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# **MODERN TECHNOLOGIES AND PEOPLE: NEW PARADIGMS AND PROBLEMS**

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# THE IMPACT OF TYPOGRAPHY ON THE EMOTIONAL PERCEPTION OF ADVERTISING MESSAGES IN DIGITAL MARKETING

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The digital marketing environment is characterised by a high density of information flows, increasing competition for user attention, fragmentation of communication channels, and a reduction in the time of the consumer's initial contact with an advertising message. Under such conditions, advertising effectiveness is determined not only by the content of the commercial offer, the quality of the creative idea, or the accuracy of targeting, but also by micro-level visual presentation parameters, among which typography occupies a particularly important place. It is the typographic organisation of a message that first structures the user's contact with the text, sets the rhythm of perception, and shapes the perceived reliability, dynamism, elegance, technological sophistication, or emotional proximity of a brand.

The relevance of this issue is further reinforced by the scale of the digital environment. According to DataReportal, as of the beginning of April 2026, the number of internet users worldwide had reached 6.12 billion, corresponding to 73.8% of the global population; at the same time, the number of social media user identities amounted to 5.79 billion, or 69.9% of the world's population [1]. This means that advertising messages increasingly appear in the context of instantaneous viewing, mobile scrolling, algorithmic competition, and multichannel content consumption. Accordingly, typography is one of the factors that can enhance or reduce the communicative effectiveness of an advertising message through visual inconsistency, cognitive overload, insufficient readability, or emotional dissonance.

The practical significance of the issue under investigation is also associated with the rapid growth of the digital advertising market. For example, the IAB / PwC report states that in 2024 the US digital advertising industry reached a record volume of USD 259 billion, demonstrating 15% year-on-year growth [2]. The 2025 IAB / PwC report recorded a further increase in internet advertising to USD 294.6 billion, up 13.9% from the previous year [3]. These data indicate that digital advertising is becoming not a peripheral but a dominant environment for brand communication, in which every element of the visual organisation of a message has economic significance.

Despite the evident role of the visual component in digital marketing, typography is often treated in applied practice as a secondary design tool subordinated to the overall brand identity. Such an approach is methodologically limited, as it does not take into account the capacity of type to perform semiotic, emotional, cognitive and behavioural functions. A typeface does not merely "transmit" text; it also modifies its perception: the same phrase, presented in different typefaces, may be perceived as formal or friendly, premium or mass-market, technological or traditional, aggressive or soft.

From a scientific perspective, the problem of the influence of typography on the emotional perception of advertising messages lies at the intersection of several research areas: psychology of perception, neuromarketing, semiotics, branding, behavioural economics, UX design and digital marketing. Its practical significance consists in the need to develop substantiated approaches to the selection of typographic parameters in digital advertising, particularly for banners, landing pages, social media, email marketing, mobile applications, e-commerce platforms and personalised advertising messages. Thus, the scientific and practical problem lies in the insufficient theoretical and methodological substantiation of the mechanism through which typography influences the emotional perception of an advertising message in the context of digital marketing, where communication effectiveness depends on the combination of readability, emotional expressiveness, brand congruence and adaptability to the digital channel.

The issue of typography in marketing communications is interdisciplinary in nature and encompasses psychology of perception, semiotics, branding, UX design and behavioural marketing. In academic research, typography is considered as a tool for impression management, capable of forming strategically significant associations with a brand or product. In particular, P. Henderson, J. Giese and J. Cote demonstrated that typeface design influences the perceived attractiveness, salience, harmony and emotional engagement of an advertising message [4]. E. Brumberger emphasised the rhetorical role of typography, highlighting that the congruence between typeface and message content affects its persuasiveness and communicative appropriateness [5]. At the same time, J. Doyle and P. Bottomley found that brands presented in a congruent typeface are chosen by consumers significantly more often than the same brands presented in typographically incongruent design [6]. This indicates that typography affects not only aesthetic impression but also consumer behavioural choice.

An important basis for analysing typography is the concept of cognitive fluency, according to which readable and visually clear text is perceived as more attractive, trustworthy and convenient for interaction [7; 8]. By contrast, difficult-to-read text increases perceived effort and may reduce the user's motivation to act [9]. In addition, letterforms generate emotional associations: rounded typefaces are more often associated with softness and safety, whereas angular typefaces are associated with dynamism, tension or sharpness [10; 11]. Thus, the problem of integrating the cognitive, emotional and behavioural dimensions of typography into a single model for assessing its impact on the effectiveness of digital advertising remains unresolved.

In its traditional understanding, typography encompasses the choice of typeface, font size, weight, leading, tracking, kerning, line length, compositional placement of text and the hierarchy of textual elements. However, in digital marketing, its functions are considerably broader. Typography is not merely a means of visually presenting text, but also a tool for managing perception, emotional response and the user's behavioural readiness. In digital advertising, text almost never exists in isolation. It interacts with colour, images, animation, interface elements, buttons, audiovisual context, the algorithmic logic of the platform and user expectations. For this reason, in digital advertising, typography performs a set of interrelated functions that determine

the quality of text perception and the effectiveness of communication with the user.

First and foremost, typography serves an informational function, ensuring the transmission of the advertising message and affecting how quickly and accurately the consumer understands the essence of the offer. At the same time, typography performs a hierarchical function by structuring textual elements according to their level of importance: headline, subheading, main message, benefits and call to action. In this way, it directs the user's attention and establishes the logic of the sequential perception of advertising content. In addition to its informational and structural significance, typography also performs emotional, semiotic, cognitive and behavioural functions. Through form, weight, scale, rhythm, and contrast, a typeface can shape a particular emotional tone in a message, such as trust, dynamism, warmth, premiumness, technological sophistication, or formality. As a semiotic element, it conveys the brand's symbolic characteristics and reinforces its visual identity. The cognitive function of typography lies in reducing or, conversely, increasing the user's load during information processing. The behavioural function is manifested in the ability of typography to enhance the salience of key elements of an advertising message, particularly the call to action, thereby influencing clicks, enquiries, purchases, registrations or other target actions performed by the user.

Thus, typography in digital marketing should be regarded as a multi-level communicative tool that operates simultaneously at the levels of aesthetics, information, emotion, trust and behavioural action. The specific nature of the digital environment lies in the fact that users often do not read an advertising message sequentially, but scan it. Therefore, typography must ensure the rapid recognition of the main meaning, emotional tone and target action. If an advertising message requires excessive cognitive effort, the user may interrupt the interaction before even grasping the essence of the offer. Accordingly, typographic inefficiency can neutralise even strong marketing content.

The emotional perception of an advertising message can be defined as a set of emotional reactions, evaluations and associations that arise in the consumer as a result of contact with an advertising stimulus. In digital marketing, it is formed rapidly, often before the rational interpretation of the message content takes place. This is because visual stimuli, including typeface form, contrast, compositions, and rhythm, are processed by the perceptual system at early stages of perception. The emotional response to an advertising message may have different valence: positive, neutral or negative. Positive emotional perception contributes to increased trust, interest, brand liking and readiness for further interaction. A negative response may arise from visual aggressiveness, disharmony, overload, poor readability, or a mismatch between the typeface style and the product's essence or the audience's expectations.

In the context of typography, emotional perception is formed through several successive levels. At the first level, the user registers the form of the text even before reading its semantic content. At the second level, processing fluency is assessed: whether the text is easy to read, whether the key message is clearly emphasised, and whether the text creates visual noise. At the third level, an emotional response emerges: comfort, trust, interest, tension, irritation or indifference. At the fourth level, this

response is transferred to the brand or product. At the fifth level, a behavioural response is formed: a click, view, save, website visit, purchase or ignoring the message. For this reason, typography should be considered not as a decorative element, but as one of the triggers of the emotional encoding of an advertising message. It influences whether a brand will be perceived as competent, human-centred, innovative, premium, accessible, youth-oriented, stable or risky.

The emotional effect of typography is formed not by a single parameter, but by their combination. The key characteristics include typeface form, weight, contrast, size, letter and line spacing, compositional hierarchy, stylistic congruence with the brand and adaptation to the digital channel. The influence of typographic parameters on the emotional perception of an advertising message is manifested through a set of visual characteristics of the typeface that shape the user's first impression of the brand, the offer's content, and the emotional tone of the communication. Thus, serif typefaces are usually associated with tradition, reliability, academic quality, and premiumness; however, in the digital environment, when used at small sizes, they may appear outdated or lose readability. Sans-serif typefaces, by contrast, are perceived as modern, simple, technological and functional, which is why they are frequently used in digital communications, interfaces and advertisements for innovative products. At the same time, their excessive neutrality may weaken the emotional expressiveness of the message. Handwritten or decorative typefaces can convey individuality, creativity, warmth and emotional proximity; however, when overused, they may complicate reading and reduce the perceived professionalism of the communication.

Weight, letterform, scale and text contrast also play an important role. Bold weight strengthens emphasis and creates a sense of confidence, power and urgency; however, it may also be perceived as aggressive or intrusive. Light weight, by contrast, is associated with elegance, refinement and premiumness, but loses visibility when contrast is low. Rounded letterforms more often evoke associations with softness, friendliness, safety and comfort, whereas angular forms can communicate dynamism, energy, technological sophistication or tension. A large font size ensures visibility and emphasises the significance of the message; however, when used excessively, it may create an effect of visual pressure. A small font size is appropriate for secondary information, but in digital advertising it may cause fatigue, leading to disengagement or distrust. High text contrast contributes to clarity, accessibility and confident perception, whereas low contrast may appear soft and delicate, but often reduces readability and decreases the effectiveness of an advertising message.

Studies show that letterforms may elicit emotional responses. Rounded forms are more often perceived as pleasant, whereas angular forms may activate associations with sharpness or tension [10; 11]. In marketing practice, this means the choice of typeface should depend on the brand's desired emotional positioning. For example, a children's goods brand, a wellness service or a social initiative may use softer forms to reinforce trust and care. By contrast, a technology start-up, a sports brand or a cyber product may choose geometric or angular solutions to communicate dynamism, precision and innovativeness. Typeface weight is also an important parameter. Bold weights enhance visual dominance and may be effective for short advertising

headlines, promotional messages and CTAs. However, their excessive use creates a sense of pressure that may erode trust in the brand. Light weights, by contrast, are often associated with premiumness and aesthetics, but in the digital environment they may lose readability, especially on mobile screens.

Text contrast is not only an aesthetic requirement, but also an ethical and functional one. According to WCAG 2.2, the minimum contrast ratio for regular text should be 4.5:1, while for large text it should be 3:1 [12]. If an advertising message does not meet these parameters, it becomes less accessible to people with visual impairments, older users, and audiences viewing content in difficult lighting conditions or on mobile devices.

One of the central mechanisms through which typography influences advertising perception is cognitive fluency. If a text is easy to read, the user tends to evaluate the message as clearer, more trustworthy and less risky. If the text requires effort, it may evoke a sense of complexity, distrust, or reluctance to engage with the advertising offer.

Processing fluency theory explains that the subjective ease of information processing affects human judgement [7]. In an advertising context, this means that the faster users understand exactly what the brand offers and what action they are expected to take, the higher the likelihood of a positive evaluation of the message. However, it should be emphasised that cognitive fluency is not identical to visual primitiveness. Effective typography should not be overly simple, but rather optimal in relation to the communication goal, the audience, and the emotional tone. For example, advertising for financial services requires high readability, a clear hierarchy, moderate restraint and visual stability, as the user expects reliability and control. Advertising for a creative event or a fashion brand may use more experimental typography, since the emotional effect of novelty and self-expression is part of the value proposition. However, even in this case, decorativeness should not undermine the message's basic understanding.

The influence of typography on trust is particularly important. In the digital environment, users often encounter fraudulent advertisements, manipulative banners, fake offers, and low-quality landing pages. Unprofessional typography – chaotic typefaces, excessive use of capital letters, poor contrast, misaligned blocks, and random stylistic choices – may subconsciously signal a brand's low reliability. Conversely, systematic typography reinforces the perception of professionalism, stability, and controlled communication. Thus, typography directly affects the extent to which an advertising message appears clear, professional, and safe to the user. In digital marketing, this is directly relevant to the effectiveness of advertising campaigns, since trust is a prerequisite for a click, a registration, a purchase, or other target actions.

One of the most important criteria for typographic effectiveness is its congruence with the brand. Typographic congruence refers to the consistency of a typeface solution with brand positioning, the nature of the product, the expectations of the target audience, and the emotional tone of the message. In this sense, a typeface acts not as a neutral carrier of text but as part of the brand's symbolic capital. The study by J. Doyle and P. Bottomley showed that a congruent typeface can significantly enhance brand choice [6]. This provides grounds for arguing that typography can serve as a visual marker of relevance. If a consumer sees an advertising message in which the typeface's

form aligns with the product category and the expected emotion, the communication is perceived as more coherent. If, however, the typeface contradicts the content, cognitive and emotional dissonance emerges. For example, an advertisement for legal services presented in an overly playful or decorative typeface may raise doubts about the company's professionalism. An advertisement for a youth festival designed with an excessively formal serif typeface may appear distant and emotionally restrained. An advertisement for premium cosmetics, executed in a rough, heavy typeface without aesthetic refinement, may reduce perceptions of status. Therefore, the effectiveness of typography depends not on the universal "beauty" of a typeface, but on the degree of its congruence with the communicative task.

In the system of brand communication, typography should not be a random element of an individual advertising layout, but part of an integrated visual system. This is particularly important for omnichannel marketing, where users may interact with a brand through a website, mobile application, social media, email newsletter, digital outdoor advertising, push notifications, and marketplaces. Inconsistent typography undermines recognisability and reduces brand coherence. At the same time, excessive unification may also be problematic. A digital typographic system must be sufficiently flexible to adapt to a wide range of formats: a short banner, a story, an advertising video, a long landing page, a push notification, a product card, or an email headline. Therefore, what is effective is not a single typeface, but a typographic system that includes a set of rules concerning hierarchy, scaling, weights, emphasis, and adaptation.

Typographic solutions must be adapted to the specific characteristics of the digital channel. The same typeface may work effectively on a landing page but lose readability in mobile advertising or stories. Therefore, digital marketing requires a channel-specific approach to typography. On social media, typography should ensure immediate attention. The headline must remain visible even during rapid scrolling, but without creating a sense of aggressive pressure. In stories and short videos, it is important to consider that text is often perceived against the background of a moving image; therefore, contrast, simplicity of form and correct placement become critical.

In banner advertising, typography must function within spatial constraints. Text overload, a complex typeface or an unclear hierarchy reduce banner effectiveness. By contrast, a short headline, a single semantic emphasis, and a visible CTA increase the likelihood of interaction. On a landing page, typography performs a more complex function: it must not only attract attention, but also support the logic of persuasion. Headings structure the argumentation, subheadings maintain interest, the body text provides explanation, and buttons guide the user towards action. In this context, it is important to avoid both excessive decorativeness and a monotonous mass of text. In e-commerce, typography directly affects the convenience of product comparison, price perception, the readability of product characteristics and trust in the page. If information about the product, delivery, warranty or price is presented in an unreadable way, this may increase uncertainty and postpone the purchase.

Based on the generalisation of existing academic approaches, an original structural and logical model of the influence of typography on the emotional perception of an

advertising message in the digital marketing system can be proposed. The model includes five interrelated levels: visual-semiotic, cognitive, emotional, brand-identification and behavioural (Fig. 1).

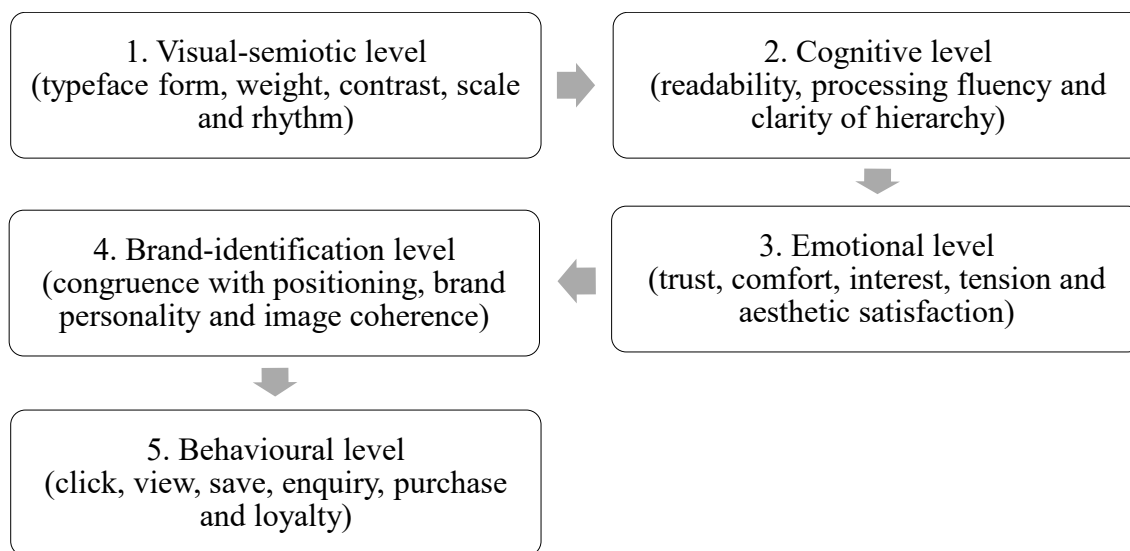


Fig. 1. Structural and logical scheme of the influence of typography on the emotional perception of an advertising message.

Source of the figure [4; 7 – 9; 12]

The first level encompasses the material characteristics of typography: letterforms, line weight, proportions, letter spacing, and the relationship between text and background. It is at this level that primary visual signals are formed. The second level is associated with cognitive processing. If the user quickly understands the message's structure, identifies its main emphasis, and does not experience visual overload, typography serves as a cognitive facilitator. The third level reflects the emotional effect. Typography can create a sense of safety, dynamism, care, status, technological sophistication, creativity or, conversely, chaos, cheapness, manipulateness or aggression. The fourth level concerns brand congruence. The emotional effect of the typeface must correspond to the brand identity; otherwise, even visually appealing typography may prove strategically ineffective. The fifth level reflects the behavioural outcome. In digital marketing, typography should be evaluated not only on aesthetic criteria but also on its influence on marketing indicators such as CTR, conversion rate, bounce rate, scroll depth, time on page, add-to-cart rate, email click rate, and social engagement rate.

Thus, the proposed model enables the integration of the emotional and functional aspects of typography, which is important for digital marketing. It can be used as a basis for auditing advertising materials, developing a brand book, testing digital creatives and improving the effectiveness of advertising campaigns.

Based on the analysis conducted, several practical directions for optimising typography in digital marketing can be identified.

The first direction is to ensure readability as a basic condition for emotionally positive perception. An advertising message should not require excessive effort to

understand. This is particularly relevant for mobile formats, where small text, low contrast and complex typefaces quickly lose their effectiveness. The second direction is to establish a clear typographic hierarchy. The user should immediately understand where the main headline is, what the offer's value is, which evidence supports it, and what action needs to be taken. Typeface hierarchy should correspond to the logic of marketing persuasion. The third direction is to ensure the typeface's emotional congruence with the message content. If an advertising message appeals to safety, care and trust, the typography should be stable, readable and soft. If the message appeals to drive, innovativeness or challenge, more dynamic, geometric or contrasting solutions may be used. The fourth direction is the integration of typography into the brand identity system. Typefaces should be aligned with the logo, colours, tone of voice, visual imagery and overall brand positioning. Typography should function as part of an integrated brand system, rather than as a random element of a separate layout. The fifth direction is the adaptation of typography to digital channels. Social media require greater visual salience, email requires stability and compatibility, e-commerce requires functional readability, landing pages require structural logic, and video formats require rapid recognition. The sixth direction is compliance with accessibility principles. Contrast, scalability, a clear hierarchy and the avoidance of text that cannot be read on small screens are not only technical requirements, but also part of ethical marketing. The seventh direction is systematic testing. The choice of typeface should be based not only on the taste of the designer or marketer, but also on A/B testing data, UX research, the analysis of behavioural metrics and audience feedback.

Thus, in the digital marketing system, typography appears not only as a means of visually designing an advertising message but also as an important instrument for emotional and cognitive influence on the consumer. Its significance is determined by its ability to simultaneously ensure text readability, form an initial impression of the brand, strengthen trust, set the emotional tone of communication and direct the user towards the target action. Under conditions of the high information density of the digital environment, the alignment of the typographic solution with the content of the message, the brand's value proposition, the expectations of the target audience and the requirements of digital accessibility becomes one of the prerequisites for effective advertising interaction.

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