire, an introductionay page thanked the respondents for participating and the goal of the survey was explained. By participating, respondents acknowledge to answer the questions carefully and truthfully. Subsequently, the survey started with statements about respondent's personality. After respondents indicated their agreement with the personality statements, they were asked to indicate how important they evaluate the functional aspects of the video on demand TV series. These functional aspects are derived from the pre-test.

After the general introductory part, the respondents had a small introduction text about brand personality so they know what to expect. Next, respondents were randomly assigned to one of the fifteen stimuli and in this part they had to evaluate the video on demand TV series. These fifteen stimuli differed based on their brand personality and functional aspects (I summized them in Table 6). A lay-out page of the video on demand TV series was shown, all lay-out pages are given in Appendix IX, to asked respondents about their willingness to watch. This was followed by a overview of the functional aspects were

needed to be evaluated based on how satisfying they are for the respondent. Subsequently, the brand personality of the video on demand TV series was evaluated by statements about the same personality traits as asked in the introductory part. Then they had to answer the question about the psychological difference.

After the first video on demand TV series and associated questions, a overflow text was presented to the respondents to inform them that they are about to see the second description consisting a new video on demand TV series. The respondent was again randomly assigned to one of the remianing fourteen stimuli and they were asked the same type of questions as with the previous video on demand TV series.

In the end of the survey, respondents are asked about their demographics. Questions regarding gender, age, nationality, how frequent they watch video on demand, and occupation are asked.

Please see Appendix X for the total survey if you would like to get a better understanding of the survey flow.

6.2. Data Description

The total dataset consists of the willingness to watch, functional congruity, self-congruity, and control variables. Table 9 is used to label the variables in the dataset.

Variable name	Description	Measurement	Type
WTW	Willingness to watch	An average composite of attitude and behavior intention	Scale
FC	Functional congruity indicator	Sum of all individual functional congruity indicators	Scale
• <i>FC_Storyline</i>	<i>Functional congruity indicator for storyline</i>	<i>Satisfaction of storyline multiplied by importance of storyline</i>	<i>Scale</i>
• <i>FC_Genre</i>	<i>Functional congruity indicator for genre</i>	<i>Satisfaction of genre multiplied by importance of genre</i>	<i>Scale</i>
• <i>FC_Star</i>	<i>Functional congruity indicator for star rating</i>	<i>Satisfaction of star rating multiplied by importance of star rating</i>	<i>Scale</i>
• <i>FC_Characters</i>	<i>Functional congruity indicator for leading characters</i>	<i>Satisfaction of leading characters multiplied by importance of leading characters</i>	<i>Scale</i>
• <i>FC_Actors</i>	<i>Functional congruity indicator for leading actors</i>	<i>Satisfaction of leading actors multiplied by importance of leading actors</i>	<i>Scale</i>

SC_METHOD1	Self-congruity indicator measurement type 1	Psychological difference of respondent between brand personality and self-concept	Scale
SC_METHOD2	Self-congruity indicator measurement type 2	Sum of the distances between respondents brand personality evaluation and self-concept	Scale
GENDER	Indicator of gender	0 = Female 1 = Male	Nomina 1
NATIONALITY	Indicator of nationality	0 = Dutch 1 = Non-Dutch	Nomina 1
AGE	Age in years	0 = 20 to 24 years 1 = 25 to 29 years 2 = 30 to 34 years	Ordinal
LOYALTY	Indicator of how often respondent watch video on demand	0 = Never 1 = Less than once a month 2 = Once a month 3 = 2-3 times a month 4 = Once a week 5 = 2-3 times a week 6 = More than 3 times a week	Ordinal
OCCUPATION	Indicator of occupation	0 = Student 1 = Student and working 2 = Working 3 = Unemployed 4 = Other	Nomina 1

Table 9 – Data labels

The data is collected by a total of 421 respondents, 27 responses were excluded because they did not match the millennial age group. Respondents were randomly assigned to two video on demand TV series, which makes the total data set 788 responses. The total survey consisted of 15 different video on demand TV series, the amount of responses per treatment vary between 50 and 62. Among the 395 respondents, 206 (52%) were male and 188 (48%) were female. 297 (75%) respondents had a Dutch nationality. In terms of occupation, 239 (61%) respondents were students and 155 (39%) respondents worked full time.

Preliminary analysis is needed to identify possible violations in the data set. Cronbach's Alpha is used to test reliability and Multicollinearity is tested by the correlation between the independent variables. The Cronbach's Alpha shows a value of 0.914, which

indicates a high internal consistency of the indices of willingness to watch (Janssens et al., 2008). SPSS output of the Cronbach's Alpha model is presented in Appendix XI.

The functional congruity indicator score and the self-congruity indicator scores, served as independent variables with the willingness to watch indicator as dependent variable. Table 10 presents the correlations among the independent variables and the dependent variable. Multicollinearity seems not to be a problem since all correlations are below 0.6 (Janssens et al., 2008).

Correlations				
	WTW	SC_Method1	SC_Method2	FC
WTW	1	-.473**	-.396**	0.565**
SC_Method1		1	.430**	-.276**
SC_Method2			1	-.232**
FC				1
**. Correlation is significant at the 0.01 level (2-tailed)				

Table 10 – Data correlations

The negative correlations of self congruence indicate a positive relationship between self-congruence and the dependent measure. As I elaborated in the measurement section, self-congruence appears when the congruity indicator score goes down as the score indicates the sum of the distances between the respondents self-concept and brand personality. This does not account for functional congruity, a higher score of functional congruity means a higher level of functional congruence, since the importance and satisfaction factors are not reverse coded.

Table 11 below gives a descriptive overview of the independent and dependent variables.

Description Statistics				
	WTW	SC_Method1	SC_Method2	FC
Mean	2.977	3,55	19,44	56,15
Standard deviation	1.1011	1,045	7,499	14,878
Minimum	1	1	2	16
Maximum	5	5	50	125

Table 11 – Data descriptive statistics

7. Analysis and Results

I will follow the three conditions of Baron and Kenny (1986) in this chapter to accept or rejected the proposed hypotheses.

7.1. Condition 1

The first condition of Baron and Kenny (1986) state that the effect of functional congruity on the willingness to watch video on demand TV series must be significant and that the effect of self-congruity on the willingness to watch video on demand TV series must be significant. This is tested by a linear regression analysis in SPSS.

Functional congruity

The results of the multiple linear regression, presented it Table 12, indicate a significant relationship between functional congruence and a positive willingness to watch ($p < .05$), this support hypothesis 1. The R^2 indicates that the model with functional congruence explains 33,1% of the variation of willingness to watch (Janssens et al., 2008). Furthermore, only the control variable of GENDER has a significant influence on the willingness to watch ($p < .05$).

	Unstandardized Co.		Standardized Co.	Sig.	R ²
	B	Std. Error	Beta		
Constant	.832	.14600		.000	
FC	.042	.002	.562	.000	
GENDER	-.200	.067	-.095	.003	
NATIONALITY	-.040	.078	-.016	.608	
AGE	-0.13	.057	-.007	.819	
LOYALTY	-.026	.016	-.048	.105	
OCCUPATION	.036	.036	.030	.322	.331

Table 12 – Results of the linear regression analysis including functional congruity

Taking the functional congruity score of each functional aspect separately, instead of averaging them out, indicates that functional congruence of Genre and Leading Characters have the highest influence, according to the Standardized Beta's. For all separate functional aspects accounts that there are significant ($p < .05$). Table 13 gives an overview of all the functional aspects and their influence on the willingness to watch. The SPSS output of all functional congruity linear regression models are presented in Appendix XII.

	Unstandardized Co.		Standardized Co.	Sig.	R ²
	B	Std. Error	Beta		
Constant	.778	.145		.000	
FC_Storyline	.029	.006	.149	.000	
FC_Genre	.079	.007	.335	.000	
FC_Star	.017	.006	.080	.005	
FC_Characters	.065	.008	.295	.000	
FC_Actors	.019	.007	.089	.010	
GENDER	-.178	.065	-.081	.006	
NATIONALITY	-.031	.075	-.012	.684	
AGE	-.010	.055	-.006	.855	
LOYALTY	-.031	.016	-.056	.053	
OCCUPATION	.031	.035	.027	.371	.377

Table 13 – Results of the linear regression analysis including separate functional aspects

Self-congruity

The results of the multiple linear regression, presented in Table 14, indicate a significant relationship between self-congruity and a positive willingness to watch ($p < .05$), this account for both self-congruity measurements, which support hypothesis 2. Furthermore, only the control variable of GENDER has a significant influence in both the self-congruity models ($p < .05$).

	Model	Unstandardized Co.		Standardized Co.	Sig.	R ²
		B	Std. Error	Beta		
1	Constant	4.918	.146		.000	
	SC_Method1	-.505	.033	-.479	.000	
	GENDER	-.334	.070	-.152	.000	
	NATIONALITY	.125	.082	.049	.126	
	AGE	-.079	.060	-.043	.192	
	LOYALTY	.000	.017	.000	.995	
	OCCUPATION	.046	.038	.039	.229	.254
2	Constant	4.185	.128		.000	
	SC_Method2	-.058	.005	-.393	.000	
	GENDER	-.260	.074	-.118	.000	
	NATIONALITY	.133	.086	.052	.121	
	AGE	-.100	.063	-.055	.116	
	LOYALTY	.013	.018	.023	.483	
	OCCUPATION	.036	.040	.030	.372	.179

Table 14 – Results of the linear regression analysis including self-congruity

The R² indicates that self-congruity with the measurement method of Sirgy et al. (1997) explains 25,4% of the variation of willingness to watch and self-congruity with the holistic measurement method explains 17,9% of the variation of willingness to watch

(Janssens et al., 2008). This means that hypothesis 3 is supported, since a larger amount of the variance is explained by the measurement method of Sirgy et al. (1997) than by the holistic measurement method. The SPSS output of all self-congruity linear regression models are presented in Appendix XIII and Appendix XIV.

7.2. Condition 2

The second condition of Baron and Kenny (1986) state that self-congruity should be significantly related to functional congruity. This is tested by a linear regression analysis in SPSS.

The results of the multiple linear regression, presented in Table 15, indicate a significant relationship between self-congruity and functional congruity ($p < .05$). The R^2 indicates that the model with self-congruity and gender explains 10,6% of the variation of functional congruity (Janssens et al., 2008). The SPSS output of the linear regression model including the effect of self-congruity on functional congruity is presented in Appendix XV. Furthermore, the control variables of GENDER, NATIONALITY, AND LOYALTY have a significant influence in this model ($p < .05$).

	Unstandardized Co.		Standardized Co.	Sig.	R ²
	B	Std. Error	Beta		
Constant	69.104	2.156		.000	
SC_Method1	-3.978	.482	-.279	.000	
GENDER	-2.806	1.039	-.094	.007	
NATIONALITY	3.531	1.206	.102	.004	
AGE	-1.489	.893	-.061	.096	
LOYALTY	.694	.253	.094	.006	
OCCUPATION	.077	.561	.005	.891	.106

7.3. Condition 3

The third condition of Baron and Kenny (1986) state that the relationship between self-congruity and willingness to watch should be weaker or nonsignificant when functional congruity is added in the model. This is tested by a linear regression analysis in SPSS.

The results of the multiple linear regression, presented in Table 16, indicate a significant relationship between self-congruity, functional congruity and willingness to watch (all $p < .05$). The R^2 indicates that the model with functional congruity, and self-congruity explains 44,1% of the variation of willingness to watch (Janssens et al., 2008). Furthermore, only the control variable of GENDER has a significant influence in this model ($p < .05$). The

SPSS output of the linear regression model including functional congruity and self-congruity is presented in Appendix XVI.

	Unstandardized Co.		Standardized Co.	Sig.	R ²
	B	Std. Error	Beta		
Constant	2.559	.192		.000	
FC	0.34	.002	.461	.000	
SC_Method1	-.369	.029	-.350	.000	
GENDER	-.238	.061	-.108	.000	
NATIONALITY	.005	.071	.002	.948	
AGE	-.028	.052	-.015	.592	
LOYALTY	-.024	.015	-.043	.110	
OCCUPATION	.043	.033	.036	.190	

Table 16 – Results of the linear regression analysis including functional congruity and self-congruity

When self-congruity was the key independent variable in the model, the relationship between self-congruity and willingness to watch had the same significant influence as when functional congruity is included to the model (both $p = .000$). According to the theory of Baron and Kenny (1986), there is no mediating effect happening between self-congruity and functional congruity when influencing the willingness to watch, because the significant level of self-congruity did not get weaker nor nonsignificant. This rejects Hypothesis 4. Excluding the control variables from the linear regression model did not impact the results of the model.

7.4. Hypotheses overview

	Hypothesis	Conclusion
1	: The level of functional congruity has a positively influence on the willingness to watch video on demand shows and movies.	Accepted
2	: The level of self-congruity has a positively influence on the willingness to watch video on demand shows and movies.	Accepted
3	: The self-congruity measurement of Sirgy et al. (1997) measures (brand personality) self-congruity more accurate than the traditional holistic self-congruity method.	Accepted
4	: Functional congruity mediates self-congruity in the willingness to watch of video on demand TV series.	Rejected

8. Discussion

This chapter will present the conclusion, academic contribution, managerial implications, and the limitations and future research directions.

8.1. Conclusion

The research question of my thesis was: *“How do functional congruity and self-congruity influence the willingness to watch video on demand TV series?”*. I found that functional congruence and self-congruence both have a positive impact on the willingness to watch video on demand TV series, but that the effect of functional congruity has a higher explanatory power and weighted influence on the willingness to watch than the effect of self-congruence on willingness to watch. This means that consumers have a higher probability of watching a video on demand TV series when there is congruence between functional aspects of the video on demand TV series and the consumer’s ideal functional aspects of the video on demand TV series, than when there is congruence between the brand personality of the video on demand TV series and the consumer’s self-concept.

Including both congruity types in the same model increases the variance of the total model, but it does not present a biasing effect. Thus, the biasing effect suggested by the research of Sirgy et al. (1991) does not occur in the video on demand market.

I also found that the Aguirre-Rodriquez et al. (2012) suggested holistic measurement method does not measure brand personality congruity more accurate than the psychological difference method of Sirgy et al. (1997). Even though the method of Sirgy et al. (1997) is previously used to examine user-image congruity, it is a valid measurement method to determine the brand personality congruity score.

8.2. Academic Contribution

The findings I presented give a better understanding of the effects of functional congruity and self-congruity. Firstly, by applying functional congruity and self-congruity to the experimental environment of video on demand TV series, I excluded the previous problem of returning purchase. Secondly, because the best way to estimate the brand personality congruity score is reviewed. Previous research suggested different models, whereas the holistic measurement method even used different personality scales. The current research suggests that the measurement method of Sirgy et al. (1997) is the best way to

determine a brand personality congruity score. If you want to use the holistic approach as also suggested by Aguirre-Rodriguez et al. (2012), you will need to use the personality scales of Huang et al. (2012) to assure validity by using the appropriate brand personality traits and consumer self-concept traits. Thirdly, I provide new academic insights in consumer decision-making in the video on demand market.

8.3. Managerial Implications

The results of my study state that functional congruence and self-congruence both have a positive influence on the willingness to watch video on demand TV series. Subsequently, consumer research suggest that video on demand platforms are the future and that they need smart discovery interfaces and content recommendations as key innovations to satisfy consumer needs. Another big consumer trend is the demand for personalization (Ericsson consumerlab, 2015; Consumerlab, 2016; Nielson, 2016). Combining all of this information presents an opportunity framework for marketing managers. During this section, I will speculate on how marketing managers of video on demand platforms can use my results to increase the value for their consumers.

Marketing managers of video on demand platforms need to focus on developing smart discovery interfaces to supply the consumer need for personalization. Video on demand marketing managers can use my research insights to personalize interfaces by focusing on expressing the ideal functional aspects of the consumer in the smart discovery interfaces. Especially because this study suggest that consumer behavior is predicted by the degree of functional congruity. Video on demand marketing managers can gain this knowledge by simply asking their customer about their ideal functional aspects of the video on demand TV series, this can be done by using the importance method I used in my study. They could also use a more generalized approach by having the interfaces focusing on the genre and leading as this research show that they have the largest influence. I am personally more in favor of asking respondents individually about their ideal functional aspects. Especially because these personalized smart discovery interface seem to be very important as video on demand platforms see have only 90 seconds to convince a consumer to watch their content before they move on to something else (Stenovec, 2016).

Once they have these importance weights, marketing managers can also use this knowledge to optimize their personalized content recommendation engines. In addition, I would like to point out that not only functional aspects can be used in the content

recommendation engines, since this research shows the importance of combining functional congruity and self-congruity. Combining both congruity types can be very helpful, especially since people tend to spend 45% more time in choosing what to watch on video on demand platforms than with linear TV (Ericsson Consumerlab, 2016). Marketing managers can further improve their content recommendation engines by making personality profiles of each customer. In addition, they could create personality profiles of their content. Once having content personality profiles, the recommendation engines can suggest video on demand content which is in congruence with the consumer's self-concept. In this way, they are targeting their customers on psychological knowledge instead of only on demographics (Klipfel et al., 2014). In the end, better-selected movies and TV series will generate a better customer relationship and engagement is a key factor for success in the video on demand industry (Nielson, 2016).

Subsequently, after they created consumer personality profiles and used this for their content recommendation engines, video on demand platforms could also sell these developed consumer personalities for advertising purposes to third parties. By doing so, they create an addition advertising model which is an uprising trend for video on demand platforms (Nielson, 2016). It is an more out-of-the-box managerial implication, but the consumer research of Nielsen (2016) suggested that 51% of their respondents strongly agreed with the fact that video on demand content gave them valid ideas for new products and also 59% said they don't mind advertising if they view free content. The advertising space in video on demand TV series could be very relevant advertising space for value-expressive products (Johar & Sirgy, 1991).

8.4. Limitations and Directions for Future Research

Some limitations of my research are worth mentioning. Consumers in my survey-based experiment made hypothetical willingness to watch decisions. Although I used real consumers in my experiment consisting of the most realistic age group and took great care to develop realistic video on demand TV series, consumer decisions in real life and/or other consuming situation without returning purchase might differ. Nevertheless, I hope that this is a starting point for future research in marketing on the effects of functional congruity and self-congruity without returning purchase and with the right measurement methods.

Another additional limitation of my research is using the mediation method of Baron and Kenny (1986) even though the study of Zhao et al. (2010) addresses some serious critics

to this method. Taking the research of Zhao et al. (2010) in consideration a complementary mediation was happening, also not strong enough to accept my hypothesis, but it is an interesting effect worthy for future research.

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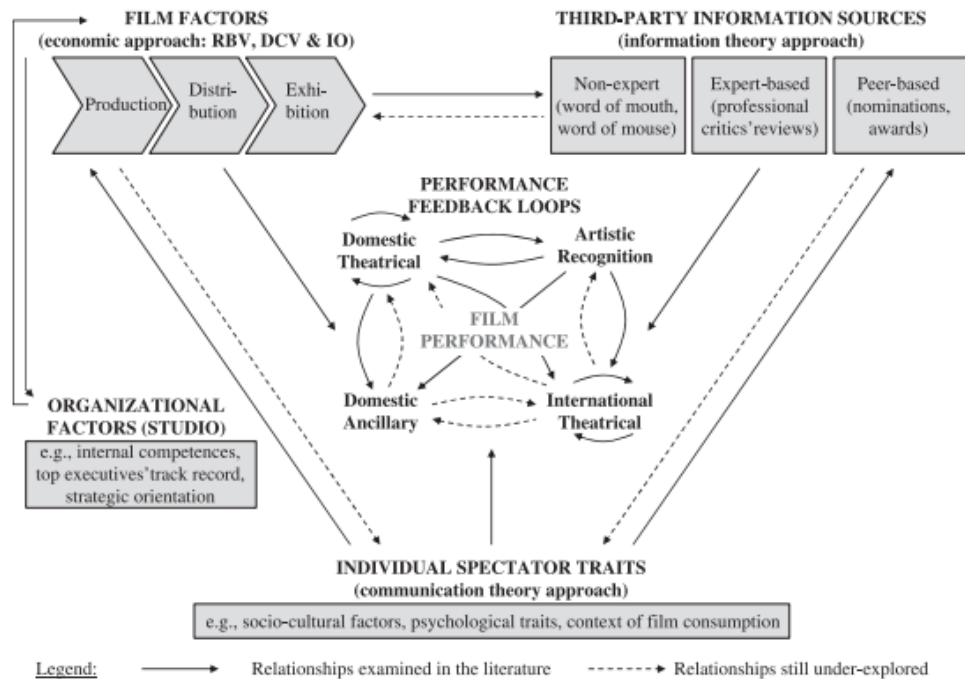
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10. Appendices

10.1. Appendix I – Film performance relation (Hadida, 2009)



10.2. Appendix II – Literature review of functional congruity

Paper	Estimation method	Number of observations	Main insights
Rosenberg (1956)	Questionnaire and chi square 3x4 table	120 respondents	An expectancy-value model
Fishbein (1963)	Experiment and expectancy value model	125 respondents	An expectancy-value model
Bass & Talarzyk (1972)	Questionnaire and Fishbein's (1963) model	1272 respondents	Using the expectancy value model in predicting consumer brand preference.
Green & Wind (1975)	Regression analysis	-	A model for portraying individual's associative judgments.
Lindgren & Konopa (1980)	Questionnaire and regression with the multi-attribute attitude models	260 respondents	Using multi-attribute models in predicting consumer behavior.
Currim (1982)	Survey questionnaire and consumer choice models	608	Testing consumer choice models in a empirical setting.
Varvoglis & Sirgy (1984)	Explanatory Factor analysis	372 shoppers of two retail stores	Explaining the relationship between value-expressive and utilitarian store-image attributes.
Johar & Sirgy (1991)	Literature study	-	The use of advertising appeals.

S. Shavitt (1992)	Literature study	-	Value-expressive advertising appeals are persuasive when the product is value-expressive, whereas utilitarian appeals are persuasive when the product is utilitarian.
Eagly & Chaiken (1993)	-	-	Defining attitudes.
Mittal (1995)	Confirmatory factor analysis	536	Trade-offs in the four major consumer involvement scales.
Williams (2002)	Survey questionnaire and one-way MANOVA.	306	Social class, gender, and income effect consumer evaluation of utilitarian and subjective criteria.
Sirgy et al. (2005)	Literature study	-	The importance of self-congruity and functional congruity in housing preference.
Kressmann et al. (2006)	Survey questionnaire and an ideal-point model	600	Self-congruity predicting brand loyalty.
Chevalier & Mayzlin (2006)	Linear regression	2818	Effect of online word of mouth on sales.
Lee & Hyman, (2008)	Survey questionnaire and factor analysis	303	Store-to-product congruity predicts store-to-private label brands congruity and the attitude of consumers towards private label brands.
Hung & Petrick, (2011)	Survey questionnaire and confirmatory factor analysis	897	The effect of self-congruity and functional congruity in cruising intentions.
Gopinath et al. (2014)	DHLM model	Five major cell phone brands	Effect of online word of mouth on brand performance.
<i>This study</i>	<i>Questionnaire and linear regression</i>	<i>788 responses</i>	<i>Effect of functional congruity and self-congruity in the Video on demand market.</i>

10.3. Appendix III – Literature review of self-congruity

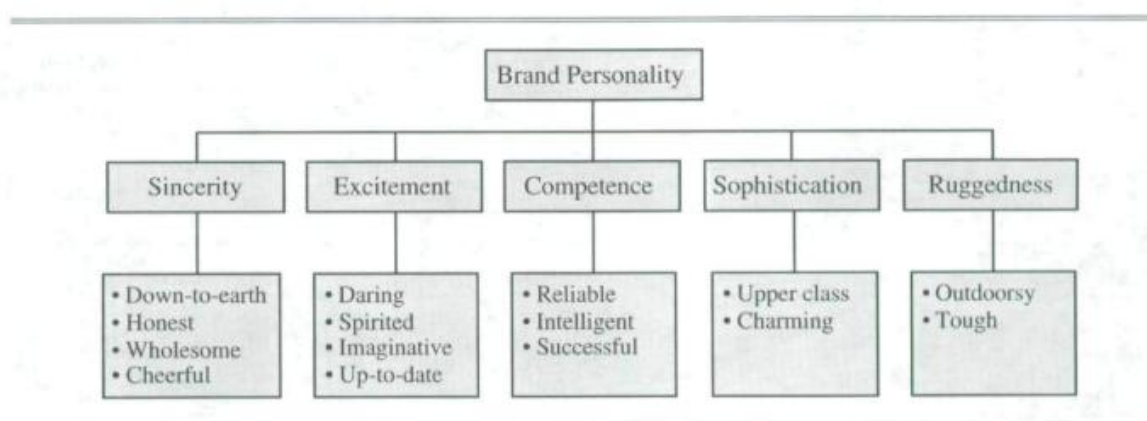
Paper	Estimation method	Number of observations	Main insights
Lecky (1945)	Literature study	-	Personality is a system of consistent ideas.
Gardner & Levy (1955)	Literature study	-	Basis for congruity theory.
Levy (1957)	Literature study	-	The effect of symbols on sale.
Wells et al. (1957)	Adjective list	100	An adjective check list for product personality.
Grubb & Grathwohl (1967)	Literature study	-	Theoretical framework for the relationship between consumer behavior and consumer personality.
Dolich (1969)	4x2x2 factor analysis	200	Products seen as symbols can have a congruent relationship with the self-concept.
King (1970)	Literature study	-	Consumers choose brands in the same way they choose their friends.
Grubb and Stern (1971)	Survey questionnaire and mean comparison	Unknown	Consumers of a brand have similar self-concepts to other consumers of the same brand.
Ross (1971)	Questionnaire and a distance measurement	200	Consumers prefer actual self-concept congruence above ideal self-concept congruence.

Belch & Landon (1977)	Kendall's tau correlation	163	Product ownership and social desirability influences consumer self-concept.
Rosenberg (1979)	Literature study	-	The definition of the self-concept.
Schenk & Holman (1980)	Literature study	-	Purchasing behavior based on self-congruity expresses consumers self-image
Sirgy (1982)	Literature study	-	Consumer self-concept has an important influence in consumer behavior,.
Ogilvy (1983)	Literature study	-	A brand's personality can make or break him in the marketplace.
Costa & McCrae (1985)	Literature study	-	The Big Five characteristics.
Costa & McCrae (1987)	Literature study	552	The Big Five characteristics.
Hattie (1992)	Literature study	-	The theory about self-concept.
Swann JR et al. (1992)	Observation study and ANOVA	48	Self-verification reduces uncertainty and creates positive self-views.
Swann JR et al. (1994)	Questionnaire and ANOVA	370 resp.	People want self-verifying evaluations.
Costa & McCrae (1997)	Survey questionnaire and factor analysis	5.580	Cross-cultural and cross-language testing of The Big Five characteristics.
Aaker (1997)	Exploratory factor analysis	20 brands in 10 product categories	Developed a framework to measure brand personality
Sirgy et al. (1997)	Survey questionnaire and a distance measurement	1641	Testing the different measurement methods to determine self-congruence.
Fournier (1998)	Modified life-history case studies	3	The relevancy of brand relationship theory.
Bower (1999)	Literature study	-	The ability of people to associate human characteristics to an inanimate object
Plummer (2000)	Literature study	-	The importance of brand personality.
Azoulay & Kapferer (2003)	Literature study	-	Brand personality does not measure personality but a number of dimensions of brand identity.
Helgeson & Supphellen (2004)	-	-	The relation between self-congruity and brand personality constructs.
Freling & Forbes (2005)	Discovery-oriented qualitative research	50	Brand personality is connected to other brand associations in consumer minds, due to the ability of people to having feelings for anthropomorphize nonhuman objects.
Venable et al. (2005)	Exploratory analysis of factors created by focus groups.	2 focus groups and 18 depth interviews	Brand personality for non-profit organizations.
Sung & Tinkham (2005)	Exploratory factor analysis and confirmatory factor analysis.	367 (US) and 409 (Korea) respondents	Cultural meanings of brand personality in the US and Korea.
Sweeny & Brandon (2006)	Paired sample T-tests	32	Not all factors of Aaker's (1997) framework overlap with human personality.
Milas & Mlacic (2007)	Survey questionnaire and explanatory factor analysis	267	Not all factors of Aaker's (1997) framework overlap with the perceived identity of Croatian brands.
Mulyanegara et al. (2007)	Survey questionnaire and explanatory factor	251	Developing a new framework to compare brand personality and human personality

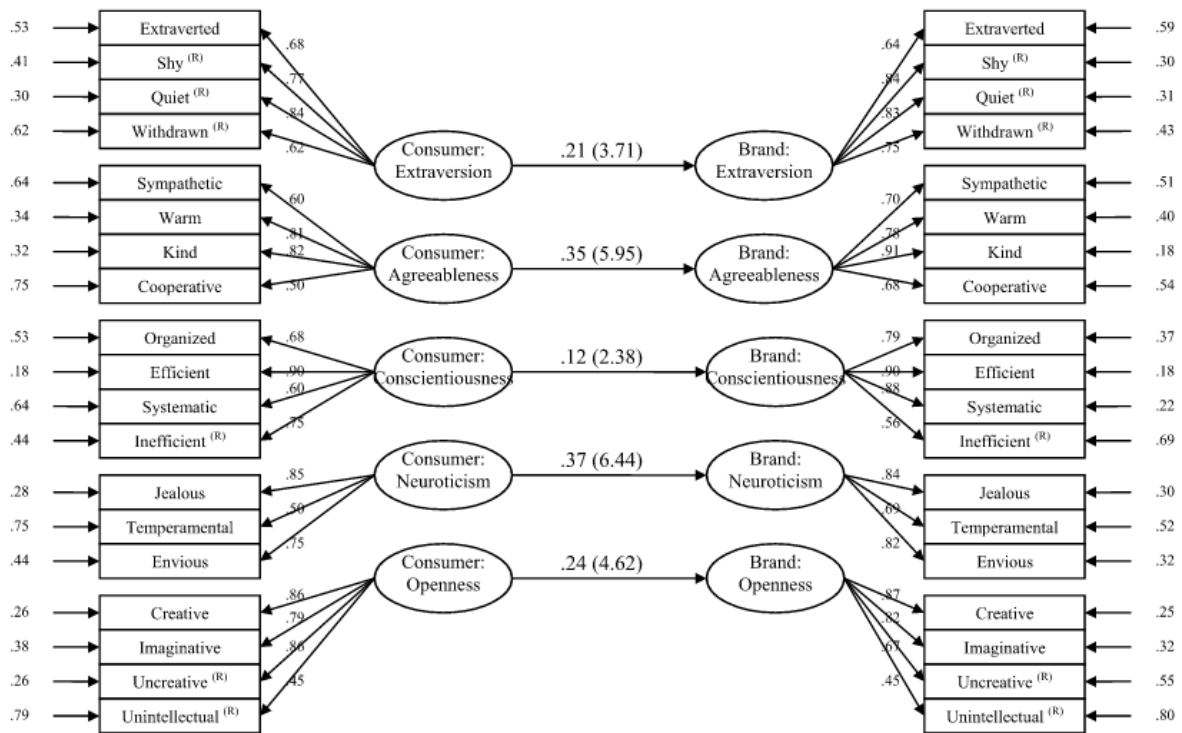
	analysis		
Bosnjak et al., (2007)	Principal components analysis and varimax rotation.	131	Not all factors of Aaker's (1997) framework overlap with the perceived identity of brands in the German market.
Grohmann (2009)	Exploratory factor analysis, ANOVA and online experiment	2800 in more than eight studies	developed a two-dimensional 12-item descriptive scale to measure the feminine and masculinity personality of gender dimensions for brands
Parker (2009)	Linear regression	272	Brand personality congruence is more predictive of consumer behaviour than brand user image congruence.
Geuens et al. (2009)	Survey questionnaire and confirmatory factor analysis	1235	A new framework to measure brand personality.
Sung & Kim (2010)	Survey questionnaire and explanatory factor analysis	367	The difference between brand personalities in the USA and Korea. The differences are White Collar and Androgyny in the USA and Passive Likeableness and Ascendancy in Korea.
Branaghan & Hildebrand (2011)	Pathfinder algorithm	44	Self-congruity and brand personality are very much related.
Aguirre-Rodriguez et al. (2012)	Literature study and meta-analysis	221	The effect of self-congruity on decision-making is moderated by self-motive of self-enhancement sought, the brand personality facet, the judgment object's abstraction level, cognitive elaboration, and the underlying impression formation process.
Huang et al. (2012)	Survey questionnaire, factor analysis and structured equation model	468	Brand personality and The Big Five are overlapping and a correct way to determine self-congruity based on personality.
Lieven et al. (2014)	Linear Mixed Models	459.760	Brands with a high level of gender personality have a higher equity than undifferentiated brands. High levels of both gender personalities (masculinity and femininity) were negative related to brand equity.
<i>This study</i>	<i>Questionnaire and linear regression</i>	<i>788 responses</i>	<i>Effect of functional congruity and self-congruity in the Video on demand market.</i>

10.4. Appendix IV - Brand personality framework of Aaker (1997).

A BRAND PERSONALITY FRAMEWORK



10.5. Appendix V - The structured equation model of the study from Huang et al. (2012)



10.6. Appendix VI – Literature review of the biasing effect

Paper	Estimation method	Number of observations	Main insights
Sirgy & Samli (1981)	-	-	Self-congruity did not predict store loyalty, but that it had a significant correlation with functional congruity.
Hirschman & Holbrook (1982)	Literature review	-	Hedonic consumption is theoretically related to product symbolism in marketing research.
Levy & Windhal (1985)	Survey questionnaire and factor analysis	390	Involvement is an audience activity, they are decoding and interpreting the communication in their process.
Sirgy & Samli (1985)	Survey questionnaire and path analysis	371	Store loyalty is positively affected by self-concept, store image, geographic loyalty and socioeconomic status
Sirgy et al. (1991)	Survey questionnaire and linear regression.	1126	Functional congruity predicts consumer behavior more strongly than self-congruity. Self-congruity mediates functional congruity.
Elliot & Hamilton (1991)	Survey questionnaire and factor analysis	500	Consumer choice is based on perceived efficacy, level of involvement and amount of cognitive and decisional effort.
Chon & Olsen (1991)	Survey questionnaire and multiple regression	382	The level of customer satisfaction over destination image is positively influenced by functional and symbolic congruity.
Mano & Oliver (1993)	Survey questionnaire and factor analysis	118	Examining the underlying dimensions of post-consumption experience.

McQuail (1994)	Literature review	-	Redefining the concept of mass communication.
Mittal (1995)	Confirmatory factor analysis	536	Trade-offs in the four major consumer involvement scales.
Bhat & Reddy (1998)	Survey questionnaire and factor analysis	62	Brand functionality and symbolism are distinct concepts in consumer's minds.
Sirgy et al. (2000)	Literature research	-	Understanding consumer choice in the retail environment based on the congruity theory.
Garlin & Mcguiggan (2002)	Survey questionnaire and Pearson's correlation	286 respondents	The greater the involvement the more planned viewing for television TV series and movies.
Sirgy et al. (2005)	Literature research	-	Understanding the effects of congruity in consumers housing preference.
Hung & Petrick (2011)	Panel study	897	Effect of functional congruity and self-congruity in the market of cruise trips.
<i>This study</i>	<i>Questionnaire and linear regression</i>	<i>788 responses</i>	<i>Effect of functional congruity and self-congruity in the Video on demand market.</i>

Table 7 – Literature review of the biasing effect

10.7. Appendix VII - Overview all functional aspects

Production	Distribution	Exhibition
Storyline	Internet exposure	Release date
Genre		Screen coverage
Leading actors' star power		Star rating
Producers' star power		
Sequel to existing movie		
Characters		
Number of episodes		

10.8. Appendix VIII - Full factorial design

Relative variances for the full factorial is of $N = 5 \times 5 \times 3 \times 2 \times 2 \times 2 = 600$ runs.

Effect	Relative Variance
Intercept	0.237
X1 1	0.092
X1 2	0.102
X1 3	0.105

X1 4	0.099
X2 1	0.095
X2 2	0.101
X2 3	0.107
X2 4	0.1
X3 1	0.165
X3 2	0.167
X4	0.189
X5	0.174
X6	0.203

Source: constructed by using the optimal design tool in JMP.

10.9. Appendix IX - Summary Pre-test

The focus group was held on the fourteenth of June 2017 and consisted of ten participants. The diverse group consisted of four females and six males and ages varied between 20 and 28. Occupations between the participants varied from being engineering students, marketing students, a retail sales man, a personal trainer, two online marketers, a teacher, and a sales support employee. The total focus group took four hours with a break after the first two hours. In the beginning of the focus group, the purpose of the study and the purpose of the focus group were briefly discussed.

Purpose of the study

The main purpose of the current study is to understand consumer's willingness to watch in the video on demand industry by the model of functional- and self-congruity.

Purpose of the focus group

The main purpose of the focus group was to check if the video on demand TV series concepts were well designed and overlap with the personality traits of Huang et al. (2012). The classifications are extraversion, agreeableness, conscientiousness, neuroticism, and openness. Each classification has their own personality traits and these were provided to every respondents on a piece of paper.

Discussion per video on demand TV series

After the short introduction, the researcher gave every participant a print version of the fifteen video on demand TV series. To start the discussion, the researcher asked the


participants which personality, according to the five of Huang et al. (2012), they would give to the video on demand TV series. This was repeated by each printed version.

1. Boys Night Out

Starring: Matt Vinson and Ryan Head


	Star rating	Storyline	Genre	Characters	Leading actors
Brand Extraversion	3	Friendship	Comedy	Male	Non-famous

First design



Boys night out
 ★★☆☆☆ *Comedy*
Starring: Matt Vinson and Ryan Head
 Chest, a college football coach, and Michael, a car salesman are two best friends. The day Michael announces his marriage the friends decide to take a spontaneous trip to Amsterdam. Everywhere they go they are the life of the party, from a fancy dinner at the Hilton to a dance contest in the famous 'Banana bar'.
 Follow their adventures throughout a week they will never forget, what happens in Amsterdam stays in Amsterdam.

Final design



Boys night out
 ★★☆☆☆ *Action*
Starring: Matt Vinson and Ryan Head
 Chest, a college football coach, and Michael, a car salesman are two best friends. The day Michael announces his marriage the friends decide to take a spontaneous trip to Amsterdam. Get ready for a vacation that you will never forget.
 The last morning Chest wakes up and has no memory left of the previous night. During the day he keeps on finding clues to be able to find Micheal again. What happened and how did they end up here? Follow Chest during this season to find out if they will make it home again.

Feedback of the respondents: the TV series introduction screen overlaps with the personality extraversion. After the focus group was conducted, the storyline description was altered to create overlap with the genre action.


2. Firehouse 72

Starring: Nicole Clarke and Matt Vinson


Personality	Star rating	Leading character	Genre	Storyline	Leading actors
Agreeableness	4	Female & Male	Comedy	Friendship	Non-famous

First design

Final design



Firehouse 72
 ★★★★★ *Comedy*
Starring: Nicole Clarke and Matt Vinson
 Working as a fire fighter is a hard job. You run in the burning buildings while other people are running out. It's due to the laughter and the jokes that make firehouse 72 one of the best firehouses of Philadelphia.
 Kathy the always cheerful and caring medic and Alberto the singing and crazy fire fighter will take you this season into the biggest fires but also the biggest laughs of Firehouse 72.



Firehouse 72
 ★★★★★ *Action*
Starring: Nicole Clarke and Matt Vinson
 Working as a fire fighter is a hard job. You run into burning buildings while other people are running out. It's due to the laughter and the jokes that make firehouse 72 one of the best firehouses of Philadelphia.
 Kathy the always cheerful and caring medic and Alberto the bravest firefighter of the house will take you this season into the biggest fires and car crashes in Philly.

Feedback of the respondents: the respondents agreed that they got the feeling of agreeableness, but it could be more expressed by adjusting ‘crazy fire fighter’ into ‘bravest fire fighter’. After the focus group was conducted, the storyline description was altered to create overlap with the genre action.

3. Hack Back

Starring: Matt Vinson

Personality	Star rating	Leading character	Genre	Storyline	Leading actors
Conscientiousness	2	Male	Drama	Justice	Non-famous

First and final design



Hack back
 ★★☆☆☆ *Drama*
Starring: Matt Vinson
 Computer-related crime is growing enormously and it can be worth a fortune. Neil Miller is there to stop them. As skilled leader of a private security company, he and his team are hired to hack the hackers. By carefully calculating and coordinating the plan, Neil tries to outsmart the hackers.

Feedback of the respondents: the TV series introduction screen overlaps with the personality conscientiousness

4. Mistress

Starring: Nicole Clarke

Personality	Star rating	Leading character	Genre	Storyline	Leading actors
Neuroticism	4	Female	Comedy	Justice	Non-famous

First design



Mistress
 ★★★★★★ *Comedy*
Starring: Nicole Clarke
 Phone calls at night, empty tires in the morning, and the feeling of being chased during the day. This is the life of Emma, the secret mistress of the FBI director.
 She got some skills herself and tries to find the responsible for all this madness. During this season you will see all Emma's misadventures trying to chase back her chaser.

Final design



Mistress
 ★★★★★★ *Action*
Starring: Nicole Clarke
 Strange phone calls at night and finding weird notes on her doorstep is nothing new to Emma. She is a secret mistress of the FBI director and has to pay a high price for it.
 Is it the FBI director's wife seeking revenge or someone else that is trying to get to Emma? Watch the following season to see who is really behind all this madness and why.


Feedback of the respondents: The design was adjusted because one of the respondents recognized the male actor as David Boreanaz and the woman didn't look neurotic enough. After the focus group was conducted, the storyline description was altered to create overlap with the genre action.

5. Time to shine

Starring: Brad Pitt and Channing Tatum

Personality	Star rating	Leading character	Genre	Storyline	Leading actors
Openness	4	Male	Drama	Friendship	Famous

First and final design



Time to shine
 ★★★★★★ *Drama*
Starring: Brad Pitt and Channing Tatum
 Jason is an illusionist who charms everyone with his sense of humour and tricks. He's the highlight in Las Vegas biggest magic shows but he is looking for his final big score.
 When joining a team of magicians, led by his best friend Lucas, they start to rehearse their big act of stealing valuable art out of the Louvre in Paris. Will they get everything right in time for the big performance?

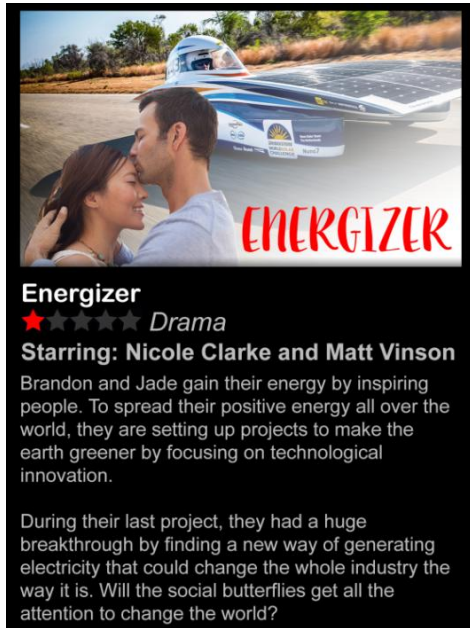
Feedback of the respondents: the TV series introduction screen overlaps with the personality openness.

6. Energizer

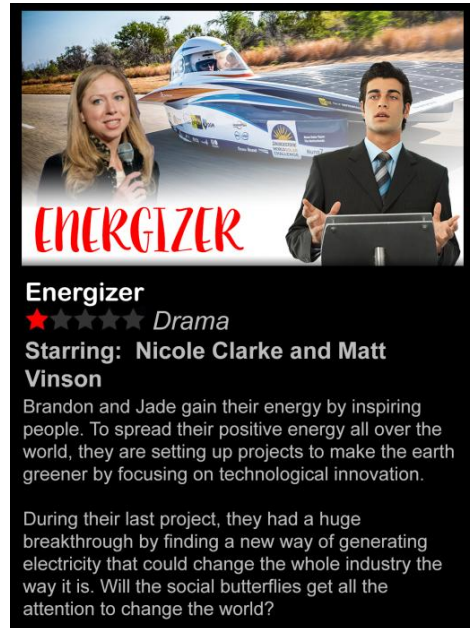
Starring: Nicole Clarke and Matt Vinson

Personality	Star rating	Leading character	Genre	Storyline	Leading actors
Extraversion	1	Female & Male	Drama	Justice	Non-famous

First design



Final design



Feedback of the respondents: the respondents had two points of concern. Firstly, they had concerns that the personality was also overlapping with conscientiousness since they are MIT students, assuming they are organizer, efficient, and systematic thinkers. Secondly, the storyline also included some aspects of love. Therefore, the TV series were rewritten and redesigned during the group discussion.

7. Family First

Starring: Jennifer Aniston and Jennifer Lawrence

Personality	Star rating	Leading character	Genre	Storyline	Leading actors
Agreeableness	2	Female	Drama	Friendship	Famous

First design



Final design



Feedback of the respondents: the respondents agreed that the personality of agreeableness could be described better. Firstly, they suggested that Emily should work on a subject less known as being ‘dodgy’ and come up with the topic of sustainability. Secondly, they also suggested an adjective to describe Emily more in line with the personality of agreeableness. The conclusion was to add soft-hearted.

8. Top Secret

Starring: Jennifer Aniston and Channing Tatum

Personality	Star rating	Leading character	Genre	Storyline	Leading actors
Conscientiousness	3	Female & Male	Drama	Justice	Famous

First and final design



Feedback of the respondents: the TV series introduction screen overlaps with the personality conscientiousness.

9. Stabbed by love

Starring: Jennifer Lawrence and Channing Tatum

Personality	Star rating	Leading character	Genre	Storyline	Leading actors
Neuroticism	1	Male	Comedy	Justice	Famous

First design

Final design

Stabbed by love
 ★★★★★ Comedy
Starring: Jennifer Lawrence and Channing Tatum
 Lucas used to be the odd one out and never fitted in with the cool guys. They called him names and bullied him throughout high school. The worst part was when his crush Mia humiliated him at the prom. Years later, Lucas has moved on with his life, but the anger and the unforgivable feeling will never fade away.

With a school reunion coming up, Lucas can't help to fantasise about all the ways he could hurt Mia to even the score. Will he be able to control himself, or will the old sorrow and pain take control of him?"

Stabbed by love
 ★★★★★ Action
Starring: Jennifer Lawrence and Channing Tatum
 Lucas used to be the odd one out and never fitted in with the cool guys. They called him names and bullied him throughout high school. The worst part was when his crush Mia humiliated him at the prom. Years later, Lucas has moved on with his life, but the anger and the unforgivable feeling will never fade away.

With a school reunion coming up, Lucas can't help to fantasise about all the ways he could hurt Mia to even the score. Will he be able to control himself, or will the old sorrow and pain take control of him?"

Feedback of the respondents: the TV series introduction screen overlaps with the personality neuroticism. After the focus group was conducted, the storyline description was altered to create overlap with the genre action.

10. Jenkins & Ranoli

Starring: Jennifer Aniston and Brad Pitt

Personality	Star rating	Leading character	Genre	Storyline	Leading actors
Openness	2	Female & Male	Comedy	Friendship	Famous

First design

Jenkins & Ranoli
 ★★★★★ Comedy
Starring: Jennifer Aniston and Brad Pitt
 Dr. Jenkins a forensic expert working at the Boston Police Department. She is a walking encyclopaedia, able to spout out facts regardless of whether or not they are relevant to a case. With her untraditional and creative way of working she helps to solve every case.

Her co-worker Daniel Ranoli is a Boston detective in the Homicide Unit. From an Italian-American family, Daniel is brash, brilliant, and often prickly but also a perfect fit to work with Jenkins. Together the help to make the City of Boston a safe place.

Final design

Jenkins & Ranoli
 ★★★★★ Action
Starring: Jennifer Aniston and Brad Pitt
 Dr. Jenkins is a forensic expert working at the Boston Police Department. She is a walking encyclopaedia, able to spout out facts regardless of whether or not they are relevant to a case. With her untraditional and creative way of working she helps to solve every case.

Her co-worker Daniel Ranoli is a Boston detective in the Homicide unit. coming from an Italian-American family, Daniel is artistic and brilliant enough to work alongside Jenkins. Together they make the City of Boston a safer place again.

Feedback of the respondents: the respondents agreed that the personality of openness could be described better. During the discussion, the respondents came up to add clever. After the focus group

was conducted, the storyline description was altered to create overlap with the genre action.

11. Round and Round

Starring: Jennifer Aniston

Personality	Star rating	Leading character	Genre	Storyline	Leading actors
Extraversion	5	Female	Drama	Justice	Famous

First and final design



Feedback of the respondents: The TV series introduction screen overlaps with the personality extraversion.

12. New York Heights

Starring: Channing Tatum

Personality	Star rating	Leading character	Genre	Storyline	Leading actors
Agreeableness	5	Justice	Comedy	Male	Famous

First design



Final design



Feedback of the respondents: the respondents agreed that the personality of agreeableness could be described better. Firstly, soft-hearted was add as adjective to describe Jack. Secondly, the adjective of compassion was added to give more weight to the personality. After the focus group was conducted, the storyline description was altered to create overlap with the genre action.

13. Three

Starring: Jennifer Lawrence

Personality	Star rating	Leading character	Genre	Storyline	Leading actors
Conscientiousness	1	Female	Comedy	Friendship	Famous

First design



Three
★☆☆☆☆ *Comedy*
Starring: Jennifer Lawrence
The West England Warriors, an upcoming basketball team has been winning different basketball leagues for three years in a row. The upcoming year they will strive to become the next NBA champion. Their secret is Charlotte, a former data scientist and currently the head coach. Having a female coach in the NBA brings some miscommunications with itself, but her data-driven approach got them their success.

Charlotte doesn't believe in luck, she uses software to analyse all their opponents and selects the best strategy to defeat them. Will her uncommon approach help them with becoming the next NBA champion?

Final design



Three
★☆☆☆☆ *Action*
Starring: Jennifer Lawrence
The West England Warriors, an upcoming basketball team has been winning different basketball leagues for three years in a row. The upcoming year they will strive to become the next NBA champion. Their secret is Charlotte, a former data scientist and currently the head coach.

Having a female coach in the NBA brings some miscommunications with itself, but her data-driven approach got them their success. Charlotte doesn't believe in luck, she uses software to analyse all their opponents and selects the best strategy to defeat them. Will her uncommon approach help them with becoming the next NBA champion?

Feedback of the respondents: the TV series introduction screen overlaps with the personality agreeableness. After the focus group was conducted, the storyline description was altered to create overlap with the genre action.

14. College life

Starring: Matt Vinson, Nicole Clarke and Mia Noel

Personality	Star rating	Leading character	Genre	Storyline	Leading actors
Neuroticism	5	Female & Male	Drama	Friendship	Non-famous

First design

Final design



Feedback of the respondents

The respondents agreed that the personality of neuroticism could be described better. Firstly, they suggested an adjective to describe Lisa more in line with the personality of neuroticism. The conclusion was to also add insecure. Secondly, ‘worrying’ was added to give more weight to the personality.


15. Never a lie

Starring: Charlotte Boyle

Personality	Star rating	Leading character	Genre	Storyline	Leading actors
Openness	3	Female	Comedy	Justice	Non-famous

First design


Final design



NEVER A LIE

Never a lie
 ★★☆☆☆ *Comedy*
Starring: Charlotte Boyle
 Emily runs an agency that tells if people are lying, in order to solve murders and crimes. She is a deception expert who studies facial expressions and involuntary body language to expose the truth behind the lies.

By reading people's faces and behavior, Emily can tell if a person is really telling the truth. During this season Emily's talent is being put to test with several cases that haven't been solved yet.



NEVER A LIE

Never a lie
 ★★☆☆☆ *Action*
Starring: Charlotte Boyle
 The curious and daydreamer Emily runs an agency that tells if people are lying, in order to solve murders and crimes. Emily is a deception expert who studies facial expressions and involuntary body language to expose the truth behind the lies.

Her artistic mind makes it able for Emily to read faces and behavior. During this season Emily's talent is being put to test with several cases that haven't been solved yet.

Feedback of the respondents

The respondent got the personality of openness, but they mentioned it could be expressed better. Therefore, the first line of the summary was altered into *“The curious and daydreamer Emily runs an agency that tells if people are lying, in order to solve murders and crimes.”* instead of *“Emily runs an agency that tells if people are lying, in order to solve murders and crimes.”*

10.10. Appendix X – Final survey

Dear respondent,

Thank you for participating in this survey! In doing so, you are helping me to obtain my master's degree in marketing. I am conducting this study to get a better understanding of consumer behaviour in the video on demand industry.

Please consider every question carefully and answer truthfully, there is no right or wrong answer. This study consists of four parts and will take approximately 10 minutes to complete. Your response is completely anonymous and will be used for academic purposes only.

Your participation is very much appreciated!

Warm regards,

Robin Looijen
MSc. Marketing student
Erasmus University Rotterdam

The survey will start with some questions about your personality.

How do you describe yourself?

The list of personality traits below concern statements regarding your perception of yourself in a variety of situations. Please indicate the strength of your agreement with the statements on the scale from 1 to 5.

I am someone who is...

	(1) Strongly disagree	(2) Disagree	(3) Neutral	(4) Agree	(5) Strongly agree
temperamental	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
unintellectual	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
withdrawn	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
envious	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
imaginative	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
extrovert	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
cooperative	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

I am someone who is...

	(1) Strongly disagree	(2) Disagree	(3) Neutral	(4) Agree	(5) Strongly agree
sympathetic	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
efficient	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
systematic	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
organized	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
warm	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
shy	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

I am someone who is...

	(1) Strongly disagree	(2) Disagree	(3) Neutral	(4) Agree	(5) Strongly agree
jealous	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
kind	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
creative	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
quiet	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
uncreative	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
inefficient	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

The following five functional aspects are used throughout this survey:

- Storyline: the main story and how it develops throughout the season.
- Genre: the genre of the video on demand TV series.
- Star rating: the star rating indicated by the video on demand TV series.
- Leading characters: the leading characters in the video on demand TV series.
- Leading actors: the actors mentioned in the introduction screen of the video on demand TV series.

How important are the following aspects for you in choosing something to watch?


	(1) Very unimportant	(2) Unimportant	(3) Neutral	(4) Important	(5) Very important
The storyline	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The genre	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The star rating	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The leading characters	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The leading actors	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

In comparison to people, brands can also have their own personality to identify themselves. A brand personality is created by the human characteristics associated with a company and its products.

Likewise, this accounts for video on demand TV series. You can associate human characteristics to video on demand TV series by how they illustrate themselves in the libraries of a platform.

On the next page, you will see a description of a video on demand TV series. The description page is similar to the introduction screen you see while browsing through a video on demand library. Please take the description in consideration while answering the questions. The goal is to understand your evaluation of video on demand shows.

The survey consists of 2 video on demand TV series.



Boys night out
★★★★★ *Action*
Starring: Matt Vinson and Ryan Head
Chest, a college football coach, and Michael, a car salesman are two best friends. The day Michael announces his marriage the friends decide to take a spontaneous trip to Amsterdam. Get ready for a vacation that you will never forget.
The last morning Chest wakes up and has no memory left of the previous night. During the day he keeps on finding clues to be able to find Micheal again. What happened and how did they end up here? Follow Chest during this season to find out if they will make it home again.

Suppose you want to watch a video on demand show and suppose you will have the time.

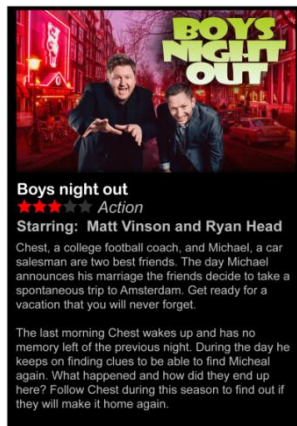
Please indicate the number that best matches your preference.

	(1) Strongly disagree	(2) Disagree	(3) Neutral	(4) Agree	(5) Strongly agree
'Boys Night Out' appeals to me	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I would intend to watch 'Boys Night Out'	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



How satisfactory are the following aspects of 'Boys Night Out'?

	(1) Very unsatisfactory	(2) Unsatisfactory	(3) No opinion	(4) Satisfactory	(5) Very satisfactory
The storyline	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The genre	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The star rating	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The characters	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The leading actors	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



Describe the personality of 'Boys Night Out'.

The list of personality traits below concern statements regarding your perception of the personality of 'Boys Night Out'. Please indicate the strength of your agreement with the statements on the scale from 1 to 5.

I perceive 'Boys Night Out' as...

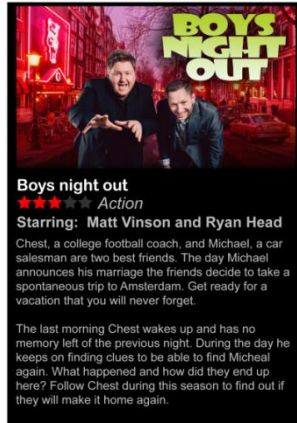
	(1) Strongly disagree	(2) Disagree	(3) Neutral	(4) Agree	(5) Strongly agree
temperamental	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
unintellectual	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
withdrawn	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
envious	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
imaginative	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
extrovert	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
cooperative	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

I perceive 'Boys Night Out' as...

	(1) Strongly disagree	(2) Disagree	(3) Neutral	(4) Agree	(5) Strongly agree
sympathetic	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
efficient	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
systematic	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
organized	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
warm	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
shy	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

I perceive 'Boys Night Out' as...

	(1) Strongly disagree	(2) Disagree	(3) Neutral	(4) Agree	(5) Strongly agree
jealous	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
kind	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
creative	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
quiet	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
uncreative	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
inefficient	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



How different is the brand personality portrayed by 'Boys Night Out' from how you see yourself?

Evaluate the extent to which you note a difference between how you see 'Boys Night Out' and yourself.

(1) No difference ○ ○ ○ ○ ○ (5) Lots of difference

Thank you for the first part! On the next page, you will see a description of the second video on demand TV series.

Same questions as 'Boys Night Out' only with a different video on demand TV series.

This is the last part of the survey and it contains questions regarding your demographics.

What is your gender?

Male

Female

What is your nationality?

Dutch

Non-Dutch

What is your age?

Under 20 years

20 to 24 years

25 to 29 years

30 to 34 years

35 years and above

How often do you watch video on demand?

Never

Less than once a month

Once a month

2-3 times a month

Once a week

2-3 times a week

More than 3 times a week

What is your occupation?

Student

Working

Student and working

Unemployed

Other:

10.11. Appendix XI – Cronbach’s Alpha for Attitude and Intention

Reliability Statistics	
Cronbach's Alpha	N of Items
,914	2

Item-Total Statistics				
	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Attitude	2,99	1,303	,842	.
Intention	3,00	1,320	,842	.

10.12. Appendix XII - SPSS output for functional congruity influence.

Model Summary^b

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	R Square Change	Change Statistics			Sig. F Change
						F Change	df1	df2	
1	,576 ^a	,331	,326	,9039	,331	64,485	6	781	,000

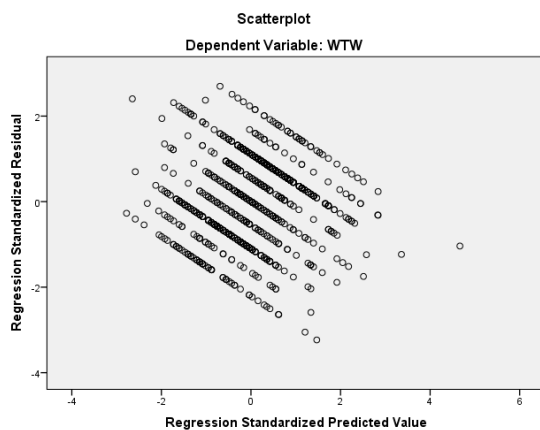
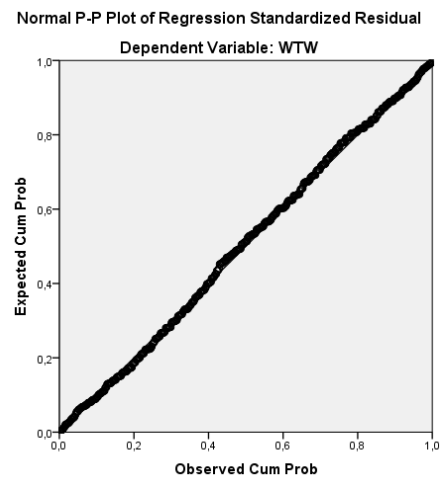
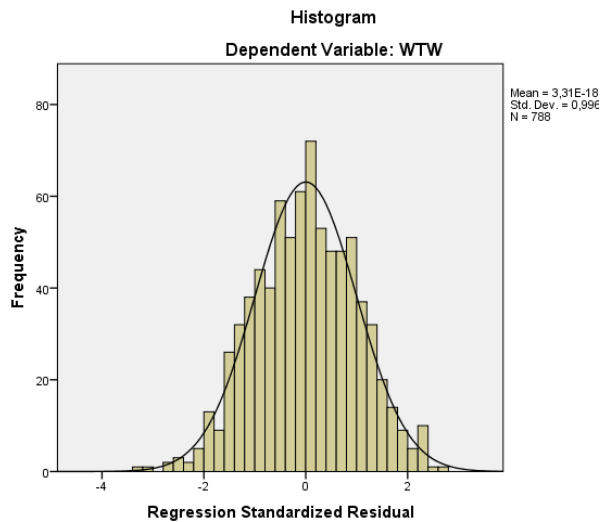
a. Predictors: (Constant), Occupation, Loyalty, FC, Gender, Nationality, Age

b. Dependent Variable: WTW

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	,832	,146		5,682	,000
	FC	,042	,002	,562	18,915	,000
	Gender	-,200	,067	-,091	-2,996	,003
	Nationality	-,040	,078	-,016	-,512	,608
	Age	-,013	,057	-,007	-,229	,819
	Loyalty	-,026	,016	-,048	-1,623	,105
	Occupation	,036	,036	,030	,991	,322

a. Dependent Variable: WTW



Model Summary^b

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	R Square Change	Change Statistics			Sig. F Change
						F Change	df1	df2	
1	,614 ^a	,377	,369	,8744	,377	47,117	10	777	,000

a. Predictors: (Constant), Occupation, FC_Actors, Loyalty, Gender, FC_Star, FC_Storyline, Nationality, FC_Genre, Age, FC_Characters

b. Dependent Variable: WTW

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	,778	,145		5,351	,000
	FC_Storyline	,029	,006	,149	5,127	,000
	FC_Genre	,079	,007	,335	11,317	,000
	FC_Star	,017	,006	,080	2,791	,005
	FC_Characters	,065	,008	,295	8,445	,000

FC_Actors	,019	,007	,089	2,587	,010
Gender	-,178	,065	-,081	-2,756	,006
Nationality	-,031	,075	-,012	-,408	,684
Age	-,010	,055	-,006	-,183	,855
Loyalty	-,031	,016	-,056	-1,941	,053
Occupation	,031	,035	,027	,896	,371

a. Dependent Variable: WTW

10.13. Appendix XIII – SPSS output for SC_Method1.

Model Summary^b

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	R Square Change	F Change	df1	df2	Sig. F Change
1	,504 ^a	,254	,248	,9548	,254	44,291	6	781	,000

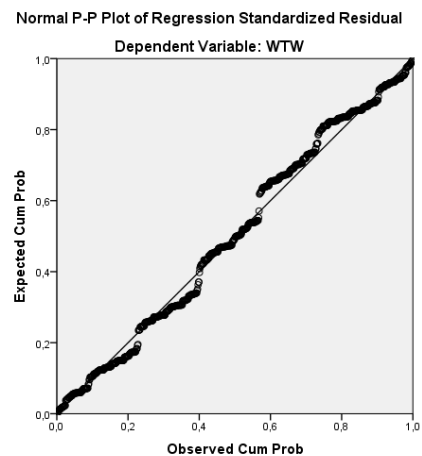
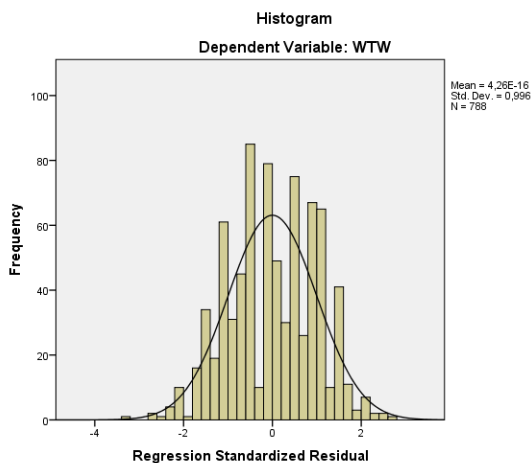
a. Predictors: (Constant), Occupation, SC_Method1, Loyalty, Gender, Nationality, Age

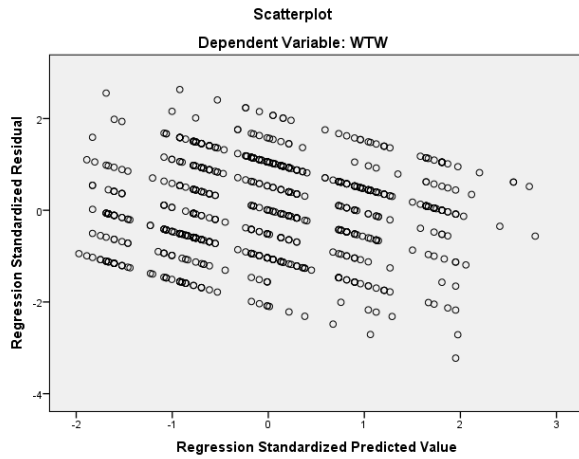
b. Dependent Variable: WTW

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	4,918	,146		33,716	,000
	SC_Method1	-,505	,033	-,479	-15,480	,000
	Gender	-,334	,070	-,152	-4,750	,000
	Nationality	,125	,082	,049	1,533	,126
	Age	-,079	,060	-,043	-1,305	,192
	Loyalty	,000	,017	,000	-,006	,995
	Occupation	,046	,038	,039	1,203	,229

a. Dependent Variable: WTW





10.14. Appendix XIV - SPSS output for SC_Method2

Model Summary^b

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Change Statistics			Sig. F Change	
					R Square Change	F Change	df1		df2
1	,423 ^a	,179	,173	1,0017	,179	28,345	6	781	,000

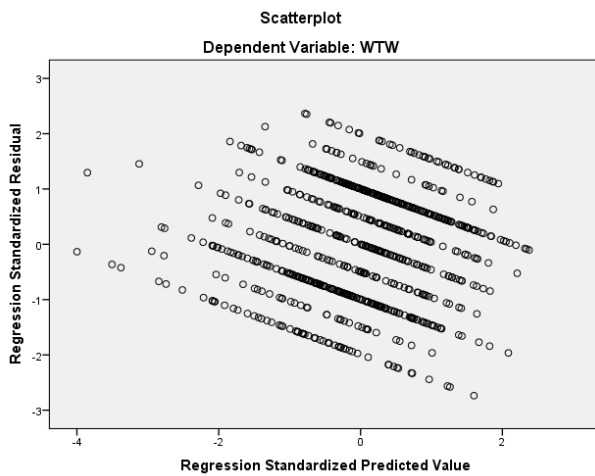
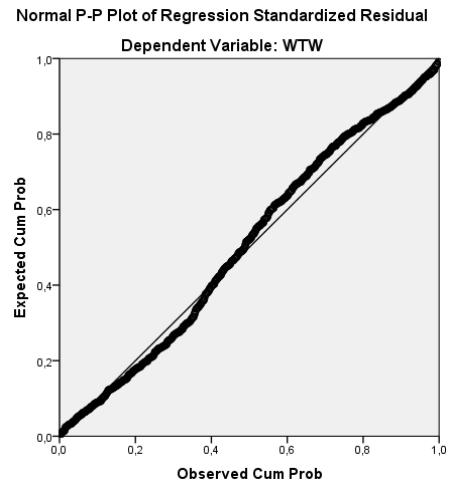
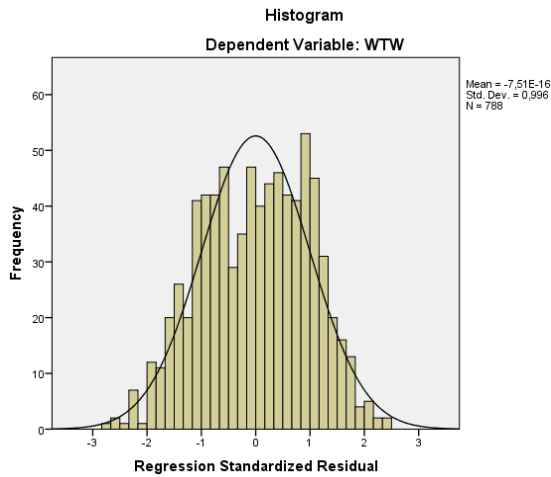
a. Predictors: (Constant), Occupation, SC_Method2, Loyalty, Gender, Nationality, Age

b. Dependent Variable: WTW

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	4,185	,128		32,774	,000
	SC_Method2	-,058	,005	-,393	-12,098	,000
	Gender	-,260	,074	-,118	-3,520	,000
	Nationality	,133	,086	,052	1,552	,121
	Age	-,100	,063	-,055	-1,573	,116
	Loyalty	,013	,018	,023	,703	,483
	Occupation	,036	,040	,030	,893	,372

a. Dependent Variable: WTW



10.15. Appendix XV- SPSS output for the SC_Method1 on FC

Model Summary^b

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	R Square Change	Change Statistics			Sig. F Change
						F Change	df1	df2	
1	,326 ^a	,106	,100	14,111	,106	15,510	6	781	,000

a. Predictors: (Constant), Occupation, SC_Method1, Loyalty, Gender, Nationality, Age

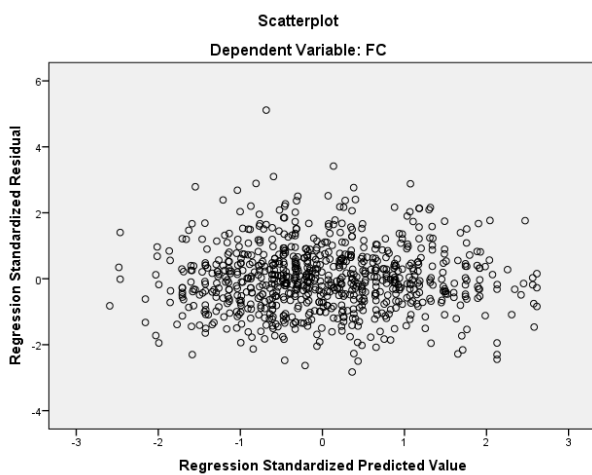
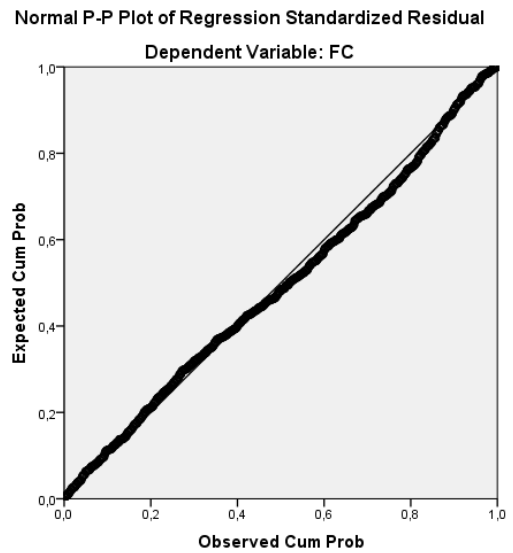
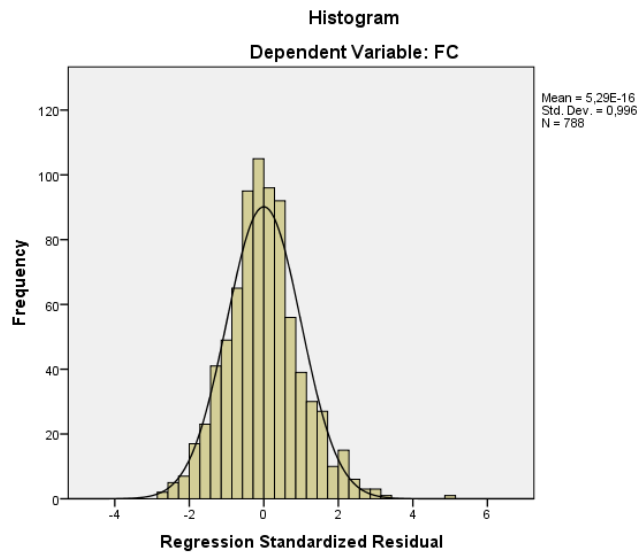
b. Dependent Variable: FC

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	69,104	2,156		32,052	,000
	SC_Method1	-3,978	,482	-,279	-8,255	,000
	Gender	-2,806	1,039	-,094	-2,700	,007
	Nationality	3,531	1,206	,102	2,926	,004
	Age	-1,489	,893	-,061	-1,668	,096

Loyalty	,694	,253	,094	2,741	,006
Occupation	,077	,561	,005	,137	,891

a. Dependent Variable: FC



10.16. Appendix XVI - SPSS output for the SC_Method1 and FC on WTW

Model Summary^b

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	R Square Change	Change Statistics			Sig. F Change
						F Change	df1	df2	
1	,666 ^a	,444	,439	,8249	,444	88,907	7	780	,000

a. Predictors: (Constant), Occupation, SC_Method1, Loyalty, Gender, Nationality, FC, Age

b. Dependent Variable: WTW

Coefficients^a

Model		Unstandardized Coefficients		Standardized	t	Sig.
		B	Std. Error	Coefficients Beta		
1	(Constant)	2,559	,192		13,346	,000
	FC	,034	,002	,461	16,319	,000
	SC_Method1	-,369	,029	-,350	-12,561	,000
	Gender	-,238	,061	-,108	-3,903	,000
	Nationality	,005	,071	,002	,065	,948
	Age	-,028	,052	-,015	-,535	,593
	Loyalty	-,024	,015	-,043	-1,600	,110
	Occupation	,043	,033	,036	1,312	,190

a. Dependent Variable: WTW

