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The Impact of Visual and Verbal Communication through Album Covers on Involvement and Emotional Value:

A Study Based on the Legacy of Amália Rodrigues,
the Best-selling Artist of Portuguese History

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ABSTRACT

Title: The Impact of Visual and Verbal Communication through Album Covers on Involvement and Emotional Value: A Study Based on the Legacy of Amália Rodrigues, the Best-selling Artist of Portuguese History

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We live in a “visual” world. A world of first impressions, where those are determining factors in the actions people take every day. Thus, packaging plays a significant role in product success, influencing individuals’ behaviors and feelings.

What concerns music albums, these are no exception. Indeed, a cover becomes the calling card of the album, and its elements may impact consumers differently.

But how do visual and verbal communication through album covers impact consumers? Specifically, to what extent are they involved and emotionally connected with the product by perceiving its package?

This research, based on the legacy of Amália Rodrigues, sought to answer these questions, focusing on (1) the image of the artist as the visual element, and (2) scarcity messages as the verbal one.

To reach solid conclusions, a focus group and a survey questionnaire were conducted. The results from the first were used to design the main study, in which six different stimuli were randomly assigned to the respondents. They could be confronted with limited or non-limited editions of music albums, whose covers included (or not) the image of the artist.

Findings suggest that the artist’s figure enhances the involvement that consumers have with the product, as well as the feeling of positive emotions. Moreover, displaying scarcity messages impacts both variables in a positive way.

Given that, artists and their managers should take advantage of this visual and verbal communication, and strategically invest in creating products with these characteristics.

Keywords: Packaging Communication, Music Albums, Visual Communication, Image, Verbal Communication, Scarcity Messages, Involvement, Emotional Value

SUMÁRIO

Título: O Impacto da Comunicação Visual e Verbal através da Capa de Álbuns no Envolvimento e Valor Emocional: Um Estudo Baseado no Legado de Amália Rodrigues, a Artista Portuguesa com mais Álbuns Vendidos na História

Autor: Ricardo Mendes

Vivemos num mundo “visual”. Um mundo de primeiras impressões, onde estas são fatores determinantes nas ações que tomamos diariamente. Posto isto, a embalagem tem um papel fundamental no sucesso do produto, influenciando as emoções e o comportamento do indivíduo.

Com álbuns de música não é exceção. A capa é o cartão de visita do álbum, e os seus elementos podem impactar os consumidores de diferentes formas.

Mas como pode a comunicação visual e verbal através da capa de um álbum impactar os consumidores? Mais especificamente, até que ponto estão eles envolvidos e emocionalmente conectados com o produto ao perceberem a embalagem?

Este estudo, baseado no legado de Amália Rodrigues, procura responder a estas questões, focando-se (1) na imagem da artista como elemento visual, e (2) em mensagens de escassez como elemento verbal.

Para atingir conclusões sólidas, foram conduzidos um grupo de foco e um questionário de inquérito. Os resultados do primeiro serviram para a construção do estudo principal, no qual seis estímulos diferentes foram aleatoriamente alocados aos inquiridos. Estes podiam ser confrontados com edições limitadas ou não limitadas de álbuns, cujas capas incluíam (ou não) a imagem da artista.

Os resultados sugerem que a figura da artista aumenta o envolvimento dos consumidores com o produto, bem como o sentir de emoções positivas. Além disso, exibir mensagens de escassez impacta as duas variáveis em estudo de forma positiva.

Assim sendo, os artistas e managers devem tirar proveito desta comunicação visual e verbal, e investir estrategicamente em criar produtos com estas características.

Palavras-chave: Comunicação em Embalagens, Álbuns de Música, Comunicação Visual, Imagem, Comunicação Verbal, Mensagens de Escassez, Envolvimento, Valor Emocional

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The last years at this Institution were based on exploring new territories, sailing on unknown waters, meeting new people and cultures, and facing failures as storms and achievements as the hopeful bonanza. But always guided by the compass of dreams, determination, and growth! And the truth is that this thesis is the destination port.

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“I am never tired, because I am always trying to sail through different waters.” - Amália

TABLE OF CONTENTS

ABSTRACT ii

SUMÁRIO iii

ACKNOWLEDGEMENTS iv

TABLE OF CONTENTS v

TABLE OF FIGURES vii

TABLE OF TABLES viii

TABLE OF APPENDICES ix

GLOSSARY x

CHAPTER 1: INTRODUCTION 1

 1.1 Background and Problem Statement 1

 1.2 Relevance 2

 1.3 Research Methods 3

 1.4 Dissertation Outline 3

CHAPTER 2: LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK 4

 2.1 Packaging communication 4

 2.1.1 Packaging 4

 2.1.2 Packaging in the context of music albums 5

 2.1.3 Communication through packaging 6

 2.2 Emotional Value 8

 2.3 (Product) Involvement 8

 2.4 Conceptual Framework 9

CHAPTER 3: METHODOLOGY 10

 3.1 Research Approach 10

 3.2 Primary Data 10

 3.2.1 Focus Group – the Covers Selection 11

 3.2.2 Stimuli Creation 13

 3.2.3 Main Study 17

CHAPTER 4: RESULTS AND DISCUSSION.....	19
4.1 Data-Preparation Process	19
4.2 Sample Characterization	19
4.3 Measures Reliability	20
4.4 Results from the Hypotheses Testing.....	21
4.4.1 Visual Communication	21
4.4.2 Verbal Communication	22
4.4.3 Hypotheses Testing Overview	23
4.4.4 Further Results	24
CHAPTER 5: CONCLUSIONS AND LIMITATIONS.....	25
5.1 Main Findings and Conclusions.....	25
5.2 Managerial Implications	27
5.3 Academic Implications	27
5.4 Limitations and Further Research.....	27
REFERENCE LIST	I
APPENDICES	VII

TABLE OF FIGURES

Figure 1: Conceptual Model	9
Figure 2: (S1) No image of the Artist – No scarcity message	14
Figure 3: (S2) No image of the Artist – Scarcity message	14
Figure 4: (S3) Image of the Artist – No scarcity message	15
Figure 5: (S4) Image of the Artist – Scarcity message	15
Figure 6: (S5) No image of the Artist – No scarcity message	16
Figure 7: (S6) Image of the Artist – No scarcity message	16
Figure 8: Distribution of Valid Responses per Stimuli.....	19
Figure 9: Created Visual Stimuli	25

TABLE OF TABLES

Table 1: Focus Group: Results..... 13

Table 2: Operational Model 18

Table 3: Cronbach’s Alphas of the Study 20

Table 4: Overview of the Results from the Hypotheses Testing 23

TABLE OF APPENDICES

Appendix 1: Focus Group – Participants Characterization.....	VII
Appendix 2: Focus Group – Script	VII
Appendix 3: Main Study – Survey.....	IX
Appendix 4: Main Study – Sample Characterization (n=333).....	XIII
Appendix 5: Main Study - Test of Normality (Kolmogorov-Smirnov).....	XV
Appendix 6: Main Study – H1.a: Kruskal-Wallis H Test.....	XV
Appendix 7: Main Study – H1.b: Kruskal-Wallis H Test.....	XV
Appendix 8: Main Study – H2.a: Kruskal-Wallis H Test.....	XV
Appendix 9: Main Study – H2.b: Kruskal-Wallis H Test.....	XVI
Appendix 10: Main Study – Further Results: Crosstabs (Fado*Gender)	XVI
Appendix 11: Main Study – Further Results: Chi-Square Tests (Fado*Gender)	XVI
Appendix 12: Main Study – Further Results: Symmetric Measures (Fado*Gender).....	XVII
Appendix 13: Main Study – Further Results: Crosstabs (Fado*Age)	XVII
Appendix 14: Main Study – Further Results: Chi-Square Tests (Fado*Age)	XVII
Appendix 15: Main Study – Further Results: Symmetric Measures (Fado*Age).....	XVII

GLOSSARY

MBA – Master of Business Administration

Ph.D. – Doctor Philosophiæ

RQ – Research Question

S - Stimulus

SPSS - Statistical Package for the Social Sciences

CHAPTER 1: INTRODUCTION

1.1 Background and Problem Statement

“You can eat with your eyes.” How many of us have not heard this popular saying before? Despite its multiple meanings, it uses to be commonly applied to a specific topic: packaging. Indeed, most of the time, the packaging is the first thing that a person sees before making the final decision to buy (Agariya et al., 2012), so that it becomes a primary vehicle of branding and communication (Rettie & Brewer, 2000).

Regardless of multiple definitions for packaging and communication through it, one aspect remains inalterable: the primary role of product packaging at the shelf is to generate consumer attention by breaking through the competitive clutter (Underwood, Klein & Burke, 2001), contributing to individual’s involvement with the product. Indeed, this involvement impacts decision-making and communication behaviors (Michaelidou & Dibb, 2008), being a crucial factor in their product choice (Mitchell, 1986; Shamsher & Chowdhury, 2012; Pan, 2014).

It is also known that emotional value, which is conceptually associated with feelings upon using a product, is considered a consumer loyalty propeller toward the brand (Yu & Dean, 2001; Stauss & Neuhaus, 1997).

As a matter of fact, there is a particular product where packaging communication plays a huge role: music albums. Besides what music genre is performed by an artist, an album cover becomes the hallmarks of the album (Dorochowicz & Kostek, 2019), and its elements may impact consumers differently. Individuals who assume themselves passionate about collecting physical music albums and aesthetic products (as I am) suggest that there are albums whose content is delightful, but the cover is not appealing enough for them to buy it, whereas others which consumers have in their collection exclusively because of its covers (Fox, 2014). This meets the results of a study, where it was concluded that 90% of purchase decisions are made based on the aesthetics packaging elements (Keizer, 2016).

But how do visual and verbal elements of an album cover impact consumers? More precisely, how are they involved and emotionally connected with the product by perceiving its package? This investigation aims to contribute to the theoretical understanding of packaging communication, product involvement, and emotional value by exploring whether the first exert its effect on the other two.

This is a study based on the discography and image of Amália Rodrigues. Apart from my personal appreciation of Amália, both as an artist and her person, the choice is substantiated by

the fact that she is the best-selling artist of Portuguese history. Termed as “the Queen of Fado”, Amália traveled to the four corners of the globe, spreading her own voice and the Portuguese culture, which contributes to her worldwide recognition of one of the biggest artists of her time.

Summing up, the problem statement can be defined as:

How does packaging communication impact consumers' involvement with music albums and the perceived emotional value brought by its covers?

To solve this, the following two research questions were developed:

RQ1: Does the inclusion of the image of the artist on the album cover contribute to higher involvement with the product and perceived emotional value than other images without his or her figure?

RQ2: How do scarcity messages impact both involvement and emotional value?

1.2 Relevance

The impact of packaging on purchase intention has been somehow explored in the literature. Nevertheless, there is such a lack of investigation on the role packaging communication plays in the perceived emotional value brought by a product and also in the way consumers are involved with it.

In an era where attention is more and more selective, mainly in the digital world, it is vital to understand what influences the most the capture of the audience's attention. Note that selective attention is a term referring to the process of selecting part of simultaneous sources of information, either by enhancing the processing of some objects and/or by suppressing information of others (Johnston & Dark, 1986). Therefore, this dissertation is truly relevant to try identifying factors that impact the relationship between individuals and the product or brand itself.

If the developed hypotheses of this research are confirmed, artists and managers in the music industry may change their focus and strategic view regarding their music projects and start creating music album covers that enable great involvement with the product and positive feelings brought to consumers.

Additionally, some recommendations might be extended to other types of products, such as books, movies, or even theatre posters, which enlarges the relevance circle of this study.

In summary, the main goal of this dissertation is to shed new light on packaging communication efficiency.

1.3 Research Methods

Aiming to find solutions for the previously stated research problem, secondary source, and primary data will be assembled. To begin with, the existing literature on the topic will be carefully reviewed as a secondary source, establishing relationships between the studied variables. As a result, a conceptual model and intrinsic hypotheses arise. In order to successfully transform it into an operational model, two studies will be conducted in the form of primary data. A focus group will be first carried out for the selection of the most relevant Amália's album covers to be used in the main questionnaire, and, consequently, both visual and verbal communication stimuli will be created. In last place, a survey will be developed and distributed online, which will enable hypotheses testing, including three sections to evaluate: (1) individuals' familiarity with different music genres and their music consumption habits, (2) their involvement with the product and perceived emotional value, and (3) their demographics. Note that each respondent will be randomly allocated to one of the six stimuli present in the study.

1.4 Dissertation Outline

This dissertation is composed of five chapters. The one which follows is truly important since it presents a literature review where the existing theoretical knowledge regarding packaging communication, product involvement, and emotional value is critically analyzed.

In the chapter of Methodology, every study which was conducted for developing this dissertation – focus group and main survey - and obtained results is described in detail. Moreover, explaining how data is collected, measured, and analyzed allows others to replicate this model.

The fourth chapter aims to demonstrate the results of the main study, as well as interpret them. Finally, the purpose of the fifth chapter is to provide final conclusions on the project, main findings, and limitations. Furthermore, further research on the topic is proposed.

CHAPTER 2: LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK

This chapter is composed of theoretical support on the topics under investigation. The existing literature about the research topics is summarized, compared, and critically analyzed to deeply understand the background of the current study. Furthermore, this knowledge is crucial to formulate hypotheses.

To begin with, the concept of packaging is addressed, followed by the idea of packaging communication and explaining its single elements present in this study: visual (image) and verbal (scarcity messages) communication. This first step also contains an analysis of the literature concerning packaging in music albums.

Secondly, an explanation of the concepts of (product) involvement and emotional value as dependent variables is given.

Finalizing the chapter, the conceptual framework is presented, delivering a big picture of the proposed relationships between variables and the hypotheses.

2.1 Packaging communication

2.1.1 Packaging

Literature is a source of multiple definitions for packaging. On the one hand, one easily describes packaging as the container for a product - encompassing the physical appearance of the container and including the design, color, shape, labeling, and materials used (Arens, 1996). On the other hand, most marketing textbooks go further and contemplate packaging to be an integral part of the 'product', and some even argue that it serves as a promotional tool rather than an extension of the product (Agariya et al., 2012).

Indeed, packaging can be considered as a calling card and, between its various functions, it is possible to highlight two different perspectives: a logistical and a marketing one. The logistical perspective considers that packaging protects the product against potential damage (Gonzalez, Thorhsbury & Twede, 2007; Wells et al., 2007; Kuvykaite, 2001), ensuring convenience during transportation, storing, selling, and exploiting the product. From a marketing perspective, packaging attributes serve as a tool for communication since "the package may be the only communication between a product and the final consumer in the store" (Gonzalez et al., 2007). It communicates information about product attributes and catches consumers' attention through visual cues (McDaniel & Baker, 1977).

The truth is that effective packaging works as a differentiator, particularly in the fierce shelf space competition between manufacturers, as it attracts attention to a particular brand (Rundh, 2005). To achieve packaging effectiveness, Twedt (1968) truly believes that four aspects should be considered, which can be summarized in the acronym “VIEW”: an effective package should be (1) visible, measuring how easily a package can be found, as well as the legibility of its elements that are intended to convey meaning; (2) informative, quickly and clearly indicating what it contains; (3) emotional appealing, through the combination of design elements such as color, typography and illustration; and (4) workable, serving its primary function of content protection. The concept of packaging comprehends such relevance in itself that several researchers propose to add an additional “P”, “Packaging”, to the traditional “4Ps” framework – product, price, place, and promotion (Nickels & Jolson, 1976).

Evidently, this has been a widely studied topic in several studies over time. However, it is not common to study packaging in the context of music albums and how communication through the cover of an album impacts the sense of emotional value. Thus, the purpose of this dissertation arose.

It is important to mention that the research focuses only on communication through packaging elements, a visual and a verbal one, and not on other aspects of packaging. The existing literature about these topics is reviewed in the following pages.

2.1.2 Packaging in the context of music albums

Listening to music is an experience. Even though the album tracks are certainly the most essential element, one cannot ignore the role of a cover in making a brilliant album (Petrovski & Gentile, 2016). Following what was previously stated, packaging conveys a unique value to products (Underwood et al., 2001) and, in the context of music albums covers, this could not make more sense. Concerning the roles of music packaging, some emerge: the basic one remains (1) the protection of the prerecorded medium, but it also functions (2) as a visual mnemonic to the music enclosed and (3) as a marketing tool (Jones & Sorger, 1999). As a matter of fact, it is important to explore music packaging and its elements in detail since it must “attract consumer’s attention and transmit the adequate value of a product to consumer” (Kuvykaite et al., 2009). In the past, with respect to the role of visual clues, it was investigated how the image of an artist can play a role in how we judge a music album (Libeks & Turnbull, 2011) or if there is any correlation between certain patterns in the album cover and the overall rating for the music album (Petrovski & Gentile, 2016). The aim of this dissertation is to

understand if including (or not) the image of the artist on the cover of an album has a higher impact on the emotional value to the customer.

2.1.3 Communication through packaging

The ways of communicating to consumers through packaging are numerous, and it is crystal clear that its elements impact consumers differently. Concerning a consumer's purchase decision, that impact can be stronger or weaker depending on diverse factors, such as the level of involvement, time pressure, or even individual characteristics of consumers (Silayoi & Speece, 2004; Grossman & Wisenblit, 1999; Butkeviciene et al., 2008).

There is a panoply of package elements, and in the literature, it is easy to find different theories for its classification. In accordance with Kotler (2003), it is possible to distinguish six elements that must be evaluated when employing packaging decisions: size, form, material, color, text, and brand. Vila & Ampuero (2007), similarly to what was defended by Underwood (2003), stressed out graphic (color, typography, shapes used, and images) and structural (form, size of the containers, and materials) elements in packaging. Nevertheless, none of these studies included verbal elements, whereas Rettie & Brewer (2000) decided to divide packaging elements into two blocks: visual and verbal (brand slogans, for instance). Then, Butkeviciene, Stravinskiene & Rutelione (2008) went further by including product name, brand, producer/country, information, special offers, and instruction of usage when referring to the verbal elements block. It is important to mention that these two groups of elements can be associated with different aspects of consumer's decision-making process: visual elements are related with an affective aspect, while the information provided by verbal (or informational, as they called) elements are related with a cognitive one (Silayoi & Speece, 2004).

2.1.3.1 Visual elements of packaging

The visual elements of packaging are considered the most important ones in the overall design of a product (Chind & Sahachaisaeree, 2012). The conceptualization of the term is intrinsically multidimensional, including a combination of colors, fonts, materials, pictorials, shapes, and other elements that provide complex brand associations (Underwood et al., 2001). The visual information contained on the package can attract consumers' attention (Homer & Gauntt, 1992) and influence, positive or negatively, their purchase intent.

This study will focus on the image, one of the dimensions of visual elements. Specifically, it sought to understand if opting for an album cover with the image (figure) of the artist impacts

positively not only the involvement consumer has with the product but also the perceived emotional value. Given that, and based on the literature, the first hypotheses are derived:

H1.a: An album cover with the image of the artist has a higher impact on involvement than an album cover with no image of the artist.

H1.b: An album cover with the image of the artist has a higher impact on emotional value than an album cover with no image of the artist.

2.1.3.2 Verbal elements of packaging

The process of communicating through verbal elements on packaging transmits information which triggers the thought process of consumers (Silayoi & Speece, 2004). Actually, a great number of studies have emphasized the important role of verbal elements, especially the information present on the cover of the product, in influencing consumers' intention to buy (Benachenhou et al., 2018). Considering this type of package element, the center of attention of this study will be measuring the effect of scarcity messages – “limited editions” - on music albums.

Scarcity can be defined as the state of being scarce or, in short, limited supply, increasing the attractiveness or value of the product (Worchel et al., 1975). It appears to create a sense of urgency among individuals, which results in increased quantities purchased and greater satisfaction (Aggarwal et al., 2011). There is evidence in the literature that scarcity appeals have a positive effect on product desirability and consumers' value perceptions (Jang et al., 2015; Jung & Kellaris, 2004; Wu et al., 2012). However, it is paramount to mention that different scarcity messages have an inequivalent impact on consumers' evaluations: while limited-time scarcity implies making a product offer available for a predefined period, a limited-quantity scarcity denotes a limited availability of the product (Gierl et al., 2008, Ku et al., 2012). Since prior research indicates that limited-quantity scarcity messages are more effective than others in influencing consumers' perceptions (Aggarwal et al., 2011), the current dissertation is focused on limited-quantity scarcity appeals, specifically, limited editions of music albums. Indeed, by launching products with these messages exhibited, consumers may perceive the product as higher quality and more valuable (Balachander & Stock, 2009) and signal their own uniqueness and exclusivity to important others by possessing such scarce products (Eisend, 2008; Gierl & Huettl, 2010; Lynn & Harris, 1997).

Summarizing, this research proposes that consumer involvement and the emotional value placed on a music album will be significantly enhanced when those are offered with a limited offer. Thus, the following hypotheses were developed:

H2.a: Compared with a non-limited edition music album, a limited one will have a greater impact on consumer involvement.

H2.b: A limited edition of an album will have a greater impact on consumer emotional value than a non-limited one.

2.2 Emotional Value

The emotional value consists of the benefit derived from the feelings or affective states (i.e., enjoyment or pleasure) that a product generates (Sweeney & Soutar, 2001). The existing literature indicates that emotional value relates to positive feelings upon using a product, which increases consumer loyalty toward the brand (Yu & Dean, 2001; Stauss & Neuhaus, 1997). In parallel, it is also considered as an individual perception of the value of a certain product (Seegebarth et al., 2016). As a result, and when it comes to music, consumers' intention to buy an album increases as their emotional value increases toward the product, in this case, the music album.

Indeed, little to no attention has been given to studying the impact of visual and verbal elements of packaging on emotional value but on purchase intent. Thus, for the purpose of the present dissertation, emotional value is considered to be a measure able to explore the effectiveness of packaging communication as well as a significant predictor of consumers' purchase intention.

2.3 (Product) Involvement

Involvement has been conceptualized and measured in a variety of ways (Coulter et al., 2003). Generally, it is related to self-relevance, defined as the personal relevance or importance to a product category (Higie & Feick, 1989). Thus, product involvement significantly influences consumers' cognitive and behavioral responses (Laaksonen, 1994). In fact, involvement is an individual difference variable found to influence consumers' decision making and communication behaviors (Michaelidou & Dibb, 2008), being a crucial factor in their product choice (Mitchell, 1986; Shamsher & Chowdhury, 2012; Pan, 2014).

A particular framework, with conceptual roots in work by Houston & Rothschild (1978) and Bloch & Richins (1983), proposes that involvement is affected by three different factors: (1)

the characteristics of the person, since a person’s inherent value system, along with unique experiences, determines whether the person is involved with an object; (2) the physical characteristics of the stimulus, in which the physical differences might pertain to the differences in the content of the communication; and (3) the varying situation – for instance, one may attend to advertisements for a new Amália music collection with greater involvement if one is thinking of buying that particular product (Zaichkowsky, n.d.).

The literature suggests that a person can be involved with an advertisement (Krugman, 1977), or with purchase decisions (Clark & Belk, 1978), and these two different processes lead to different responses. This study will adopt the general view of involvement as a person’s perceived relevance of the object based on inherent interests, values, or even needs (Behe et al., 2015).

2.4 Conceptual Framework

To summarize the relationships between variables and the inherent hypotheses under research, the following illustration was built:

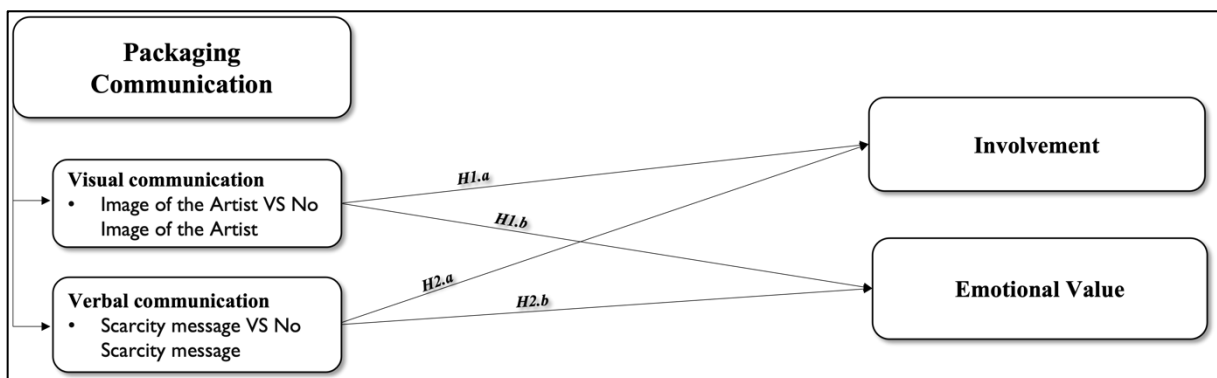


Figure 1: Conceptual Model

CHAPTER 3: METHODOLOGY

The third chapter of this dissertation aims to present how the research questions and above-formulated hypotheses should be answered. The research approach is discussed in the first place, followed by a close description of primary data. This last sub-chapter provides information about how data was collected, measured, and analyzed.

3.1 Research Approach

To begin with, it is important to recall that the aim of this study is to expand the understanding in the packaging communication field, exploring how different types of communication (visual and verbal) can impact the involvement that the consumer has with the product, as well as its influence on the emotional value brought to the individual.

Both the research problem and hypotheses, which were built through relationships between variables, were clearly defined by reviewing the existing literature as a secondary source. Indeed, this was the first stage for building the conceptual framework under scrutiny.

In order to reach an operational level of the model, primary data was collected. More precisely, exploratory and explanatory research methods were used.

Firstly, a focus group was conducted, which allowed the collection of in-depth information on the topic through self-disclosure and group interaction. Essentially, it was useful to decide the most suitable Amália's album covers to be applied further in the main survey.

Thereafter, after the creation of stimuli, explanatory research – an online questionnaire - was employed for assessing the cause-effect relationships between packaging communication, consumer involvement, and perceived emotional value. Note that a considerable number of individuals participated in a pilot survey to ensure the questionnaire was understandable to the respondents.

3.2 Primary Data

To achieve success in responding to the research questions, two original studies were carried – a focus group and the main survey – whose data were carefully collected and interpreted. For the second study, six stimuli were created based on the information obtained in the first one.

3.2.1 Focus Group – the Covers Selection

Since the intention of this dissertation is to study packaging communication in the context of music, specifically through Amália Rodrigues’ discography, the product category was already chosen. However, to avoid investigator bias, a focus group was organized to get an understanding of music consumption habits and packaging communication perceptions and to decide which album covers should be chosen and included in the main survey.

3.2.1.1 Data Collection

A focus group of one-hour and fifteen-minutes length was conducted, composed of ten attendees who represented the following sample: (1) Portuguese nationality, (2) music (and, more precisely, Fado) lovers, and (3) aged between 16 and 45 years old. Despite this age range, all the participants seemed to be comfortable sharing their points of view, which ensured a great interaction between individuals (Appendix 1).

The conversation followed a three-sections plan. At the first stage, there was an introduction where the details of the session were briefly described, and the participants introduced themselves. Secondly, participants were asked some questions regarding their music consumption habits and how they perceived packaging communication in the context of music albums. Afterward, individuals were exposed to ten different Amália album covers - ones with her image and others with an object or a landscape (i.e., without her image on the cover) – and were asked to observe them carefully and rank in terms of appeal. Additionally, an open discussion was opened, where the most and least appealing images were particularly debated (Appendix 2).

3.2.1.2 Results

The results obtained from the focus group are summarized in the following table:

Section	Questions	Discussion
2. Music Consumption Habits and Other Thoughts	Do you listen to music? (Yes/No)	All the participants listen to music very often/always.
	Do you usually buy music albums (in a physical or digital format)? (Yes/No)	6 of the 10 participants affirmed they do not buy music albums nowadays. Therefore, 40% of them buy physical and/or digital music.
	Do you think a music album cover plays an important role in the product as a whole? (Yes/No)	All the participants answered positively to this question.
	If you think that a cover of a music album plays an important role in the product as a whole, what are the most important elements of it?	1) The most mentioned elements were image, color and lettering.

		<p>2) Some participants stated that the elements of an album cover are important, since their aim is to awaken other senses besides the auditory one, felt through music. An album is considered an extension of the artist, it is an experience.</p> <p>3) Furthermore, respondents highlighted that an album is not all about the music. Its cover is the face of the album, which means that it is the first thing that listeners see. Thus, it is the first impression, and tells the story of that single or album.</p>
<p>3. Amália's Covers Selection</p>	<p>Participants should observe ten Amália's album covers carefully and then order from most appealing to least appealing. Afterwards, discussion will be opened.</p>	<p>1) The most appealing album covers were from "Disco do Busto" (2) and "Com que Voz" (6). On the other hand, the least appealing ones were "Amália no Olympia" (3) and "Amália/Vinicius" (4)</p> <p>2) 2 and 3 correspond to album covers with the image of the artist, while 4 and 6 do not have the figure of Amália</p> <p>3) "Disco do Busto" (2) was considered the most appealing one, since <i>"the fact that it is a sculpture is differentiating"</i> and <i>"when displayed next to the others, it points out"</i></p> <p>4) Two participants pointed that "O Melhor de Amália" (7) was the most appealing for them, due to its verbal communication. By mentioning "The best of...", it <i>"catches [their] attention"</i></p> <p>5) It was possible to verify a tendency for people to</p>

		<p>choose album covers with the image of the artist as most appealing and others as least, and vice-versa. When asked for a reason, participants referred that it is related to their personal interests and preferences.</p>
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Table 1: Focus Group: Results

Regarding the cover’s selection, the data was analyzed on Microsoft Excel, where the choices of each participant were disposed on a table. Then, the mean rank for each album cover was computed in order to choose the most and least appealing ones. As mentioned above, the images from “O disco do Busto” (“The bust record”), “Com que voz” (“With what voice”) obtained the highest means, while “Amália/Vinicius” and “Amália at the Olympia” were selected as the least favorite.

3.2.2 Stimuli Creation

Considering the insights given by the participants of the focus group, four-album covers of Amália Rodrigues were selected: two of them with her image and the other two without her figure. Regarding the album title, a fictitious one was created. Since some covers required photographic manipulation, a designer was hired to edit the images. The software used for that was Adobe Photoshop CS6 2022.

After that, the following six stimuli were generated:

AMÁLIA OS MAIORES ÊXITOS



Figure 2: (S1) No image of the Artist – No scarcity message

AMÁLIA OS MAIORES ÊXITOS

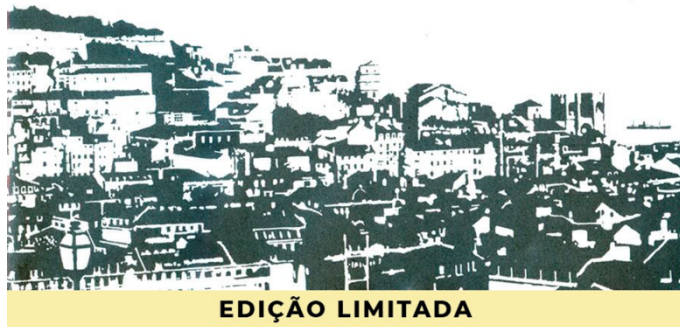


Figure 3: (S2) No image of the Artist – Scarcity message

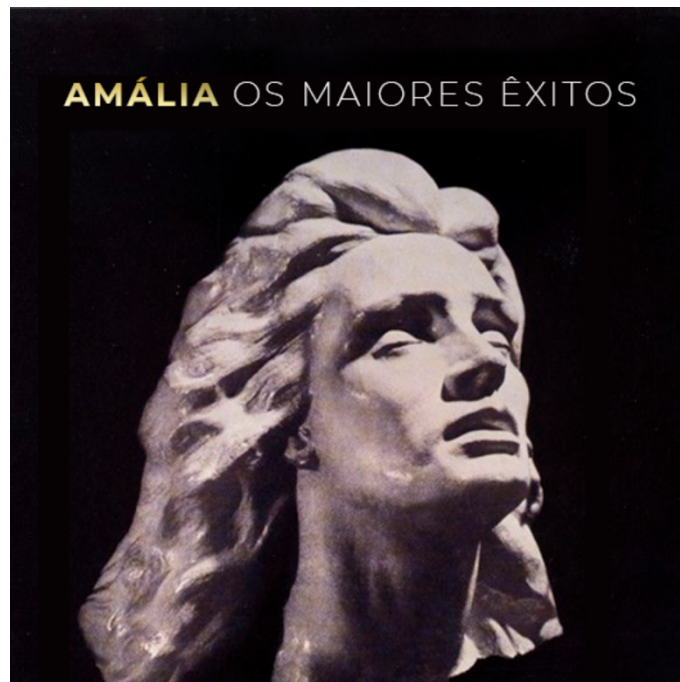


Figure 4: (S3) Image of the Artist – No scarcity message

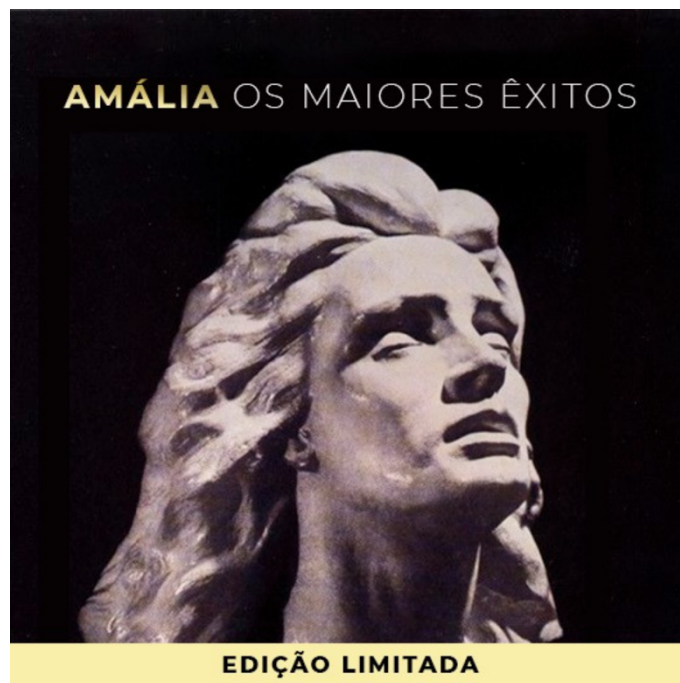


Figure 5: (S4) Image of the Artist – Scarcity message

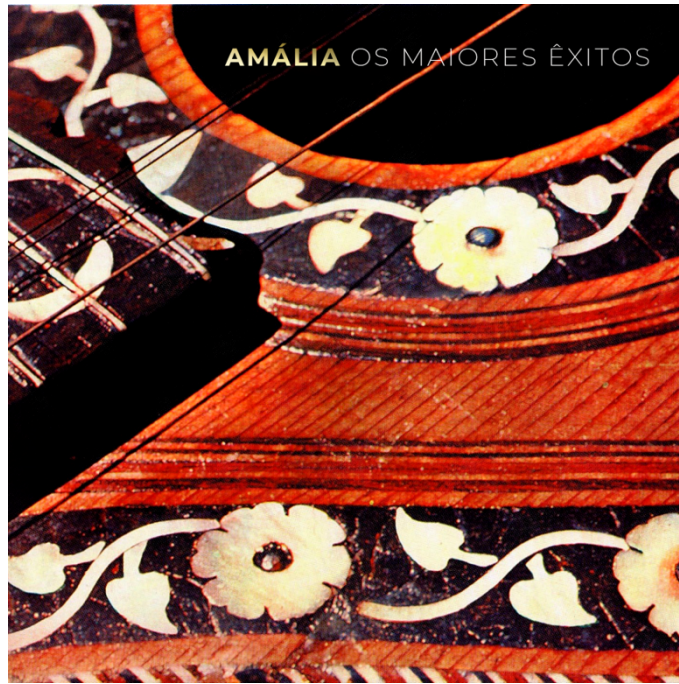


Figure 6: (S5) No image of the Artist – No scarcity message



Figure 7: (S6) Image of the Artist – No scarcity message

3.2.3 Main Study

Not only to test the hypothesis previously built but also to reach the research objectives, quantitative data needed to be collected and critically analyzed. This was based on a casual-research approach built-in an experimental design (Saunders et al., 2008).

3.2.3.1 Data Collection

From November 26th to December 7th, 2021, an online survey was published. It was mainly distributed via social media platforms, with a special highlight for the Amália Rodrigues Foundation profiles, both on Facebook and Instagram. In relation to structure, it comprised six different stimuli which were randomly assigned to the respondents. Despite the Portuguese target, the questionnaire was held in English, since (1) it was the language in which the whole research had been conducted, (2) it avoided errors in translating the literature constructs and its items, and (3) in fact, Portugal is the seventh country in the world with the best Proficiency level in English (Bandeira, 2021). Before launching the main survey to the public, ten individuals participated in a pilot survey.

The questionnaire was composed of three distinct parts. Firstly, four questions were asked, assessing respondents' familiarity with different music genres and music consumption habits. Sequentially, one of the six stimuli was randomly displayed, followed by two manipulation questions (for visual and verbal elements) and two sections regarding involvement and emotional value, also with randomized appearance order. The survey ended with demographic questions, addressing the gender, age, nationality, education level, and occupation of the individuals (Appendix 3).

3.2.3.2 Measurement

With the goal of understanding consumers' involvement with the product, the model suggested by Zaichkowsky (1994) was applied. It consists of a ten-item scale comprehending importance, interest, relevance, excitement, meaning, appeal, fascination, value, involvement, and need, measured through a 7-Point Bipolar Adjective Scale. This scale ranges from 1 = (the highest value) to 7 = (the lowest value).

For emotional value, it was sustained through a Likert Scale proposed by Sweeney and Soutar (2001), asking for the agreement of respondents with five statements: "Be one that I enjoy", "Make me feel good", "Give me pleasure", "Make me want to use it" and "Feel comfortable using it". The original scale had six categories; however, it was transformed into a 7-Point Likert Scale for research convenience, from 1 = Strongly disagree to 7 = Strongly agree.

Construct	Items	Scale	Source	Cronbach's α
Visual Communication	Stimuli	na	na	na
Verbal Communication	Stimuli	na	na	na
Involvement	10	7-Point Bipolar Adjective Scale	Zaichkowsky (1994)	0,94
Emotional Value	5	6-Point Likert Scale	Sweeney and Soutar (2001)	0,90

Table 2: Operational Model

3.2.3.3 Data Analysis

The questionnaire was designed through Qualtrics, and then, the collected data was carefully analyzed in SPSS Statistics. After describing the data preparation process, Frequency Statistics were run in order to characterize the sample demographics. Moreover, constructs' reliability was computed through Cronbach's Alpha, whose quality was ranked considering the guidelines suggested by George and Mallery (2003).

Later, a set of nonparametric tests, specifically the Kruskal-Wallis H Test, were used to study the hypotheses formulated in the Literature Review chapter. As further research, the "Fado consumer" profile was identified by conducting Chi-Square Tests.

CHAPTER 4: RESULTS AND DISCUSSION

In the following chapter, the main study results are presented and critically discussed. To characterize the sample, test the formulated hypotheses, and the conceptual model as a whole, a description of quantitative data analysis is supplied. This allows us to reach relevant conclusions regarding the research questions built in the first chapter of the dissertation.

4.1 Data-Preparation Process

A total of 692 surveys were initiated, however, only 480 responses were accepted after checking for completeness.

Additionally, with the application of the Mahalanobis Distance analysis, it was possible to remove some outliers, in consonance with the distances verified between these respondents and the distribution mean of the outstanding ones. Note that an outlier is defined as a point in the dataset which is much different from the others in a specific measure (Aggarwal & Yu, 2001). Furthermore, when verifying the answers given to the manipulation questions, it was possible to conclude that 126 participants did not answer correctly to one of the questions, or both. Thus, those were dropped from the analysis since it demonstrates little attention to the stimulus and, as a consequence, inconsistent answers.

At the end of the process, 333 responses were considered valid. The table below indicates the 6 stimuli of the study and the number of answers per stimuli.







S1	S2	S3	S4	S5	S6
					
17,42% (58)	17,12% (57)	13,21% (44)	17,12% (57)	16,81% (56)	18,32% (61)

Figure 8: Distribution of Valid Responses per Stimuli

4.2 Sample Characterization

The respondents were divided in accordance with the stimulus which was assigned to them, aiming to reach a better understanding of the sample in hands.

Although the survey was open to everyone from all nationalities, 328 respondents were Portuguese (98,5%). Then, there was 1 respondent (0,03%) from each of the following

nationalities: Italian, French, Angolan, Argentinian and Brazilian. In terms of gender, there was a little prevalence of women (57,1%) over men (42,9%). Moreover, the majority of the respondents were aged between 18 and 34 years old (86,2%), held higher education qualifications (High school graduate or equivalent: 23,7%; Bachelor degree, 50,2%; Master degree/MBA: 20,7%), and were employed (42,6%) or currently studying (41,7%).

Regarding music consumption habits, buying music in a physical format seems to be not that frequent since 224 of the 333 respondents (67,3%) have not bought CDs or vinyl records in the past 6 months. However, 310 respondents affirm listening to music very frequently (Very often: 36,3%; Always: 56,8%), and these are the three music genres the sample is most familiar with: Pop (with a mean of 6,04 out of 7), Fado (5,86) and Rock (4,98). Thus, a large proportion were listeners of Fado (87,7%).

In order to have an overview of the sample characterization of the whole sample, Appendix 4 may be examined.

4.3 Measures Reliability

As mentioned before, all the constructs operated in the survey questionnaire were extracted from the literature. With the aim of determining the reliability of both involvement and emotional value scales, the Cronbach's Alpha coefficient was computed. In theory, it is a measure of internal consistency, and, in this analysis, the guidelines presented by George and Mallery (2003) were used to rank the quality of the scales. Accordingly, an Alpha higher than 0,80 is considered good, and higher than 0,90 is excellent.

Construct	Cronbach's Alpha	Items	Quality
Involvement	0,965	10	Excellent
Emotional Value	0,940	5	Excellent

Table 3: Cronbach's Alphas of the Study

For the measure of involvement, a Cronbach's α of 0,965 shows an excellent reliability index, indicating that its internal consistency is positive.

Secondly, the combination of those five emotional value items resulted in a scale, once again, with excellent reliability. The Cronbach's α of 0,940 means that the construct had a great internal consistency as well.

Thus, it was possible to proceed with the analysis without deleting any item of the constructs.

4.4 Results from the Hypotheses Testing

The hypotheses built for this study have on its nature a comparison between groups - music albums with an image of the artist covering it *versus* covers with any image of the artist, and limited *versus* non-limited music albums –, testing their emotional value and involvement with the product. Moreover, each participant was exposed to one and only one stimulus, which ensured the independence of observations.

At the first stage, One-Way ANOVA would be appropriate to test the hypotheses. However, by performing the Kolmogorov-Smirnov Test, it was revealed that involvement and emotional value were not normally distributed for all groups (Appendix 5). This violates the fifth assumption (Laerd Statistics, 2016) and, consequently, does not guarantee the feasibility of the statistical test. To surpass the fact that the normality assumption was not met, nonparametric Kruskal-Wallis H Tests were conducted. It is crucial to state that some assumptions were validated beforehand, ensuring that these tests could analyze the data properly: (1) Likert scales were used to measure the dependent variables at an ordinal or continuous level, (2) as mentioned before, no participant was exposed to more than one stimulus; therefore there was independence of observations, (3) Kruskal-Wallis H Test is commonly used to verify if there are statistically significant differences between two or more groups of an independent variable, and (4) the dependent variables were not approximately normally distributed.

Finally, the results will be presented considering the mean ranks, both for involvement and emotional value, since the groups had different shapes.

It is also important to mention that, in order to investigate if the results would remain the same, all the hypotheses were re-tested including in the sample the respondents who did not answer correctly to the manipulation questions. Despite the fact that the conclusions do not suffer any alterations, the difference between the means is lower in some cases. Indeed, it may confirm the lack of attention to the stimulus and, as a consequence, a worse perception of its value.

4.4.1 Visual Communication

H1.a: An album cover with the image of the artist has a higher impact on involvement than an album cover with no image of the artist.

Aiming to assess differences in involvement between album covers with the image of the artist (S3, S4, and S6) and no image of the artist (S1, S2, and S5), the Kruskal-Wallis H test needed

to be run (Appendix 6). The results showed that there was a statistically significant difference in involvement among the groups ($Test\ Statistic = 38,635; p = 0,000$), which rejected its null hypothesis of equal distribution across the six stimuli. Overall, the mean ranks indicated that the involvement with albums whose cover had the image of the artist was statistically significantly higher (133,34) than those with no image of its artist (198,89). It is important to highlight that, in this section of the questionnaire, the respondents were able to classify their level of involvement – importance, interest, relevance, excitement, meaning, appeal, fascination, value, involvement, and need - with the product, on a scale from 1 (the best) to 7 (the worst). That is why the mean rank mentioned first was lower.

Taking all this into account, the data expectedly suggests that album covers with an image of the artist do have a greater impact on involvement than those with no image of the artist. Therefore, **H1.a is validated**.

H1.b: An album cover with the image of the artist has a higher impact on emotional value than an album cover with no image of the artist.

Once again, the Kruskal-Wallis H test was conducted to assess differences in emotional value between albums with the image of the artist *versus* any image of the interpreter on their cover (Appendix 7). The results from the test revealed that there were statistically significant differences in emotional value between the treatments ($Test\ Statistics = 13,585; p = 0,000$). So, the null hypothesis (the distribution of emotional value is the same across the various stimuli) was rejected. The mean ranks pointed that the emotional value brought by a cover with the image of the artist (186,91) was statistically significantly higher than a cover with no image of the artist (148,13), enhancing the fact that the first one represented more pleasure, joy and a sense of well-being to the respondents.

Hence, it was possible to conclude that an image of the artist (S3, S4, and S6) has a greater impact on emotional value than an image of a landscape (S1 and S2) or an object (S5), which **validates the hypothesis H1.b**.

4.4.2 Verbal Communication

H2.a: Compared with a non-limited edition music album, a limited one will have a greater impact on consumer involvement.

With the goal of studying whether consumer involvement differed from a limited edition of an album and a similar product without any scarcity message on it, the Kruskal-Wallis H test was

run (Appendix 8). The data indicated that, when it comes to involvement, the difference among groups was statistically significant ($Test\ Statistic = 23,375; p = 0,000$), rejecting the null hypothesis of equal distribution across the stimuli. Furthermore, the group composed by the limited-edition album covers showed a lower mean rank (131,68), suggesting that involvement was greater for this group than for the group of non-limited-edition ones (185,39).

From this data, it can be concluded that including a scarcity message on the cover of an album raises the importance and relevance of the product for the consumer, contributing to a higher sense of appeal and excitement for owning it. As a result, **hypothesis H2.a is validated**.

H2.b: A limited edition of an album will have a greater impact on consumer emotional value than a non-limited one.

As for consumer involvement, a Kruskal-Wallis H test was performed to compare differences in emotional value between a limited edition of music albums and an unrestricted offer of the same product (Appendix 9). The results showed that a statistically significant difference in emotional value was found between groups ($Test\ Statistic = 16,753; p = 0,000$), which rejected its null hypothesis of equal distribution across the six stimuli. On average, it was proved that the emotional value brought by limited-edition albums was statistically significantly higher (196,83) than those with any scarcity message on its cover (151,47). In fact, this response to the fact that consumers may perceive limited-quantity scarcity products as higher quality and more valuable (Balachander & Stock, 2009) contributes to a higher level of pleasure. Thus, **hypothesis H2.b is supported**.

4.4.3 Hypotheses Testing Overview

	Hypothesis	Outcome
H1.a	An album cover with the image of the artist has a higher impact on involvement than an album cover with no image of the artist.	Significant and validated
H1.b	An album cover with the image of the artist has a higher impact on emotional value than an album cover with no image of the artist.	
H2.a	Compared with a non-limited edition music album, a limited one will have a greater impact on consumer involvement.	
H2.b	A limited-edition of an album will have a greater impact on consumer emotional value than a non-limited one.	

Table 4: Overview of the Results from the Hypotheses Testing

4.4.4 Further Results

4.4.4.1 The “Fado Consumer.”

“Nowadays, there are a lot of young people interested in Fado. When I started singing, there were people saying ‘Do you sing Fado, really? But is that not for elderlies?’” (Ferreira, 2019). Aiming to get a better understanding of the demographic profile of a “Fado consumer”, the Crosstabs Test was performed. More precisely, the Chi-Square was used to assess whether there were any associations between listening to Fado preferences and (1) Gender (Appendix 10 to 12) and (2) Age (Appendix 13 to 15).

When it comes to gender, the results indicated that the difference between being a male or female and listening to Fado was statistically significant ($X^2 = 4,955; p = 0,026$), affirming that both variables are not independent and, consequently, the null hypothesis of no association between variables is rejected. Nevertheless, the Phi Coefficient equaled $-0,122$, which represents a small effect and, as a result, it suggests that gender is not playing a big role in defining the typical consumer of Fado.

Further, it was found that age is independent from listening to Fado preferences ($X^2 = 5,376; p = 0,251$), due to the fact that the null hypothesis was validated ($p > 0,05$).

Therefore, the “Fado consumer” was not properly portrayed.

CHAPTER 5: CONCLUSIONS AND LIMITATIONS

The final chapter of this dissertation delivers an outline of the main findings and conclusions, by combining the existing literature with the obtained results. Furthermore, both managerial and academic implications are presented, as well as some limitations of the study and further research on the topics.

5.1 Main Findings and Conclusions

The product category to develop this research was previously chosen, since the aim of the study was to offer a contribution to knowledge regarding the impact of packaging communication in music album covers on consumer's involvement and perceived emotional value. For doing so, the discography and image of Amália Rodrigues, the best-selling artist in Portuguese history, was employed.

To minimize researcher bias, a focus group was conducted to choose the most relevant Amália's covers. Considering those results, a designer was hired to create the following six stimuli:



Figure 9: Created Visual Stimuli

Finally, the main study was built and distributed via online platforms. By analyzing the data derived from it, it was possible to draw the following conclusions for each of the research questions.

5.1.1 Does the inclusion of the image of the artist on the album cover contribute to higher involvement with the product and perceived emotional value than other images without his or her figure?

The first research question of the study had the goal of understanding how including the image of the artist on the cover of an album influences both product involvement and emotional value perceived by consumers. The data concluded that, in fact, the image of the artist enhances the involvement that consumers have with the product, and the same happens with the feeling of positive emotions.

When it comes to involvement, the means difference between albums with the image of the artist and others with an object or a landscape is almost 50%. According to the literature, the visual information contained on packaging can attract consumers' attention (Homer & Gauntt, 1992), contributing to a higher level of involvement and, therefore, the results are aligned with what previously researchers suggested.

Regarding emotional value, although the image of the artist increases positive feelings, when compared to offers without his or her figure the difference is not that large.

5.1.2 How do scarcity messages impact both involvement and emotional value?

The investigation confirmed the researcher's suspicions that displaying scarcity messages on music album covers impacts involvement with the product and perceived emotional value in a positive way.

Using Kruskal-Wallis H tests, it was possible to conclude that involvement is greater for limited-edition albums, suggesting more importance and relevance for consumers. Indeed, it enhances that sense of need since those restricted products seem worthy and more appealing.

Moreover, higher levels of pleasure and joy are detected when consumers are exposed to limited-quantity scarcity products, since the respondents who were exposed to those showed to be higher emotionally connected with the product compared to the other group whose stimuli had no restrictions. Thus, this meets what was previously stated in the literature: scarce products are perceived as more valuable and of higher quality (Balachander & Stock, 2009).

5.2 Managerial Implications

The present dissertation contributes to important conclusions in the field of marketing and music industry management.

With the rapid developments in technology, the landscape of the music industry has been changing (Ogden et al., 2011). Thus, the results of this study supply interesting conclusions, highlighting the importance of packaging communication through music album covers.

It is strongly recommended that artists and their managers take advantage of visual and verbal communication when creating music products. The inclusion of the image of the artist on the package impacts consumers' involvement with the product positively, as well as the emotions felt. Furthermore, the research revealed that limited-edition albums represent higher feelings of pleasure and joy to individuals when compared to unrestricted offers of the same product.

Therefore, artists, managers and their companies should put effort into developing products with these characteristics, as they can largely benefit from it.

5.3 Academic Implications

The literature to date is quite rich in examining packaging. However, this dissertation contributed to the existing gap regarding visual and verbal communication in the context of music album covers.

Furthermore, most of the past research have investigated the impact of packaging on the purchase intentions for convenience products, such as food or hygiene and self-care categories. Instead, this research focused on product involvement and emotional value which were already studied before but not related to music albums.

Additionally, the study was based on Fado, more precisely on the legacy of Amália Rodrigues, which delivered a completely brand-new research theme.

5.4 Limitations and Further Research

Due to time and budget constraints, it is true to say that this dissertation has identified not only some limitations, but also further research which can be done.

The first limitation is related to the sample size. There were 333 responses considered valid, but a larger sample would be useful to achieve more sustained conclusions. Moreover, due to the fact that the convenience sampling technique was used, the sample may be contemplated as

non-representative. Thus, the same model could be replicated in the future aiming to obtain a higher number of respondents and a more representative sample.

Secondly, the research was focused on one single category, music albums, which may have led to generalized results regarding packaging communication and its impact on involvement and emotional value. Indeed, results may be different as the product categories vary, therefore it would be important to do further research into the problem studying different ones, or even face product category as a moderator.

In the third place, it is important to reflect on the fact that an emotional side is really present in this study, both in involvement and perceived value of the product, which makes it more difficult to assure consumers in general correctly interpret stimuli and express their feelings.

Fourthly, Covid-19 has also impacted the accomplishment of this dissertation for two different reasons: (1) the focus group was conducted online, which may not have offered the same interaction level as a presential conversation (Mann & Stewart, 2000), and (2) since the pandemic has contributed to individuals give more importance to national culture and products, it would be interesting to conduct a post-Covid 19 research and compare results.

Finally, it would be interesting to add purchase intent to the model, since it may be considered as a direct-related topic, as well as brand image. The data showed that respondents experience higher involvement and emotional connections with limited-edition music albums. But are they willing to pay more for that type of product? Will their perceptions of the product be the same if prices differ? Additionally, because artists are also a brand, it could be studied whether their image is considered more valuable when scarce products, faced as premium, of them are launched.

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APPENDICES

Appendix 1: Focus Group – Participants Characterization

Name	Age	Gender	Education	Occupation	Nationality
Luis	23	Male	Master's degree	Employed	Portuguese
Mariana	22	Female	Bachelor's degree	Student	
Margarida V.	16	Female	Less than High School	Student	
Pedro	23	Male	Bachelor's degree	Employed	
Sara	18	Female	High School	Student	
André	30	Male	Bachelor's degree	Employed	
Rui	27	Male	Master's degree	Employed	
Margarida M.	22	Female	Bachelor's degree	Student	
João	25	Male	Bachelor's degree	Employed	
Sónia	45	Female	Bachelor's degree	Employed	

Appendix 2: Focus Group – Script

1. Warm Up

Hello everyone! First, I would like to thank you for accepting the invitation to participate in this focus group. Let me state that you were selected as participants because you are all Portuguese people aged between 18 and 45 years old, what corresponds to the target population of the study.

For research purposes and further analysis, I would like to ask if I receive permission from all of you to record this session.

So, my name is Ricardo Mendes and I am currently a Master student at Católica-Lisbon School of Business and Economics, taking my Masters in Business with specialization in Strategic Marketing. This focus group aims to be an open discussion to provide relevant data for my research, as well as to define the stimuli for the study.

During the session, you can expect a group of yes/no questions, short questions and also order images from least appealing to more appealing. In a first stage, you should think about the questions up to 3 minutes and write your answers on a paper. Afterwards, the discussion will be opened and the group will be asked to vote on the most adequate stimuli.

This is a casual and informal session, lasting about 1 hour. The information provided is totally confidential and, from my side, I hope you will answer all the questions with honesty. It is important to highlight that there are no right or wrong answers and all opinions are relevant, so

feel free to give your own insights. Whenever you need, please ask me any question by raising your hand.

To begin with, I would like to ask everyone to briefly introduce themselves.

2. Music Consumption Habits and Other Thoughts

Thank you all! Now, you will be presented with some questions, which you should write down your answers for further discussion. Are you ready?

1. Do you listen to music? (Yes/No)
2. Do you usually buy music albums (in a physical or digital format)? (Yes/No)
3. Do you think a music album cover plays an important role in the product as a whole? (Yes/No)
4. If you think that a cover of a music album plays an important role in the product as a whole, what are the most important elements of it?

3. Amália's Covers Selection

Thank you so much! Next, please consider the following images. Since the research will be based on the discography of Amália Rodrigues, the best-selling artist of Portuguese history, you will be presented with several Amália music albums' covers. You should observe them carefully and then order from most appealing to least appealing. Afterwards, discussion will be opened.



4. End of the Focus Group

If you do not have any question or doubt, our session is over. I would like to thank you for your participation and availability. All your insights will be crucial for conducting my research. See you next time!

Appendix 3: Main Study – Survey

Block 1 - Introduction

Dear respondent,

Thank you in advance for participating in this survey!

It will take no more than 4 minutes, and it is really important that you complete it entirely. Please answer all the questions with honesty - it is crucial to me to feel your authenticity and real intentions. There are no right or wrong answers and all of them are anonymous.

Since you are helping me to become a Master, I would like to (humbly) reward one of the respondents with a 20€ gift card at FNAC. If you wish to enter this draw, enter your e-mail in the end of the survey.

The collected data will only be used for research purpose. In case of any doubt, please do not hesitate to send me an e-mail to: s-rlmendes@ucp.pt (Ricardo Mendes).

Block 2 – Music Genres’ Familiarity and Music Consumption Habits

Please answer these simple but important questions, regarding your familiarity with different music genres and music consumption habits.

Q3 – How familiar are you with the following music genres?

	Completely unfamiliar	Mostly unfamiliar	Somewhat unfamiliar	Neither unfamiliar nor familiar	Somewhat familiar	Mostly familiar	Completely familiar
Pop							
Soul							

Fado							
Rock							
Classical							
R&B							
Electronic							
Country							

Q4 – How frequently do you listen to music?

- Never
- Rarely
- Occasionally
- Neutral
- Often
- Very Often
- Always

Q5 – Have you bought CDs or vinyl records in the past 6 months?

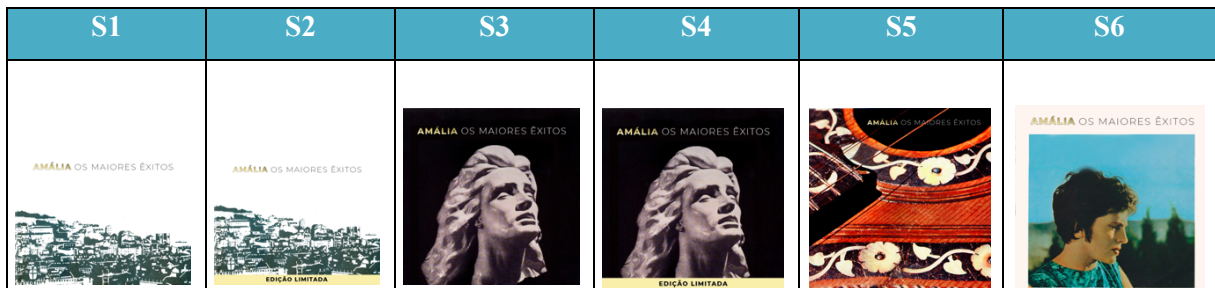
- No
- Yes

Q6 – Have you listened to Fado in the past 6 months?

- No
- Yes

Block 3 – Cover Display (Stimulus)

Please take a look at this music album cover.



Randomly, display one of the six stimuli

Block 4 – Manipulation Questions

Q8 - Does this album cover have an image of the artist?

- No
- Yes

Q9 – Does this album cover have a label of “limited edition”?

- No
- Yes

Block 5 – Involvement

To me, this music album cover is...

Important	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Unimportant
Interesting	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Boring
Relevant	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Irrelevant
Exciting	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Unexciting
Means a lot to me	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Means nothing
Appealing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Unappealing
Fascinating	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Mundane
Valuable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Worthless
Involving	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Uninvolving
Needed	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Not needed

Block 6 – Emotional Value

Please make some inferences about the value of the product.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
Be one that I enjoy							
Make me feel good							
Give me pleasure							
Make me want to use it							
Feel comfortable using it							

Block 7 – Demographics

Q37 – What is your gender?

- Male
- Female

Q38 – What is your age?

- Under 18
- 18-24
- 25-34
- 35-44
- 45-64
- 65 or older

Q39 – What is your nationality?

- Portuguese
- German

- Italian
- Spanish
- French
- English
- Other

Q40 – What is the highest degree you have completed?

- Less than high school
- High school graduate or equivalent
- Bachelor degree
- Master degree/MBA
- Ph.D./Post-Doctoral degree

Q41 – What is your current occupation?

- Student
- Student-worker
- Employed
- Unemployed
- Retired

Draw

Do you want to win a 20€ gift card at FNAC? Please enter your e-mail to enter the draw: (insert e-mail)

Appendix 4: Main Study – Sample Characterization (n=333)

Demographics – Frequency Statistics								
Variable	Values	S1	S2	S3	S4	S5	S6	Total
Gender	Female	9,91% (33)	10,81% (36)	5,11% (17)	9,31% (31)	8,71% (29)	13,21% (44)	57,1% (190)
	Male	7,51% (25)	6,31% (21)	8,11% (27)	7,81% (26)	8,11% (27)	5,11% (17)	42,9% (143)
Age	Under 18	0% (0)	0,6% (2)	0,3% (1)	0,6% (2)	0% (0)	0,3% (1)	1,8% (6)
	18-24	10,8% (36)	10,8% (36)	6,6% (22)	10,2% (34)	10,5% (35)	11,7% (39)	60,7% (202)
	25-34	4,2% (14)	4,5% (15)	4,2% (14)	4,5% (15)	4,5% (15)	3,6% (12)	25,5% (85)

	35-44	1,2% (4)	0,3% (1)	0,3% (1)	0,9% (3)	0,3% (1)	0,9% (3)	3,9% (13)
	45 or older	1,2% (4)	0,9% (3)	1,8% (6)	0,9% (3)	1,5% (5)	1,8% (6)	8,1% (27)
Nationality	Portuguese	17,42% (58)	17,12% (57)	12,6% (42)	17,12% (57)	16,5% (55)	17,7% (59)	98,5% (328)
	Other	0%	0%	0,6% (2)	0%	0,3% (1)	0,6% (2)	1,5% (5)
Education	Less than high school	0,6% (2)	0,9% (3)	0,9% (3)	1,5% (5)	0,3% (1)	0,3% (1)	4,5% (15)
	High school graduate or equivalent	4,5% (15)	4,5% (15)	2,1% (7)	3% (10)	4,5% (15)	5,11% (17)	23,7% (79)
	Bachelor degree	10,2% (34)	7,2% (24)	6,6% (22)	7,8% (26)	9,3% (31)	9% (30)	50,2% (167)
	Master degree/MBA	2,1% (7)	3,9% (13)	3,3% (11)	4,8% (16)	2,7% (9)	3,9% (13)	20,7% (69)
	PhD/Post-Doctoral degree	0%	0,6% (2)	0,3% (1)	0%	0%	0%	0,9% (3)
Occupation	Student	6,9% (23)	7,2% (24)	4,2% (14)	6,3% (21)	8,1% (27)	9% (30)	41,7% (139)
	Student-worker	2,1% (7)	3% (10)	0,9% (3)	2,1% (7)	2,1% (7)	2,4% (8)	12,6% (42)
	Employed	7,5% (25)	6,3% (21)	7,5% (25)	8,4% (28)	6,6% (22)	6,3% (21)	42,6% (142)
	Unemployed	0,6% (2)	0,3% (1)	0,6% (2)	0,3% (1)	0%	0,6% (2)	2,4% (8)
	Retired	0,3% (1)	0,3% (1)	0%	0%	0%	0%	0,6% (2)
Music Consumption Habits – Frequency Statistics								
Frequency of Listening to Music	Never	0%	0%	0%	0%	0%	0%	0%
	Rarely	0%	0%	0%	0%	0%	0%	0%
	Occasionally	0,6% (2)	0%	0,3% (1)	0,3% (1)	0,3% (1)	0,3% (1)	1,8% (6)
	Neutral	0,3% (1)	0,3% (1)	0%	0%	0%	0%	0,6% (2)
	Often	1,2% (4)	1,2% (4)	0%	0,9% (3)	0,6% (2)	0,6% (2)	4,5% (15)
	Very often	5,4% (18)	5,4% (18)	7,2% (24)	4,2% (14)	6% (20)	8,1% (27)	36,3% (121)
	Always	9,9% (33)	10,2% (34)	5,7% (19)	11,7% (39)	9,9% (33)	9,3% (31)	56,8% (189)
CDs or Vinyl Records Buying Habits	No	11,41% (38)	12% (40)	8,4% (28)	12,3% (41)	11,41% (38)	11,7% (39)	67,3% (224)
	Yes	6% (20)	5,11% (17)	4,8% (16)	4,8% (16)	5,4% (18)	6,6% (22)	32,7% (109)
Listening to Fado	No	2,1% (7)	2,7% (9)	1,2% (4)	1,8% (6)	1,5% (5)	3% (10)	12,3% (41)
	Yes	15,32% (51)	14,4% (48)	12% (40)	15,3% (51)	15,3% (51)	15,3% (51)	87,7% (292)

Appendix 5: Main Study - Test of Normality (Kolmogorov-Smirnov)

	Involvement (I)	Emotional Value (EV)
Test Statistic	0,064	0,108
Sig.	0,002	0,000

Appendix 6: Main Study – H1.a: Kruskal-Wallis H Test

	Ranks		
	Image (0: No Image; 1: Image)	N	Mean Rank
Involvement	0	171	198,89
	1	162	133,34
	Total	333	

	Test Statistics
	Involvement
Kruskal-Wallis H	38,635
df	1
Sig.	0,000

Appendix 7: Main Study – H1.b: Kruskal-Wallis H Test

	Ranks		
	Image (0: No Image; 1: Image)	N	Mean Rank
Emotional Value	0	171	148,13
	1	162	186,91
	Total	333	

	Test Statistics
	Emotional Value
Kruskal-Wallis H	13,585
df	1
Sig.	0,000

Appendix 8: Main Study – H2.a: Kruskal-Wallis H Test

	Ranks		
	Limited Edition (0: No Scarcity Message; 1: Scarcity Message)	N	Mean Rank
Involvement	0	219	185,39
	1	114	131,68
	Total	333	

Test Statistics	
Involvement	
Kruskal-Wallis H	23,375
df	1
Sig.	0,000

Appendix 9: Main Study – H2.b: Kruskal-Wallis H Test

Ranks			
Emotional Value	Limited Edition (0: No Scarcity Message; 1: Scarcity Message)	N	Mean Rank
		0	219
	1	114	196,83
	Total	333	

Test Statistics	
Emotional Value	
Kruskal-Wallis H	16,753
df	1
Sig.	0,000

Appendix 10: Main Study – Further Results: Crosstabs (Fado*Gender)

			Male	Female	Total
Gender	No	Count	11	30	41
		Expected Count	17,6	23,4	41,0
		Adjusted Residual	-2,2	2,2	-
	Yes	Count	132	160	292
		Expected Count	125,4	166,6	292,0
		Adjusted Residual	2,2	-2,2	-
	Total	Count	143	190	333
		Expected Count	143	190,0	333,0

Appendix 11: Main Study – Further Results: Chi-Square Tests (Fado*Gender)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	4,955	1	0,026
Likelihood Ratio	5,184	1	0,023
Linear-by-Linear Association	4,940	1	0,026
N of Valid Cases	333	-	-

Appendix 12: Main Study – Further Results: Symmetric Measures (Fado*Gender)

	Value	Asymptotic Significance
Phi	-0,122	0,026
Cramer's V	0,122	0,026
N of Valid Cases	333	-

Appendix 13: Main Study – Further Results: Crosstabs (Fado*Age)

		Under 18	18-24	25-34	35-44	45 or older	Total	
Age	No	Count	1	31	5	1	3	41
		Expected Count	0,7	24,9	10,5	1,6	3,3	41,0
		Adjusted Residual	0,3	2,1	-2,1	-0,5	-0,2	-
	Yes	Count	5	171	80	12	24	292
		Expected Count	5,3	177,1	74,5	11,4	23,7	292,0
		Adjusted Residual	-0,3	-2,1	2,1	0,5	0,2	-
	Total	Count	6	202	85	13	27	333
		Expected Count	6,0	202,0	85,0	13,0	27,0	333,0

Appendix 14: Main Study – Further Results: Chi-Square Tests (Fado*Age)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	5,376	4	0,251
Likelihood Ratio	5,975	4	0,201
Linear-by-Linear Association	2,043	1	0,153
N of Valid Cases	333	-	-

Appendix 15: Main Study – Further Results: Symmetric Measures (Fado*Age)

	Value	Asymptotic Significance
Phi	0,127	0,251
Cramer's V	0,127	0,251
N of Valid Cases	333	-