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The impact of packaging messages on brand love

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ABSTRACT

Title: “The impact of packaging messages on brand love”.

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Several studies have established the positive outcomes of using warm and humorous appeals in advertising. However, the effects of these appeals have not been explored in the context of packaging messages. This study aims to investigate whether packaging messages influence brand love. Particularly, this research analyzes whether warm and humorous packaging messages have an impact on brand love.

This study included a utilitarian product (Luso mineral water) and a hedonic product (Coca-Cola). The first stage of this research included interviews (N=8) and an online survey (N=43) to develop and validate one humorous and one warm message. The second stage included an experimental study implemented through an online questionnaire (N=367).

Findings suggest that the impact of a warm and humorous message on brand love differs. This study found no evidence that a warm packaging message influences brand love. However, findings indicate that a humorous message is associated with lower brand love, particularly within the utilitarian product under study. This research further suggests that the impact of packaging messages is moderated by product type. In conclusion, and from a managerial perspective, this study suggests that packaging messages should be implemented with caution, as they may adversely affect the consumer-brand relationship.

Keywords: Brand love, packaging messages, product type, hedonic-utilitarian, humor, warmth.

SUMÁRIO

Título: “O impacto de mensagens nas embalagens no amor pela marca”.

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Diversos estudos têm demonstrado o efeito positivo da utilização do humor e de apelos calorosos na publicidade. No entanto, ainda não está estudado o seu efeito em mensagens nas embalagens. O presente estudo tem como objetivo investigar se as mensagens nas embalagens influenciam o amor pela marca. Em concreto, esta pesquisa analisa o efeito de mensagens calorosas e humorísticas.

Foi analisado o impacto das mensagens num produto utilitário (água mineral Luso) e num produto hedónico (Coca-Cola). A primeira etapa do estudo incluiu entrevistas (N=8) e um questionário online (N = 43) para desenvolver e validar uma mensagem humorística e uma mensagem calorosa. A segunda etapa consistiu num estudo experimental implementado por meio de um questionário online (N = 367).

Os resultados indicam que é diferente o efeito de uma mensagem calorosa e de uma mensagem humorística no amor pela marca. Não foram encontradas evidências de que uma mensagem calorosa na embalagem aumente o amor pela marca. No entanto, no presente estudo, verificou-se que uma mensagem humorística levou a uma diminuição do amor pela marca, particularmente no produto utilitário. Esta pesquisa sugere assim que o impacto das mensagens nas embalagens é moderado pelo tipo de produto. Em conclusão, este estudo evidencia que as mensagens nas embalagens devem ser implementadas com cautela, pois podem afetar adversamente a relação entre o consumidor e a marca.

Palavras-chave: Amor pela marca, mensagens nas embalagens, tipo de produto, hedónico-utilitário, humor, calor.

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GLOSSARY

FMCG – Fast-Moving Consumer Goods

PPAs – Peripheral Product Anecdotes

CHAPTER 1: INTRODUCTION

1.1 Background

On a regular day, the average consumer can expect to encounter around 1.500 trademarked products. If the consumer goes to the supermarket, this number can increase up to 35.000 (Roberts, 2005).

In such a crowded landscape, the competition for shoppers' attention and shelf space is fierce, particularly within the consumer-packaged goods sector. Consequently, brands are constantly searching for ways of standing out and building lasting relationships with their customers.

To measure and quantify this relationship between consumers and a brand, there is one metric that has been gathering attention from scholars and marketers over the past years: brand love. Defined as a strong emotional connection between the consumer and a brand, this concept is what separates merely "liking" a brand from feeling truly passionate about it (Batra et al., 2012; Fournier, 1998). Brand love is tied to several positive managerial outcomes, including increased brand loyalty, positive word of mouth, more resistance to negative information, and increased willingness to pay a price premium (Carroll et al., 2006). A brand that manages to cultivate brand love achieves the ultimate status of a beloved brand (Roberts, 2005).

To rise to this status and to cultivate a stronger emotional connection with consumers, brands have started implementing campaigns where they intend to evoke positive emotions (Harvard Business review, 2015). In fact, the positive impact of incorporating emotional appeals in advertising has been studied for years (Bülbul & Menon, 2010).

However, there is one avenue for evoking positive emotions in consumers that remains rather unexplored in literature: messages in the product's packaging.

Unlike transient advertisements, packaging offers a unique proximity to consumers at the point of purchase, making it a powerful vehicle to transmit messages. Furthermore, packages offer repeated contact points with the consumer, particularly with respect to products that are stored in consumers' homes.

Several brands have started exploring packaging to communicate more closely with their consumers: an outstanding example of this practice is Coca-Cola's "Open to Better" campaign, which featured inspirational messages on Coca-Cola cans to encourage consumers to make a

positive change in their lives (N2O, 2021) (Appendix 1). Another remarkable example is the brand Innocent, which is known for including unique and humorous messages in its cartons (Appendix 2). One further example is SK-II and its limited edition in 2022, which featured inspirational messages on the packaging (Appendix 3).

At least two previous studies have indicated that including unusual packaging messages, such as short stories or peripheral product anecdotes, results in increased affective responses to the brand, as well as an increased perception of product value (Solja et al., 2018; Wiener et al., 2022).

However, the relationship between packaging messages and the metric of brand love remains yet to be studied.

This research will assess whether these two variables are connected. Particularly, this study will explore whether generating positive feelings through a product's packaging can influence brand love, a long-term relationship between the consumer and a brand. This is the first study that explores the connection of packaging messages with brand love.

1.2 Problem Statement

The purpose of this research is to bridge the gap in the literature and to explore whether packaging messages influence brand love.

This study will focus on packaging messages that elicit positive feelings, namely warmth or humor. These two emotional appeals have been extensively studied in the literature, particularly with respect to their implementation in advertisements (Aaker et al., 1986; Eisend, 2009; Pelsmacker & Geuens, 1999).

However, while humorous and warm appeals have been largely studied in advertising, the particular characteristics of packaging messages – their physical nature and limited space for conveying an emotion – imply that previous findings in the field of advertising may not translate into the context of packaging.

This study will examine whether the beneficial outcomes of humor and warmth are also applicable to the context of packaging messages. Additionally, this study will explore whether

the effect of packaging messages is different across products bought for utilitarian purposes versus those that are bought for fulfilling hedonic goals. The research questions that this study will explore are the following:

RQ1: Do packaging messages influence brand love?

RQ1a: Does a humorous packaging message influence brand love?

RQ1b: Does a warm packaging message influence brand love?

RQ2: Is the effect of packaging messages different in utilitarian and hedonic FMCG products?

1.3 Relevance

From a managerial perspective, this study explores whether the relatively simple addition of a message in packaging can result in tangible positive managerial outcomes measured through brand love. This data will be especially relevant for managers within the FMCG category, given the crucial importance of packaging in this category.

From an academic perspective, this study will contribute to the existing literature on brand love, and it will be the first research to explore whether there is a relationship between packaging messages and brand love.

This study will further shed a light on whether the generation of two short-lived feelings – humor and warmth (Aaker et al., 1986) – can lead to a long-term impact on the relationship between the consumer and the brand through the increase of brand love.

From a personal perspective, it has been fascinating to observe the increase in packaging messages across different product categories over the recent years. From short stories to fun facts and inspirational messages, brands seem to be increasing their efforts to connect with consumers through packaging messages. This practice makes me question whether it increases consumer's emotional connection to the brand in the long term, which will be measured through brand love.

1.4 Research methods

The research was divided into two stages to answer the research questions. The first stage included data collection from online sources, such as Kantar, to select the brands to be included in this study. Additionally, interviews were conducted, and a pre-survey was launched to develop and validate the packaging messages.

Subsequently, in the second stage of this research, an experimental study was conducted through an online survey. Each participant was exposed to one of six stimuli, with the goal of assessing whether brand love varies according to the type of packaging message that the respondents are exposed to.

Finally, a thorough data analysis was conducted to test the hypothesis, including a multiple regression model, the PROCESS Marco, and independent samples T-tests.

1.5 Dissertation outline

The following chapter presents a literature review on the topics of this study: brand love, packaging messages, and product type. This section will also include the hypotheses that were developed for this research. Subsequently, the methodology chapter will describe the procedures and techniques that were deployed to explore whether packaging messages influence brand love. The following chapter will include the results and discussion section, where the findings from this study will be compared to existing literature.

Finally, the last chapter will include the main conclusions and limitations of this study, as well as some indications for future research that can be conducted in this area.

CHAPTER 2: LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK

This chapter presents a theoretical overview of relevant literature related to the concepts that will be explored in this study. This section will begin with an overview of brand love, including its definition, sub-dimensions, and outcomes. The literature review will further explore the concept of packaging messages and their connection to brand love in hedonic and utilitarian products. The research presented in this chapter will set the ground for the definition of the hypothesis that will be explored in this study.

2.1 Brand Love

The concept of brand love has attracted substantial attention from scholars over the last decades. Brand love is generally conceptualized as the emotional and passionate feelings a consumer holds towards a brand (Bagozzi et al., 2016; Batra et al., 2012; Carroll et al., 2006). Fournier (1998) identifies brand love as one of the dimensions of consumer-brand relationships. The emotionality of this relationship is dynamic, and its nature evolves over time (Batra et al., 2012; Huber et al., 2015; Schmid & Huber, 2019).

According to Schmid & Huber (2019), even though consumers have contact with nearly an infinite number of brands, they will only develop a feeling of love towards a limited number of trademarks, thus demonstrating the importance of this metric for a brand to differentiate itself from the others. Roberts (2005) further introduces the concept of Lovemarks – brands that have evolved beyond the concept of trademarks by establishing a strong positive emotional connection with consumers.

It is important to differentiate this concept from other similar brand constructs. Firstly, brand love differs from brand satisfaction since satisfied consumers do not necessarily develop brand love. Secondly, brand love includes an intense and passionate relationship, contrary to simple brand satisfaction (Carroll et al., 2006; Roy et al., 2013; Schmid & Huber, 2019).

Furthermore, brand love is different from simple brand affect, as brand affect can also be referred to as “liking” a brand, while brand love encompasses more dimensions and a stronger, passionate feeling towards a brand (Carroll et al., 2006; Sternberg, 1987). Brand affect is further identified as one of the components of brand love (Bagozzi et al., 2016).

Brand love is associated with a myriad of positive managerial outcomes, including greater brand loyalty, positive word of mouth, resistance to negative information, increased forgiveness of brand failures, and increased willingness to pay a price premium (Batra et al., 2012; Carroll et al., 2006; Langner et al., 2015). Therefore, there is a significant managerial relevance in studying this construct.

Dimensions of brand love

Some debate still exists regarding the dimensions of brand love. Batra et al. (2012) identify seven elements: passion-driven behaviors, self-brand integration, positive emotional connection, anticipated separation distress, long-term relationship, positive attitude valence, and attitude strength.

Later, Bagozzi et al. (2016) built on the knowledge of Batra et al. (2012) by introducing a reduced definition of brand love with six subdimensions. The item of attitude strength was excluded in this study, as it failed to load significantly on brand love. Similar problems with attitude strength have been found in Rauschnabel & Ahuvia (2014).

Consequently, the subdimensions of brand love discussed henceforth in this paper include 1) passion-driven behaviors, which encompass the willingness to invest personal resources in the improvement of the product, the desire to use the brand and the extent to which the consumer has interacted with the brand in the past; 2) self-brand integration, which can be defined as the extent to which the brand reflects the consumer's current or desired self-identity, as well as providing life meaning and intrinsic rewards; 3) positive emotional connection, including emotional attachment, positive affect and the feeling of an intuitive fit; 4) anticipated separation distress; 5) long-term relationship and 6) attitude valence.

2.2 Packaging messages

Packaging is a powerful brand communication tool, particularly in products within the FMCG category (Agariya et al., 2012). The different elements of packaging can be used to establish a relationship between consumers and a brand (Underwood & Ozanne, 1998). Since brand love

is in itself a part of the consumer-brand relationship (Fournier, 1998), packaging elements can serve as a powerful tool to influence brand love.

Other researchers support this theory by adding that packaging is an integral part of the sensory brand experience, which can be leveraged to increase brand loyalty, trust, and recognition (Agariya et al., 2012; Montague, 1999). Furthermore, according to Roy et al. (2013), generating a favorable brand experience leads to brand love. Therefore, improving the sensory brand experience through the manipulation of packaging elements may lead to increased brand love.

Further studies indicate that consumer delight (including joy and surprise) is identified as an antecedent of brand love (Roy et al., 2013). This data provides additional support for the theory that generating consumer delight through packaging elements may lead to increased brand love.

It has been demonstrated that 1) Packaging elements influence the consumer-brand relationship; 2) The sensory brand experience can be improved through the manipulation of packaging elements; and 3) Improving the brand experience and generating delight may lead to increased brand love.

Having set the groundwork for the importance of packaging and its influence on brand love, a distinction needs to be made between the packaging elements. Scholars differ in their definitions of packaging elements. Agariya et al. (2012) and Kuvykaite et al. (2009) define two main elements: verbal and non-verbal. The verbal elements include packaging messages, product and manufacturing information, brand names, and slogans, and these have been proven to affect consumers' perceptions of the product (Das et al., 2023).

For this study, the focus will be on one verbal packaging element: the packaging message. A packaging message is a communication tool that brands use strategically to engage consumers with a product through its packaging (Shin & Park, 2023). It is a carefully created message displayed on the front or back of a product's packaging (Orquin et al., 2020). A well-crafted packaging message creates an emotional connection with consumers (Silayoi & Speece, 2007).

At least two key papers have studied the impact of an entertaining packaging message and its effect on several brand outcomes (Solja et al., 2018; Wiener et al., 2022). Both studies included items from the FMCG category, particularly food items.

Solja et al. (2018) demonstrated that short brand stories in the packaging lead to increased affective, attitudinal, and behavioral responses to the brand, as well as an increased product

value perception. The short stories included in this study were positively charged, with the goal of enhancing positive affect and generating “upbeat and warm feelings”. In this study, the food items in which the packaging was studied consisted of muesli products.

A similar study by Wiener et al. (2021) demonstrated the positive effect of peripheral product anecdotes (PPAs) on perceived product value. PPAs are defined as brief stories that are “loosely” connected to the product but not connected to its history. PPAs are a tool to communicate positive brand personality traits (Aaker, 1997; Wiener et al., 2021) and produce value both for firms and for customers by improving their social experiences.

Both studies have shown that an entertaining packaging message leads to positive managerial results while also creating a positive brand experience that customers value.

Generating a positive emotional response to the brand is crucial for generating brand love (Roberts, 2005). Therefore, two types of positive messages will be further explored: humorous packaging messages and warm packaging messages.

Both types of messages are positively charged and are intended to generate pleasant feelings in consumers, thus increasing the hedonic component of products. Carroll et al. (2006) have demonstrated that increasing the hedonic aspect of products can increase consumers’ emotional responses. More specifically, Shih & Wang (2015) have proved that increasing the hedonic components of a product package generates positive emotional reactions, such as joy, fun, pleasure, or enjoyment. Therefore, both messages are expected to increase the hedonic component of the products while also generating a positive emotional response in consumers, which are crucial elements for building brand love (Roberts, 2005).

Humorous packaging messages

Humor has been proven to be an effective marketing tool: humor in advertising has been shown to increase consumers’ affect and “liking”, particularly within low-involvement products (Gulas & Weinberger, 1992). Humor has also been shown to increase positive affect and attention (Eisend, 2008). Barney & Jones (2023) have also shown that humorous messages increase perceptions of excitement and purchase intentions.

Overall, a humorous packaging message should improve the brand experience while also generating positive feelings that foster a positive emotional connection between the brand and the consumer.

Warm packaging messages

The impact of warm appeals in marketing endeavors has been studied by several scholars. Warm appeals are defined as those that generate warm feelings and mild positive emotions (Aaker et al., 1986; Kim & Ball, 2021). Warmth perception includes portraying a brand as good-natured, sincere, friendly, trustworthy, caring, and loving (Aaker, 1997; Kim & Ball, 2021; Li & Nan, 2023). The feeling of warmth can be created quickly, and it is an acute, short-lived feeling (Aaker et al., 1986), suggesting that it can be elicited in the few seconds that it takes to read a packaging message.

Studies performed with commercials indicate that those with a “feel-good-about-yourself” approach load high on the perception of warmth (Aaker & Bruzzone, 1981).

Therefore, the use of a warm appeal in a packaging message should elicit positive emotions, thus increasing the positive emotional connection between the brand and consumers and improving attitude valence – leading to increased brand love.

There is one further argument supporting the possible positive effect of both humorous and warm packaging messages on brand love. Both types of messages convey a positive brand personality, which favors the creation of brand-customer relationships (Aaker, 1997; Naresh, 2012). Since brand love is one of the dimensions of brand-customer relationships (Fournier, 1998), it can be expected that conveying a more positive brand personality will lead to higher brand love.

These messages may also increase consumers’ self-brand integration - one of brand love’s subdimensions - by reflecting consumers’ current or desired self-identity (Bagozzi et al., 2016.; Batra et al., 2012; Carroll et al., 2006).

Consequently, the following hypotheses have been defined:

H1: Packaging messages influence brand love.

H1 a): A humorous packaging message influences brand love.

H1 b): A warm packaging message influences brand love.

H1 c): A humorous packaging message has a different impact on brand love than a warm message.

2.3 Product type: hedonic and utilitarian products

Utilitarian products are those that have primarily functional, instrumental, efficient, and practical benefits (Chitturi et al., 2008). Consumers' behavior toward utilitarian products is described as rational and oriented toward a feeling of task completion (Babin et al., 1994; Batra & Ahtola, 1990).

By contrast, hedonic products are defined as those with the main purpose of generating enjoyment, excitement, joy, and emotional arousal. (Babin et al., 1994; Chitturi, Raghunathan, & Mahajan, 2008; Hirschman & Holbrook, 1982). Hedonic value is more subjective and personal than utilitarian value, and it is strongly associated with consumer delight (Chitturi, Raghunathan, & Mahajan, 2008).

In the context of food and beverages, hedonic products are those that are consumed for hedonic purposes, i.e., the pleasure and gratification from tasting good food (Cramer & Antonides, 2010; Maehle et al., 2015). Hedonic food products are characterized by generating a positive emotional response (e.g., happiness when eating a dessert or chocolate) (Maehle et al., 2015). Product categories that are defined as hedonic are mostly perceived as "unhealthy", including ice cream, chocolate, desserts, wine, soft drinks, and "fattening food or sweets" (Batra & Ahtola, 1990; Cramer & Antonides, 2011; Maehle et al., 2015).

Regarding its utilitarian counterparts, utilitarian food products include those that are consumed mainly for their functional, nutritional value (e.g., milk or mineral water) (Ai & Lim, 2013; Chitturi, Raghunathan, & Mahajan, 2008; Labbe et al., 2015; Maehle et al., 2015).

Product type and brand love

Several papers have studied the differences between hedonic and utilitarian products in the development of brand love.

Initially, authors stipulated that brand love would mostly arise in hedonic products (Carroll et al., 2006). However, later studies performed (Schmid & Huber, 2019) have shown that brand love is not limited to hedonic brands – it can be extended to utilitarian products.

However, as previously mentioned, authors agree that increasing the hedonic aspects of a product leads to an intensification of the emotional response, culminating in the increase of brand love (Shih & Wang, 2015). Therefore, adding a hedonic component to either a utilitarian or hedonic product is expected to lead to higher brand love.

Chitturi et al. (2008) have also proven that exceeding consumers' hedonic expectations for a product is linked to the generation of customer delight. Additionally, according to Roy et al. (2013), delight is an antecedent of brand love. Therefore, an increase in delight, which encompasses a positive emotional reaction, will be translated into an increase in brand love.

Further exploring the concept of delight, Chitturi identifies one of its components as a surprise – including the satisfaction generated from unexpected hedonic components in a product (Chitturi et al., 2008).

Since the hedonic expectations from a utilitarian product are low (as its core functions are practical and instrumental rather than pleasurable) (Chitturi, Raghunathan, Mahajan, et al., 2008), it can be hypothesized that including a hedonic element such as a packaging message in utilitarian products will generate surprise, therefore generating delight.

Furthermore, by adding a hedonic component to utilitarian products, these products will fulfill both utilitarian and hedonic purposes, versus hedonic products, which fulfill primarily hedonic purposes. As brand love also has a rational grounding (Schmid & Huber, 2019), it can be hypothesized that utilitarian products with hedonic features will have and generate greater brand love than purely hedonic products.

By contrast, hedonic products already have high hedonic expectations associated with them (as the primary role that these products will fulfill is hedonic) (Cramer & Antonides, 2010; Maehle

et al., 2015). Consequently, it might be more difficult to generate surprise and delight by adding a warm or humorous packaging message.

In sum, adding a warm or humorous packaging message in utilitarian products is expected to 1) add a hedonic component to the previously primarily utilitarian product, 2) surpass the hedonic expectations for the product, generating delight and other positive emotional responses, and 3) increase brand love.

Therefore, and adding to the data that brand love develops differently in utilitarian and hedonic products, the following hypothesis has been defined:

H2: The effect of packaging messages on brand love is moderated by product type.

2.4 Conceptual Framework

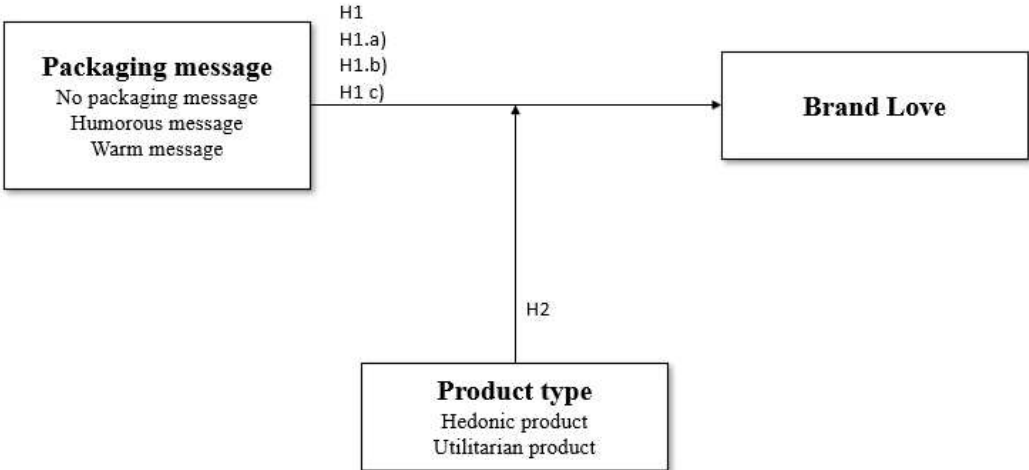


Figure 1. Conceptual framework

CHAPTER 3: METHODOLOGY

This chapter will describe in detail the methodology used to study the research questions and to test the hypotheses that were laid out in the previous sections.

3.1 Research Approach

The main goal of the present research is to explore whether packaging messages influence brand love and whether this relationship is moderated by product category. To investigate this topic, the research was divided into two phases.

Phase one consisted of the stimuli development, which encompassed the creation and validation of the packaging messages. The outcomes of this stage were one validated humorous message, one validated warm message, and the selection of one utilitarian and one hedonic brand. This stage included online and primary research in the form of interviews, which were followed by a pre-survey.

Phase two followed an explanatory research approach, with the goal of validating the hypotheses set forth in the literature review. This phase consisted of a cross-sectional experimental design implemented through the main survey.

The structure of the two research phases can be found in Figure 2.

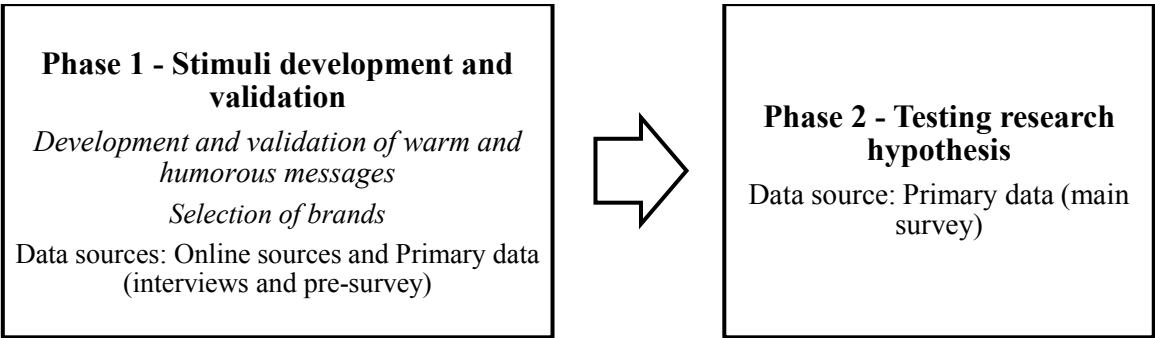


Figure 2. Research phases

3.2 Phase 1 – Stimuli development and validation

The main goal of phase one was to develop the stimuli to be implemented in phase two. These stimuli have two components: product category (hedonic or utilitarian) and packaging message

(no message, humorous message, or warm message). The process for phase one is laid out in Figure 3.

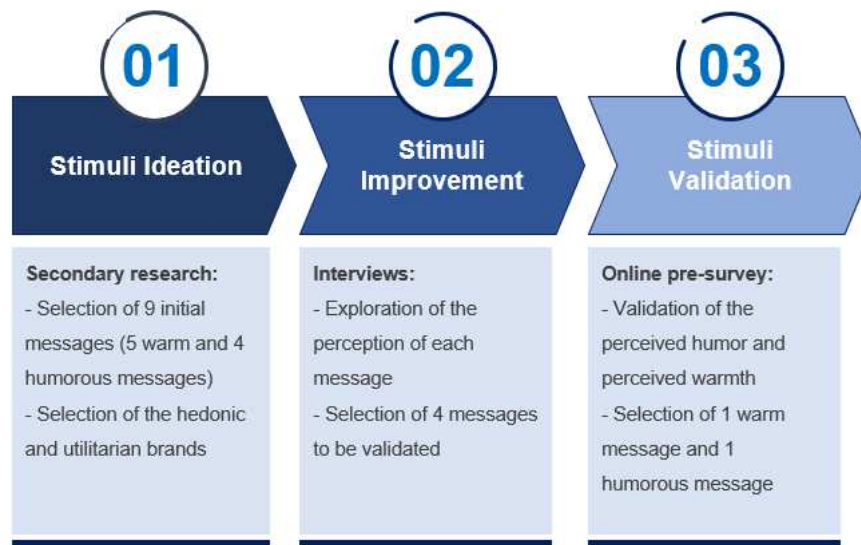


Figure 3. Stages of phase one - stimuli development

Starting with the product category, exploratory research was conducted to select the brands to be included in this study. Two products, one hedonic and one utilitarian, were selected from the FMCG category, specifically in the beverage category. The focus on this product category was guided by existing literature that had examined packaging messages within the food and beverage domain (Solja et al., 2018; Wiener et al., 2022). Based on the information gathered in the literature review, mineral water is identified as a utilitarian product (Ai & Lim, 2013), and soft drinks are categorized as hedonic products (Batra & Ahtola, 1990). Therefore, the online research included searching for brands that fell within these categories. The criterion for brand selection was the level of brand awareness since it is necessary that consumers are aware of a brand to be able to classify their brand love.

Based on the online research, two brands were selected. For the utilitarian category of mineral water, Luso was selected as the most popular water brand in Portugal (Grande Consumo, 2020; Marketeer, 2020). For the hedonic category of soft drinks, Coca-Cola was selected as the soft drink with the highest brand awareness level (Kantar, 2023; Statista, 2022).

An exploratory research approach was used for the packaging message development. The research was conducted from a variety of online sources and social media platforms to gather

messages that are typically categorized as warm or humorous. A total of nine messages were initially selected at this stage: five warm messages and four humorous messages.

3.2.1 Interviews and online research

Following the initial online research, where warm and humorous messages were selected, interviews were carried out. The main objectives of the interview stage included exploring how each of the initially selected messages was perceived by respondents in order to select the two preferred warm messages and the two preferred humorous messages to be included in the survey.

For this purpose, a non-random convenience sampling method was used to select the participants for the interviews. A target sample size of eight participants was defined.

Participants were shown the nine messages that had been collected, one at a time, and were asked a series of open-ended questions related to their feelings toward the messages. The interview guide can be found in Appendix 4. The message order was randomized so that each participant saw the messages in a different sequence. The interview length varied from 15 to 45 minutes.

The facial expressions of the participants and other physical cues were also observed to unveil their immediate emotional reaction to each message (e.g., visible smile, eye roll, laughter). At this stage, the messages were also improved, according to the feedback and suggestions made by the respondents. The clarity and length of the messages were also assessed.

From this stage, four messages were selected to be included in the pre-survey based on how they were perceived by participants.

3.2.2 Results from the interviews and online research

Sample characterization

Eight participants took part in interviews (four females and four males). The participants' ages ranged between 18 and 24 years old.

Results

Based on the findings from the interview stage, a total of four messages were selected to be further validated quantitatively in the pre-survey: two warm and two humorous messages. These were the messages that were preferred by the respondents and the ones that elicited a more intense emotional response, either verified through facial expressions or through the respondent's self-report. The detailed findings from the interviews can be found in Appendix 6.

3.2.3 Pre-survey

Data collection

For the distribution of the pre-survey, the platform Qualtrics was used to program and share the questionnaire. The sampling process was non-random – a convenience sampling method was implemented. A target sample of 50 participants was defined in order to ensure statistically relevant results.

Research design

The main objective of the pre-survey was to perform a manipulation check in order to validate whether the messages were perceived as humorous or warm.

This questionnaire used a cross-sectional, within-subjects design since each participant was exposed to all four messages selected from the interview stage (two warm messages and two humorous messages).

The survey design included the introductory section, four blocks with one message each, and a final demographic section.

In each of the four blocks, one message was presented, and respondents were asked to rate it both on the perceived warmth and perceived humor scale for the manipulation check – in order to ensure that the selected message achieved a high rating in only one of these elements (this is, to ensure that the message was not perceived as both humorous and warm).

The four blocks were shown in a randomized order so that respondents saw the messages in a different sequence. The pre-survey can be found in Appendix 5.

Measurement / Indicators

With the goal of manipulating perceived humor and perceived warmth, two scales were deployed. The constructs were rated on a 5-point Likert scale (1 = strongly disagree, 5 = strongly agree).

The perceived level of humor was measured using the scale from Schwarz (2015), which had been initially derived from Unger (1995) and (Cline et al., 2003). Since this scale measures the perceived humor in advertisements, for this study, the word “advertisement” was replaced by “message.” The three items were “This message is humorous,” “I was amused when I was looking at the message”, and “The message is funny” (Cronbach’s alpha = 0.92).

The manipulation of warmth was measured using the scale from Kim & Ball (2021), which had been initially adapted from Zawisza and Pittard (2015) and Geuens and Pelsmacker (1999). For this study, the word “ad” was replaced by “message”. The four items of the scale included “I think the message is cozy”, “I think the message sends out warmth”, “I think the tone of the message is affectionate”, and “I think the message is warm” (Cronbach’s alpha = 0.95).

The following table presents a summary of the operational model for phase 1 of this study.

Table 1. Operational model for phase one of the study.

Framework	Measure	Items	Scale	Reference	Cronbach α
IV	Level of humor perception	3	5-point Likert scale	Schwarz, U., Hoffmann, S., & Hutter, K. (2015)	0.92
IV	Level of warmth perception	4	5-point Likert scale	Kim, T., & Ball, J. G. (2021).	0.95

Data Analysis

The initial step of the data analysis was to clean the data.

The following step included developing the constructs under study: perceived humor and perceived warmth. For the creation of the perceived warmth construct, an average of the rating in the four items of the scale was calculated. For the creation of the perceived humor construct, an average of the rating in the three items of the scale was calculated.

To ensure the consistency of the constructs, a reliability analysis was performed through the calculation of the Cronbach Alpha for both scales.

3.2.4 Results from the pre-survey

Cleaning the data

The survey gathered 62 responses, of which 43 were considered valid (Table 2). All repeated IPS and unfinished questionnaires were removed from further analysis.

Table 2. Valid observations from the pre-survey.

	Total
Initial Observations	62
Uncompleted responses	10
Repeated IPs	9
Total valid responses	43

Sample characterization

The sample was mostly composed of females (69.8%) and respondents in the age bracket of 18 to 24 years old (60.5%) (Table 3)

Table 3: Sample characterization from Phase one (N=43).

Characteristics		Frequency	Percentage
Gender	Male	11	25.6%
	Female	30	69.8%
	Prefer not to say	2	4.7%
Age	18-24	26	60.5%
	25-34	23	30.2%
	35-44	3	7.0%
	45-54	1	2.3%
Country	Portugal	41	95.3%
	Germany	2	4.7%

Occupation	Student	17	39.5%
	Employed	18	41.9%
	Working Student	3	7.0%
	Self-employed	4	7.0%
	Entrepreneur	1	2.3%
	Other	1	2.3%

Key variables Means, Min, Max, St. Deviation

The key variables of phase one of the study are perceived humor and perceived warmth. These variables were computed by calculating the mean of the items from each scale. Perceived humor achieved an overall mean of 3.39 on a scale that ranged from one to five. (Mean = 3.39; St Dev = 0.47; Min = 2.42; Max = 4.67). Perceived warmth achieved an overall mean of 3.14 on a scale that ranged from one to five. (Mean = 3.14; St Dev = 0.42; Min = 2.31; Max = 4.13).

Measure reliability

The scale of perceived humor achieved a Cronbach Alpha of 0.717, and the scale of perceived warmth achieved a Cronbach Alpha of 0.775 (Appendix 7). Both levels are within the acceptable range between 0.70 and 0.79 (Gliem & Gliem, 2003).

Results

The findings from the survey confirmed that the stimuli were manipulated successfully since all the messages achieved a high rating on the perceived humor or perceived warmth scale.

From this stage, the humorous message that achieved the highest rating on the perceived humor scale was selected: “Common sense is like deodorant. The people who need it most never use it”, which achieved a rating of 4.22 out of 5 on the perceived humor scale. It is important to note that some respondents in the interviews labeled this message as “mean”. However, since this was the message that achieved the highest rating on the humor scale in the pre-survey, it was selected to constitute the humorous stimuli.

Finally, one warm message was selected: “Sometimes, the most productive thing you can do is relax” to be used for stage two of the research, which achieved a rating of 3.9 out of 5 items on the perceived warmth scale.

The results can be summarized in the table below:

Table 4. Levels of perceived warmth and perceived humor across messages.

Message	Humor perception	Warmth perception
Common sense is like deodorant. The people who need it most never use it.	4.22	2.23
If you think you are too small to make a difference, try sleeping with a mosquito.	4.11	2.56
Sometimes, the most productive thing you can do is relax.	2.64	3.97
Be whatever because life is too short to be anything but happy.	2.65	3.88

3.3 Phase 2 – Hypotheses testing

Following the development and validation of the messages that occurred in phase one of this research, phase two was deployed to test the hypothesis set forth in the literature review.

3.3.1 Primary Data

Phase two of this study followed an explanatory research approach, with the goal of validating the hypothesis set forth in the literature review. This phase consisted of a cross-sectional experimental design implemented through an online questionnaire, which was programmed and shared through Qualtrics.

3.3.2 Data Collection

Convenience and snowball sampling methods were used to collect responses for the questionnaire. The questionnaire was shared online through social media, private messages, and group chats.

Two screening questions were implemented in the survey so that only participants who were aware of at least one of the brands (either Coca-Cola or Luso) took part in the survey. The reasoning behind this screening question is that respondents who were not aware of the brand would not have been able to rate their level of brand love or express an opinion towards the brand. A target sample of 300 respondents was defined to ensure a sample of at least 50 respondents for each of the six stimuli.

3.3.3 Research Design

This study used a true-experimental design in which every respondent had an equal probability of being assigned to one of six stimuli. As mentioned in stage one of this research process, the stimuli were composed of two elements: product type (hedonic or utilitarian) and packaging message (no message, warm message, or humorous message). A three-by-two factorial design was implemented for this study. Each stimulus is represented in Table 5:

Table 5. Three-by-two factorial study design.

Message	Product Type	
	Utilitarian	Hedonic
No Message	No message, utilitarian product	No message, hedonic product
Humorous Message	Humorous message, utilitarian product	Humorous message, hedonic product
Warm Message	Warm message, utilitarian product	Warm message, hedonic product

PowerPoint was used to develop the stimuli visually. Each message was written next to the brand logo (either Coca-Cola or Luso). In the questionnaire, participants were asked to imagine that each of the brands decided to implement one message on its packaging. It was decided not to include an image of the messages directly in the packaging, as this step could introduce 1) execution bias – as respondents’ answers could be influenced by the visual execution of the messages, and 2) increased complexity in assessing the stimuli, as there would be additional elements in the packaging that could divert respondents’ attention from the message.

Since the survey was conducted in Portugal, it was prepared in two languages, English and Portuguese, in order to facilitate data collection and ensure that all respondents were fluent in

the language in which they took the questionnaire. For the translation, Google Translate was initially used. Some further adjustments needed to be made to correct the Brazilian Portuguese and to ensure that the meaning of the statements was not altered as the language was changed.

3.3.4 Measurement / Indicators

To measure the construct of brand love in each of the six stimuli, the scale from Carroll and Ahuvia (2006) was selected. Even though there are more detailed scales to measure brand love in the literature (such as the scale from Bagozzi et al. (2016) and Pontinha & Coelho do Vale (2020), the scale from Carroll and Ahuvia (2006) was selected as it had been used with products from the same category – consumer-packaged goods. The items were measured on a 5-point multi-item Likert scale (1 = strongly disagree, 5 = strongly agree).

The ten items on the scale included: “This is a wonderful brand”, “This brand makes me feel good”, “This brand is totally awesome”, “I have neutral feelings about this brand”, “This brand makes me very happy”, “I love this brand!”, “I have no particular feelings about this brand”, “This brand is a pure delight”, “I am passionate about this brand”, “I’m very attached to this brand” (Cronbach’s alpha = 0.91) (Table 6).

There were three further manipulation questions that were implemented in the main questionnaire. The first attention check consisted of the statement: “To confirm that you are still paying attention, please select the option “Strongly disagree””, which was introduced in the middle of the brand love statements, measured in a 5-item Likert scale. Two further manipulation questions were introduced at the end of the questionnaire. The respondents were asked on a multi-item scale which brand they had seen during the survey “Which brand did you see in this questionnaire?” with the options “Coca-Cola”, “Luso”, and “Other”, and which message they had been exposed to: “Which message did you see in this questionnaire?”, with the options “Common sense is like deodorant. The people who need it most never use it”, “Sometimes, the most productive thing you can do is relax”, “I saw another message”, and “I did not see a message”. The full questionnaire can be found in Appendix 8.

Table 6. Operational model for phase two of the study.

Framework	Measure	Items	Scale	Reference	Cronbach α
DP	Brand Love	10	5-point Likert scale	Carroll B., Ahuvia A., 2006	0.91
IV	Humor vs. warmth perception	Stimuli			
Moderator	Utilitarian vs. Hedonic category	Stimuli			

3.3.5 Data Analysis

The data analysis was conducted using the IBM SPSS tool, version 28.0. Initially, the data was prepared and cleaned.

The following step was to create the construct of brand love. To ensure the consistency of the brand love construct, a reliability analysis was performed through the calculation of the Cronbach Alpha.

Subsequently, the variables related to the stimuli (product type and packaging message) were re-coded as dummy variables.

Multicollinearity was assessed through VIF, Eugen Value, and Condition Index.

Various statistical tests were carried out to test the hypothesis formulated in the literature review, including regression analysis and independent samples T-tests. The PROCESS macro was used to test the mediator effect. Descriptive statistics were used to characterize the sample demographically.

CHAPTER 4: RESULTS AND DISCUSSION

In this chapter, the statistical methods to analyze the data collected from the main questionnaire will be described in detail. The chapter will begin with the stage of cleaning the data, followed by a sample characterization using descriptive statistics. Subsequently, several statistical methods will be implemented to test the hypothesis. Lastly, this chapter will cover the discussion of the results.

4.1 Results

4.1.1 Cleaning the data

The initial step for the data analysis was to clean the data. A total of 513 responses were initially gathered. All incomplete questionnaires and repeated IPs were removed from further analysis, as well as the participants who did not pass the brand awareness screening question. The respondents who failed at least one of the three manipulation questions were also excluded from the analysis. Subsequently, the Mahalanobis distance was calculated to remove the outliers. From the initial 513 collected responses, 367 were considered valid. Table 7 represents the final sample.

Table 7. Valid observations from the main survey.

Observations						Number of observations
Initial Observations						513
Failed screening questions						2
Uncompleted responses						1
Repeated IPs						25
Valid Observations						486
Stimuli	No message Coca-Cola	No message Luso	Warm message Coca-Cola	Warm message Luso	Humorous message Coca-Cola	Humorous message Luso
Observations	88	83	84	84	77	69
Failed manipulation question 1	6	4	7	3	7	7

Failed manipulation question 2	2	3	3	3	3	1
Failed manipulation question 3	26	21	7	5	1	5
Outliers	1	0	0	0	3	0
Valid Observations	53	55	67	73	63	56
Total final valid observations						367

Lastly, the variables related to the stimuli (product type and packaging message) were re-coded as dummy variables.

4.1.2 Descriptive Statistics

Sample characterization

The total valid sample included 367 respondents from various age groups, with a predominance of females (75.5%). The bulk of participants reside in Portugal (93.2%), although the survey also included respondents from 16 different countries. Education levels spanned from basic education to doctorate degrees. Occupationally, the participants included students, working students, employees, and self-employed individuals.

The detailed characterization of the samples for each of the six stimuli can be found in Appendix 9.

Key variables Means, Min, Máx, St. Deviation

The key variable of phase one of the study is Brand Love (dependent variable). This variable was computed by calculating the mean of the ten items from the brand love scale, with two items reverse coded, as indicated by Carroll et al. (2006).

Across all stimuli, Brand Love achieved a mean of 3.0 on a scale that ranged from one to five (Mean = 3.0; St. Dev = 0.90; Min = 1.1; Max = 5.0).

Measure Reliability (Constructs)

To ensure the consistency of the brand love construct, a reliability analysis was performed through the calculation of the Cronbach Alpha for each of the six stimuli. The achieved Cronbach alpha values ranged between 0.865 and 0.930, as can be observed in the table below. These values fall within the “Good” and “Excellent” reliability ratings (George & Mallery, 2003).

Stimuli	No message Coca-Cola	No message Luso	Warm message Coca-Cola	Warm message Luso	Humorous message Coca-Cola	Humorous message Luso
Cronbach Alpha	0.930	0.919	0.909	0.904	0.865	0.869

Figure 4. Cronbach Alpha values for each stimulus

4.1.3 Inference Statistics

Hypothesis test

Hypothesis 1: *Packaging messages influence brand love.*

A linear regression model was run to test this hypothesis. The dependent variable was defined as brand love, a metric variable. The independent variable was set as packaging message, which comprised two categories: “no packaging message” or “packaging message”. Dummy variables were created for this categorical independent variable. No packaging message was set as the reference category:

$$\text{Brand Love}_i = \beta_0 + \beta_1 PM + \varepsilon_i, \\ i = 1, \dots, \bar{N}$$

Where PM is the dummy variable for “Packaging Message”. N is equal to 367 individuals.

Since the number of observations was superior to 30 in each of the stimuli, the Central Limit Theorem can be applied. The observations were independent since each participant only saw one stimulus. The mean of error is normally distributed and equal to zero ($E\{\varepsilon_i\} = 0$).

Multicollinearity was evaluated using VIF, Eigen Value, and the Condition Index. All values were within the normal ranges, ensuring that there was no multicollinearity (Appendix 10).

The results of the linear regression model indicate that it is not statistically significant ($F = 0.001, p > 0.05$).

Therefore, **Hypothesis 1 is not verified**. The null hypothesis that packaging messages do not influence brand love was not rejected.

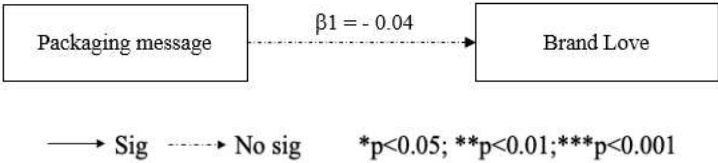


Figure 5. Results from the linear regression model

Hypothesis 1a): *A humorous packaging message influences brand love.*

Hypothesis 1b): *A warm packaging message influences brand love.*

A multiple regression model was run to test these hypotheses. The dependent variable was defined as brand love, a metric variable. The independent variable was set as packaging message, which comprised three categories: “no packaging message”, “humorous packaging message”, or “warm packaging messages”. Dummy variables were created for this categorical independent variable. No packaging message was set as the reference category:

$$Brand\ Love_i = \beta_0 + \beta_1 WPM + \beta_2 HPM + \varepsilon_i, \quad i = 1, \dots, \bar{N}$$

Where WPM is the dummy variable for a Warm Packaging Message, and HPM is the dummy variable for a Humorous Packaging Message. N is equal to 367 individuals.

Since the number of observations was superior to 30 in each of the stimuli, the Central Limit Theorem can be applied. The observations were independent since each participant only saw one stimulus. The mean of error is normally distributed and equal to zero ($E\{\varepsilon_i\} = 0$).

Multicollinearity was evaluated using VIF, Eigen Value, and the Condition Index. All values were within the normal ranges, ensuring that there was no multicollinearity (Appendix 11).

The results of the multiple regression indicate that the model is statistically significant ($F = 7.457, p < 0.001$). The coefficient for warm packaging messages β_1 achieved a level of 0.192. However, this coefficient is not statistically significant ($p=0.091, p>0.05$). The coefficient for humorous packaging messages β_2 achieved a statistically significant value ($p = 0.047, p<0.05$). Interestingly, the coefficient for humorous packaging messages is negative ($- 0.234$), which means that including a humorous packaging message in the product causes a decrease of 0.234 units in brand love, *ceteris paribus*.

Therefore, **Hypothesis 1a is verified**. The null hypothesis that humorous packaging messages do not influence brand love was rejected.

Hypothesis 1b is not verified. The null hypothesis that warm packaging messages do not influence brand love was not rejected.

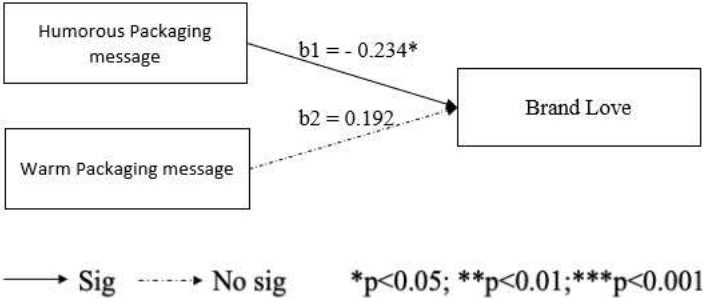


Figure 6. Results from the multiple regression model

Hypothesis 1c: *A humorous packaging message has a different impact on brand love than a warm message.*

An independent samples T-test was conducted to test this hypothesis. This test compared brand love in the groups that were exposed to a warm packaging message, versus the groups that were exposed to a humorous message.

For independent samples T-tests, the null hypothesis is defined as: $\mu_1 = \mu_2$.

The following results were achieved.

Table 8. Results from the independent samples T-test 1.

Groups	N	Brand Love	p-value
Warm packaging message	140	3.200	< 0.001
Humorous packaging message	119	2.770	

The results indicate that $\mu_1 \neq \mu_2$, since $p < 0.05$. ($\mu_1 =$ Brand Love, warm message = 3.2; $\mu_2 =$ Brand Love, humorous message = 2.77, $p < 0.05$) (Appendix 12).

Therefore, **Hypothesis 1c is verified**. The null hypothesis that the means of the two groups are equal can be rejected. Brand love was lower for the group that was exposed to the humorous message in comparison to the group that was exposed to a warm packaging message.

Hypothesis 2: *The effect of packaging messages on brand love is moderated by product type.*

To test hypothesis two, Model 1 from PROCESS Macro was used (Appendix 13).

The dependent variable was defined as brand love, a metric variable. The independent variable was defined as the packaging message. The moderator was defined as product type (utilitarian or hedonic), with utilitarian products as the base.

The model is statistically significant ($p = 0.014$, $p < 0.05$). Analyzing the interaction variable created between the product type stimuli (hedonic, utilitarian) and the packaging message stimuli, it can be confirmed that it is statistically significant ($p = 0.0349$, $p < 0.05$), with a coefficient of 0.4321. This interaction effect suggests that the relationship between packaging messages and brand love is different for utilitarian and hedonic products.

Therefore, **Hypothesis 2 is verified**. The null hypothesis that the effect of packaging messages is not moderated by product type could be rejected.

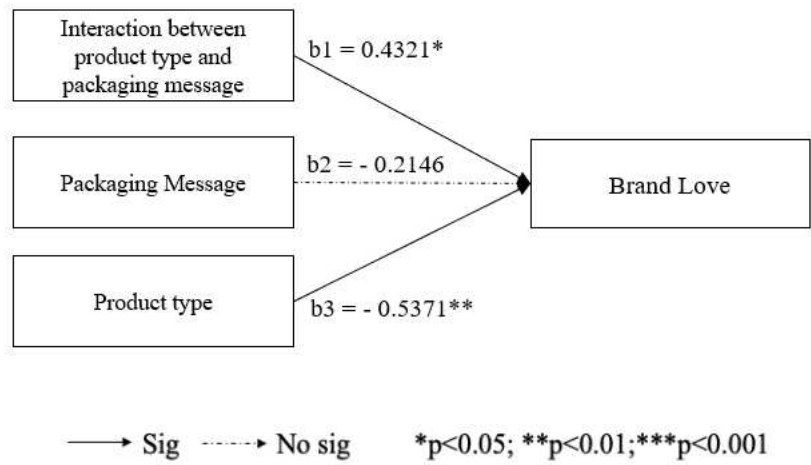


Figure 7. Results from the PROCESS Model 1

Additional tests

The results from the previous tests gave rise to additional questions, particularly regarding whether the effect of a humorous or warm packaging message is different across product types (hedonic or utilitarian). Independent samples t-tests were conducted to explore this topic further. The levels of brand love were assessed separately for the utilitarian product (Luso) and the hedonic product (Coca-Cola).

For independent samples t-tests, the null hypothesis is defined as: $\mu_1 = \mu_2$.

For the hedonic product Coca-Cola, the null hypothesis cannot be rejected. The means of the two groups are equal. ($\mu_1 =$ Brand Love, no message = 2.73; $\mu_2 =$ Brand Love, humorous message = 2.82, $p > 0.05$). Therefore, for Coca-Cola, the group that was exposed to a humorous message had the same level of brand love as the group that was not exposed to any message (Table 9).

Table 9. Results from the independent samples T-test 2.

Groups	N	Brand Love	p-value
Humorous packaging message, Coca-Cola	53	2.827	0.569
No message, Coca-Cola	63	2.730	

For the utilitarian product, Luso, the null hypothesis can be rejected. The means of the two groups are not equal. ($\mu_1 = \text{Brand Love, no message} = 3.27$; $\mu_2 = \text{Brand Love, humorous message} = 2.71$, $p < 0.01$). Therefore, for Luso, brand love was lower in the group that was exposed to a humorous message, versus the group that was not exposed to any message.

In conclusion, the humorous packaging message influenced brand love for utilitarian products but not for hedonic products (Table 10).

Table 10. Results from the independent samples T-test 3.

Groups	N	Brand Love	p-value
Humorous packaging message, Luso	56	2.705	<0.001
No message, Luso	55	3.267	

The following step was to compare brand love in the groups that were exposed to the warm message versus the ones that were not exposed to any message.

For the hedonic product (Coca-Cola), the null hypothesis cannot be rejected. Even though the group that was exposed to the warm message achieved a higher value in brand love, the p-value did not fall within the acceptable range for the confidence level of 95% ($\mu_1 = \text{Brand Love, no message} = 2.73$; $\mu_2 = \text{Brand Love, warm message} = 3.06$, $p > 0.05$) (Table 11).

Table 11. Results from the independent samples T-test 4.

Groups	N	Brand Love	p-value
Warm packaging message, Coca-Cola	67	3.061	0.066
No message, Coca-Cola	63	2.730	

For the utilitarian product (Luso), the null hypothesis cannot be rejected. The means of the two groups are equal. ($\mu_1 =$ Brand Love, no message = 3.27; $\mu_2 =$ Brand Love, warm message = 3.31, $p > 0.05$).

Table 12. Results from the independent samples T-test 5.

Groups	N	Brand Love	p-value
Warm packaging message, Luso	73	3.319	0.729
No message, Luso	55	3.267	

In conclusion, the warm packaging message did not influence brand love for neither of the product categories (hedonic or utilitarian).

An additional independent samples t-test was run to compare the brand love towards the hedonic product (Coca-Cola) and the utilitarian product (Luso) in the groups that were not exposed to any stimuli.

The results indicate that Brand Love towards Coca-Cola is 2.88 ($\mu_1 = 2.88$), while for Luso, it is 3.12 ($\mu_2 = 3.12$). The difference between the groups is statistically significant, as $p < 0.05$. The null hypothesis that the means of the two groups are equal can be rejected.

The levels of brand love across each stimulus can be found in the table below (Table 13). The detailed results of the T-tests can be found in Appendix 14.

Table 13. Brand Love across stimuli.

Stimuli	Hedonic product (Coca-Cola)	Utilitarian product (Luso)
No message	2.73	3.12
Humorous message	2.83	2.71
Warm message	3.06	3.31

4.2 Discussion

This section will describe the results obtained in this study, and it will relate these findings to the existing literature.

This study fulfilled its main objective of exploring the impact of packaging messages on brand love. Results indicate that, when assessing the combined impact of warm and humorous messages, there is no evidence that packaging messages have an impact on brand love. However, when analyzing the effect of each of these messages (humorous and warm) separately, different findings emerge.

When analyzing the effect of the warm message, this study found that, for the hedonic product (Coca-Cola), brand love was higher in the group that was exposed to the warm message (3.06), in comparison to the group that was not exposed to any message (2.88). However, the p-value failed to achieve a statistically significant level, assuming a 95% confidence interval. For a confidence interval of 90%, the results would be considered statistically significant. For the utilitarian product, the p-value failed to achieve the acceptable level.

Results from Pelsmacker & Geuens (1999) indicate that the use of warmth in commercials leads to more positive affective responses and more positive attitudes towards the brand. This research did not find a relationship between using a warm appeal in packaging messages and brand love. Therefore, the findings from this study may suggest that the effects of warm appeals in advertising are not directly applicable to packaging messages.

Further reasons exist for these results to differ from previous research findings. Firstly, the sample might not have been large enough for the p-value to achieve statistically significant levels. It could be the case that repeating the experience with a larger sample would yield statistically significant results. In second place, one reason for the hypothesis not to be verified may stem from the study and stimuli design. It is possible that, by asking respondents to simply evaluate the warm message on its own, they could fail to imagine the real-life scenario of finding it in the packaging. It is possible that the results could have been different if the respondents had been exposed to the physical packaging with the message.

One further reason for the hypothesis not to be confirmed could be that the warm message did not elicit a strong enough positive emotional response in consumers. Even though the message was classified as warm in the pre-survey, it could have still failed to create a positive emotional

reaction in consumers, therefore failing to generate brand love. Lastly, it is possible that, even if the warm message generated a positive emotional response, it did not translate into brand love. Since a positive emotional response is temporary and short-lived, it may not be enough to alter the long-term relationship between the consumer and the brand, therefore not altering brand love.

Nevertheless, it is important to note that, for a significance level of 90%, these results suggest the potential of using a warm message to increase brand love for hedonic products.

When analyzing the effects of the humorous message, we can conclude that, interestingly, it had a negative impact on brand love, with a coefficient of - 0.234. These results prove that including a packaging message can influence brand love. However, and remarkably, these results are contradictory to the research that suggested that brand love would increase for the group that is exposed to the humorous stimuli. The study by Solja et al. (2018) demonstrated that entertaining packaging messages lead to increased affective, attitudinal, and behavioral responses to the brand. Additionally, (Eisend, 2009) indicates that the use of humor in advertising significantly enhances positive affect. It would, therefore, be expected that these findings would be extended to brand love.

These results may indicate that the humorous message itself did not fall within the type of humor that consumers appreciate. As indicated by some respondents in the interview stage, even though the message was perceived as humorous, it was interpreted as “mean” or “mocking”. If the respondents perceived this message as offensive, it is possible that it generated a negative emotional response rather than a positive one, thus harming brand love. These findings are consistent with those from Warren & McGraw (2016), who indicate that humor that makes fun of a subset of the population is linked to less favorable brand attitudes.

To get a better understanding of the negative impact of a humorous message on brand love, the effects of this message were analyzed for the hedonic and utilitarian products separately.

Results indicate that the humorous message is associated with lower brand love for the utilitarian brand (Luso) but not for the hedonic brand (Coca-Cola).

Building on this finding, one possible theory is that the nature of the message might not be coherent with Luso’s brand personality. This brand is, in general, known to be caring and upholding family values. In previous campaigns where Luso included messages in its

packaging, they have always been heartwarming and sweet, rather than using a mocking humor type (Appendix 15). If the message from this study was seen as incoherent with Luso's brand personality, it may have harmed the consumer-brand relationship since brand personality is a crucial part of the consumer-brand relationship (Naresh 2012).

This explanation is consistent with the fact that, for the respondents who were exposed to the same message, but for the brand Coca-Cola, brand love did not decrease. It could be the case that Coca-Cola's brand personality is more associated with humorous appeals rather than Luso's brand personality.

The most important takeaway from these findings is that brand love, a long-term relationship between consumers and a brand, can be negatively influenced by a humorous packaging message. The fact that brand love can actually decrease through the implementation of a packaging message suggests how fickle the consumer-brand relationship may be.

Further results from this study indicate that product type (hedonic or utilitarian) moderates the effect of a packaging message on brand love. According to the research findings, the effect of a packaging message is more positive for hedonic products than its utilitarian counterparts. In fact, the humorous message caused a decrease in brand love for the utilitarian product (Luso) but not for the hedonic product (Coca-Cola). It is important to note that it is unclear whether this effect is due to the product type or whether it is related to the fact that the humorous message is not coherent with the brand personality of the utilitarian product under study.

From a managerial perspective, this study suggests that utilitarian brands should proceed with caution when implementing humorous packaging messages. This research showed that this tactic may, in fact, lead to a decrease in brand love. Furthermore, these findings suggest that a warm packaging message may increase brand love for hedonic products.

In hindsight, there could be two improvements in the methodology of this study, which would have allowed us to gather more information to test the hypothesis. Firstly, the questionnaire could have included a scale to measure the level of emotional response to the messages. This addition would explore whether the messages created a positive or negative emotional response. Additionally, questions could be included to assess whether the presented message was aligned with the brands' personality and identity. This data would be useful to clarify the decrease in brand love that was observed for Luso.

In sum, this research shed a light on whether packaging messages influence brand love. Findings suggest that the impact of a warm and a humorous message is different: the humorous packaging message influenced brand love negatively, while the impact of the warm packaging message is not proven to be statistically significant.

CHAPTER 5: CONCLUSIONS AND LIMITATIONS

This study was performed to assess whether packaging messages influence brand love. Two types of messages were studied: humorous and warm packaging messages. The impact of these messages on brand love was explored in a hedonic product (Coca-Cola) and a utilitarian product (Luso mineral water). This study commenced with an initial research phase to develop and select the warm and packaging message that would form the stimuli. Subsequently, an experimental study was conducted with six stimuli in a total sample of 367 participants. The final stage of this study included performing data analysis using a multiple regression model, independent samples t-tests, and the PROCESS macro to test the hypothesis.

5.1 Main Findings & Conclusions

RQ1: Do packaging messages influence brand love?

This study found that packaging messages, in general, do not influence brand love. The coefficient from the linear regression model failed to achieve a statistically significant result.

However, independent samples t-tests showed that a specific type of message in utilitarian products is able to influence brand love.

RQ1a: Does a humorous packaging message influence brand love?

This study found that the humorous packaging message did not influence brand love in the case of the hedonic product. However, it influenced brand love for the utilitarian product. Interestingly, a humorous packaging message caused a decrease in brand love for the utilitarian product (Luso) but not for the hedonic product (Coca-Cola). This finding was rather unexpected, as it was theorized that a humorous appeal would lead to higher brand love through the creation of a positive emotional response.

A theorized explanation for this result includes the type of humor that was used, which had been labeled as “mocking” by some participants during the interview stage. One further explanation might be that the humorous message may have a misfit with Luso’s brand personality, which might have harmed consumers’ brand love.

RQ1b: Does a warm packaging message influence brand love?

The findings suggest that warm packaging messages do not influence brand love. Even though brand love was higher for the groups that were exposed to a warm message in comparison to those that were exposed to no message, the p-value failed to achieve a statistically significant level for a confidence interval of 95%. In case the confidence interval was extended to 90%, the results would be considered significant.

This finding fails to confirm previous research, which suggests that eliciting positive emotions in consumers through the generation of warmth would lead to brand love.

RQ2: Is the effect of packaging messages different in utilitarian and hedonic FMCG products?

The PROCESS macro analysis showed that the effect of packaging messages on brand love is, in fact, moderated by product type (hedonic or utilitarian). The model showed that the effect of the humorous packaging message was larger and more negative for the utilitarian product. In fact, a humorous message caused a decrease in brand love for the utilitarian product, while the same was not verified with the hedonic product under study.

5.2 Managerial / Academic Implications

This research contributes to the relatively scarce literature on packaging messages. Moreover, it is the first piece of research that links packaging messages to brand love.

Interestingly, the results suggest that packaging messages should be implemented with caution, particularly those that include humorous appeals. This study showed that a humorous packaging message may harm the long-lasting relationship between the consumer and the brand, measured through brand love. From a managerial perspective, these results show that brands should proceed with caution when implementing humorous messages, as this practice may backfire and achieve negative results for the brand.

Given the recent surge in implementing packaging messages across brands, it is a valuable learning that these might harm brand love.

5.3 Limitations and Further Research

This study included a few limitations. Firstly, the sample was not representative of the population, given the convenience and snowball sampling methods that were deployed. Consequently, care must be taken when generalizing the main findings to the population.

Secondly, the survey was conducted in both Portuguese and English. Despite efforts made to ensure an unbiased translation of the brand love scale, this remains a limitation of the research.

One further limitation includes the form in which the stimuli were presented. In this study, participants were asked to imagine that the brand decided to implement a message in the packaging. It is possible that conducting this study with actual physical packages with the messages would most closely resemble a real-life scenario. Thus, it would lead to more realistic results.

Finally, this study was limited to two brands. Future research should include a larger number of brands to solidify these findings and to ensure they can be generalized.

Nevertheless, the findings from this research gave rise to several questions to be studied in the future: in this study, warm packaging messages failed to influence brand love, considering a confidence interval of 95%. However, for a 90% confidence interval, the results would be statistically significant. Future research should explore the effects of a warm packaging message in a larger sample, particularly within hedonic products.

Another question that arose from this research is to study the possible mediating role of brand personality when studying the effect of emotional appeals on brand love. Further studies could explore this topic.

Finally, research on packaging messages is still sparse. This was the first study to link packaging messages to brand love, and more research is called for to truly understand the full interaction of these two variables.

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APPENDICES

APPENDIX 1: Coca-Cola Open to Better campaign.



APPENDIX 2: Innocent packaging messages.



APPENDIX 3: SK-II packaging messages.



APPENDIX 4: Interview script.

Explanation and greeting:

Thank you for taking the time for this interview. This research is being conducted for my Master's thesis in the area of Marketing. This meeting should take between 15 and 30 minutes, and your identity will not be linked to the interview content.

The purpose of this interview is to assess how you perceive a series of messages that I am going to show you. There are no right or wrong answers – I appreciate that you keep your answers as honest as possible.

Introduction:

In the following minutes, I am going to show you a series of messages, one at a time. When I show them, I would ask that you do not try to hold back any reaction that you may have after reading the message – whether it is a facial expression, an interjection, or any other reaction.

After reading each sentence, I would like for you to tell me what you feel about each message.

Each of the messages was shown on a PowerPoint presentation to respondents, one at a time. The order with which the messages were shown was randomized, so that participants saw messages at a different order to mitigate any comparison bias.

After each message appeared on the slide, the facial expression and the interjections expressed by each respondent were observed before asking any question.

Main questions:

What is your first impression when reading this message? Did this message elicit any emotions? What emotions did this message elicit in you?

When respondents had difficulty in naming the emotions, a few options were presented:

Did this message make you want to smile, to roll your eyes, or have any other reaction? If you had to name one of these options, which one would you say that fits the best what

you feel towards this message: annoyed, amused, calm, confused, happy, at peace, nervous, indifferent?

After exploring the emotions that the messages elicited in respondents, a few additional questions were asked:

Do you agree with this message? Is it something that you or people that you know would say? What people around you do you imagine saying this kind of message? Is it someone you perceive as funny, annoying, caring, or boring? How do you think that other people would react to this message? Did you find this message clear? Is there anything you would change in this message?

Closing comments:

Is there anything else you would like to add or to ask about this research? I would like to ask for your age and occupation.

Thank you very much for your time and cooperation!

APPENDIX 5: Pre-survey.

Q1 Dear participant,

This research is being conducted for my Master's thesis in the field of Management and Marketing.

This survey is expected to take 2 minutes to complete. It is anonymous and the data collected will be kept strictly confidential. There are no right and wrong answers – please keep your answers as honest as possible. For any queries please contact me at [s-jrafigueiredo@ucp.pt](mailto:jrafigueiredo@ucp.pt).

If you are willing to fill out the survey, please click on the "next" button below. Thank you for your participation!

Q2 In the following section, you are going to see several messages. Please read them and select to which extent you agree or disagree with the statements.

Q3 Common sense is like deodorant. The people who need it most never use it.

	Strongly disagree (1)	Disagree (2)	Neither agree nor disagree (3)	Agree (4)	Strongly agree (5)
This message is humorous. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I was amused when I was looking at the message. (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The message is funny. (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I think the message is cozy. (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I think the message sends out warmth. (5)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I think the tone of the message is affectionate. (6)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I think the message is warm. (7)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q4 If you think you are too small to make a difference, try sleeping with a mosquito.

	Strongly disagree (1)	Disagree (2)	Neither agree nor disagree (3)	Agree (4)	Strongly agree (5)
This message is humorous. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I was amused when I was looking at the message. (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The message is funny. (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I think the message is cozy. (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I think the message sends out warmth. (5)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I think the tone of the message is affectionate. (6)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I think the message is warm. (7)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q5 Sometimes, the most productive thing you can do is relax.

	Strongly disagree (1)	Disagree (2)	Neither agree nor disagree (3)	Agree (4)	Strongly agree (5)
This message is humorous. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I was amused when I was looking at the message. (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The message is funny. (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I think the message is cozy. (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I think the message sends out warmth. (5)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I think the tone of the message is affectionate. (6)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I think the message is warm. (7)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q6 Be whatever, because life is too short to be anything but happy.

	Strongly disagree (1)	Disagree (2)	Neither agree nor disagree (3)	Agree (4)	Strongly agree (5)
This message is humorous. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I was amused when I was looking at the message. (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The message is funny. (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I think the message is cozy. (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I think the message sends out warmth. (5)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I think the tone of the message is affectionate. (6)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I think the message is warm. (7)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q6 Which gender do you identify with?

- Male (1)
- Female (2)
- Non-binary / third gender (3)
- Prefer not to say (4)

Q7 How old are you? < 18 (1)

- 18-24 (2)
- 25-34 (3)
- 35-44 (4)
- 45-54 (5)
- 55-64 (6)
- > 65 (7)
-

Q8 In which country do you currently reside?

▼ Afghanistan (1) ... Zimbabwe (1357)

Q9 What is your current occupation?

- Student (1)
- Employed (2)
- Working student (3)
- Self-employed (4)
- Homemaker (5)
- Entrepreneur (6)
- Other (7)

APPENDIX 6: Main findings from the interviews.

Message 1: “Common sense is like deodorant. The people who need it most never used it.”

Main findings: perceived as humorous by most respondents, but slightly mean or mocking by others. Respondents mentioned “it is something a mean person would say”, or “it can be offensive for some people”, followed by “this is something a bully would say”. However, seven out of eight the respondents found it funny. This was the message that generated the most visible smiles and laughter across respondents.

Message 2: “Never put off till tomorrow what you can do the day after just as well.”

Main findings: Responses varied, with some respondents perceiving it as reassuring while others found it confusing. Mostly, the message was perceived as being too long and confusing. However, some respondents perceived it as reassuring: “It was a bit confusing at first, but then I found it kind of reassuring.”, “Too long and complicated for my taste.”

Message 3: “If you think you are too small to make a difference, try sleeping with a mosquito.”

Main findings: This message was universally perceived as funny and memorable. Many respondents smiled while reading it, and some pointed it as the favorite message. “It's a clever way to make a point, and it's really funny!”, “This would definitely cheer me up if I was having a bad day”.

Message 4: “Accept who you are. Unless you're a serial killer.”

Main findings: this message generated some confusion to most respondents. While some participants found it funny and smiled visibly, others found it too confusing. “I didn't get it at first, but when I did, I found it kind of funny.”, “A bit confusing, but I guess it's meant to be humorous”, “It's a very random message, but it makes me want to laugh”.

Message 5: “Everything is temporary. Enjoy every moment.”

Main findings: the message elicited mixed feelings. Some respondents described it as comforting, while others perceived it as bittersweet, or as a “pending threat”. “I really liked the second part of the message, but the first one made feel an unpleasant sense of

urgency”, “On one hand, it looks like good advice that should be taken seriously. On the other, it’s a scary thing to think about”.

Message 6: “Sometimes the most productive thing you can do is relax.”

Main findings: the message was universally perceived as “reassuring” and “comforting”, and generated positive feelings in general. Three respondents smiled while reading this message, and it was pointed out as something that would be said by a caring person (one respondent mentioned their mother, and others mentioned their friends). “I feel like I need to hear this from time to time”, “It feels like a hug”, “Reading this just made my day better”.

Message 7: “The universe doesn’t allow perfection”

Main findings: this was a provocative and thought-provoking message. It was perceived as confusing by some respondents, “reassured” by others, and “bittersweet” by another respondent. Still for some respondents, it is something interesting to think about. “This message is comforting because it makes me think that I don’t need to have the pressure to try and make everything perfect”, “I’m not sure about my opinion – it makes me think for a while. It is comforting on one hand, but sad on the other”.

Message 8: “We are as happy as we make up our minds to be.”

Main findings: responses varied, as some respondents agree, while others perceived it to be condescending. It was perceived as a generic message that can be motivating but also annoying. “This message doesn’t make me feel well with myself. It feels condescending and I don’t like it”, “This made me feel safe and reassured. Like it’s all in my control”.

Message 9: “Be whatever, because life is too short to be anything but happy”.

Main findings: this message was changed according to the suggestions from respondents. In general, it generated positive feelings, making respondents feel “inspired”. However, did not make an impact on some respondents, who stated “This is quite obvious for me”, “I already think about this quite often”.

APPENDIX 7: Data analysis from the pre-survey.

Reliability analysis: Cronbach Alpha for perceived humor and warmth scales:

Perceived humor scale:

Case Processing Summary

		N	%
Cases	Valid	42	97,7
	Excluded ^a	1	2,3
	Total	43	100,0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
,717	12

Perceived warmth scale:

Case Processing Summary

		N	%
Cases	Valid	42	97,7
	Excluded ^a	1	2,3
	Total	43	100,0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
,775	16

APPENDIX 8: Main questionnaire.

Q1 Dear participant,

This research is being conducted for my Master's thesis in the field of Marketing. This survey is expected to take 2 to 4 minutes to complete. It is anonymous and the data collected will be kept strictly confidential.

There are no right and wrong answers – please keep your answers as honest as possible.

For any queries, please contact me at s-jrafigueiredo@ucp.pt

If you are willing to fill out the survey, please click on the button below.

Thank you for your participation!

Q2 Have you heard of the Coca-Cola Brand?



- No (1)
- Yes (2)



- No (1)
- Yes (2)

Q4 Please take a moment to think about the Coca-Cola brand. Reflect on how it makes you feel.



Q3 Have you heard of the Luso Brand?

Q5 Thinking about Coca-Cola, select to which extent you agree or disagree with the following statements.

	Strongly disagree (1)	Somewhat disagree (2)	Neither agree nor disagree (3)	Somewhat agree (4)	Strongly agree (5)
This is a wonderful brand. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This brand makes me feel good. (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This brand is totally awesome. (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I have neutral feelings about this brand. (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This brand makes me very happy. (5)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I love this brand! (6)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I have no particular feelings about this brand. (7)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To confirm that you are still paying attention, please select the option "Strongly disagree". (8)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This brand is a pure delight. (9)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I am passionate about this brand. (10)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I'm very attached to this brand. (11)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q6 Please take a moment to think about the Luso brand. Reflect on how it makes you feel.



Q7 Thinking about Luso, select to which extent you agree or disagree with the following statements.

	Strongly disagree (1)	Somewhat disagree (2)	Neither agree nor disagree (3)	Somewhat agree (4)	Strongly agree (5)
This is a wonderful brand. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This brand makes me feel good. (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This brand is totally awesome. (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I have neutral feelings about this brand. (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This brand makes me very happy. (5)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I love this brand! (6)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I have no particular feelings about this brand. (7)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To confirm that you are still paying attention, please select the option "Strongly disagree". (8)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This brand is a pure delight. (9)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I am passionate about this brand. (10)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I'm very attached to this brand. (11)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q8 Imagine for a moment that all Coca-Cola cans and bottles contained a message similar to the one represented on the image.

The image shows the classic Coca-Cola logo in its signature red script font.

Sometimes, the most productive thing you can do is relax.

With this scenario in mind, think about what your opinion of this brand would be.

Q9 Select to which extent you agree or disagree with the following statements, imagining that all Coca-Cola cans contained a similar message in their packaging.

The image shows the classic Coca-Cola logo in its signature red script font.

Sometimes, the most productive thing you can do is relax.

	Strongly disagree (1)	Somewhat disagree (2)	Neither agree nor disagree (3)	Somewhat agree (4)	Strongly agree (5)
This is a wonderful brand. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This brand makes me feel good. (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This brand is totally awesome. (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I have neutral feelings about this brand. (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This brand makes me very happy. (5)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I love this brand! (6)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I have no particular feelings about this brand. (7)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To confirm that you are still paying attention, please select the option “Strongly disagree”. (8)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This brand is a pure delight. (9)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I am passionate about this brand. (10)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I’m very attached to this brand. (11)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q10 Imagine for a moment that all Luso bottles contained a message similar to the one represented on the image.



Sometimes, the most productive thing you can do is relax.

With this scenario in mind, think about what would be your opinion of this brand.

Q11 Select to which extent you agree or disagree with the following statements, imagining that all Luso bottles contained a similar message in their packaging.



Sometimes, the most productive thing you can do is relax.

	Strongly disagree (1)	Somewh at disagree (2)	Neither agree nor disagree (3)	Somewh at agree (4)	Strongly agree (5)
This is a wonderful brand. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This brand makes me feel good. (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This brand is totally awesome. (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I have neutral feelings about this brand. (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This brand makes me very happy. (5)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I love this brand! (6)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I have no particular feelings about this brand. (7)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To confirm that you are still paying attention, please select the option “Strongly disagree”. (8)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This brand is a pure delight. (9)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I am passionate about this brand. (10)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I’m very attached to this brand. (11)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q12 Imagine for a moment that all Coca-Cola cans and bottles contained a message similar to the one represented on the image.



Common sense is like deodorant. The people who need it most never use it.

Q13 With this scenario in mind, think about what your opinion of this brand would be.

Q14 Select to which extent you agree or disagree with the following statements, imagining that all Coca-Cola cans contained a similar message in their packaging.



Common sense is like deodorant. The people who need it most never use it.

	Strongly disagree (1)	Somewh at disagree (2)	Neither agree nor disagree (3)	Somewh at agree (4)	Strongly agree (5)
This is a wonderful brand. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This brand makes me feel good. (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This brand is totally awesome. (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I have neutral feelings about this brand. (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This brand makes me very happy. (5)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I love this brand! (6)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I have no particular feelings about this brand. (7)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

To confirm that you are still paying attention, please select the option “Strongly disagree”. (8)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This brand is a pure delight. (9)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I am passionate about this brand. (10)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I’m very attached to this brand. (11)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q15 Imagine for a moment that all Luso bottles contained a message similar to the one represented on the image.



Common sense is like deodorant. The people who need it most never use it.

With this scenario in mind, think about what your opinion of this brand would be.

Q16 Select to which extent you agree or disagree with the following statements, imagining that all Luso bottles contained a similar message in their packaging.



Common sense is like deodorant. The people who need it most never use it.

	Strongly disagree (1)	Somewhat disagree (2)	Neither agree nor disagree (3)	Somewhat agree (4)	Strongly agree (5)
This is a wonderful brand. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This brand makes me feel good. (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This brand is totally awesome. (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I have neutral feelings about this brand. (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This brand makes me very happy. (5)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I love this brand! (6)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I have no particular feelings about this brand. (7)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To confirm that you are still paying attention, please select the option "Strongly disagree". (8)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This brand is a pure delight. (9)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I am passionate about this brand. (10)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I'm very attached to this brand. (11)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q17 Which brand did you see in this questionnaire?

- Coca-Cola (1)
- Luso (2)
- Other (3)

Q18 Which message did you see in this questionnaire?

- Common sense is like deodorant. The people who need it most never use it. (3)
- Sometimes, the most productive thing you can do is relax. (4)
- I saw other message. (5)
- I did not see a message. (6)

Q19 How would you describe yourself?

- Male (1)
- Female (2)
- Other (3)
- Prefer not to say (4)

Q20 How old are you?

- <18 (1)
- 18-24 (2)
- 25-34 (3)
- 35-44 (4)
- 45-64 (5)
- >65 (6)
- Prefer not to say (7)

Q21 In which country do you currently reside?

▼ Afghanistan (1) ... Zimbabwe (1357)

Q22 What is the highest level of education that you have completed?

- Basic education (1)
- High School or equivalent (2)
- Bachelor's Degree (3)
- Master's Degree (4)
- Doctorate (5)
- Prefer not to say (6)

Q23 What is your current occupation?

- Student (1)
- Employed (2)
- Working Student (3)
- Self employed (4)
- Other (5)
- Prefer not to say (6)

APPENDIX 9: Descriptive statistics for the main questionnaire.

Characteristics		No message Coca-Cola	No message Luso	Warm message Coca-Cola	Warm message Luso	Humorous message Coca-Cola	Humorous message Luso
Respondents	Total	53	55	67	73	63	56
Gender	Male	28.3%	21.8%	22.4%	21.9%	28.6%	23.2%
	Female	71.7%	78.2%	77.6%	78.1%	69.8%	76.8%
	Other					1.6%	
Age	Under 18		3.6%	1.5%	1.4%	3.2%	1.8%
	18-24	41.5%	32.7%	31.3%	37.0%	31.7%	28.6%
	25-34	13.2%	27.3%	17.9%	16.4%	19.0%	23.2%
	35-44	17.0%	18.2%	20.9%	13.7%	12.7%	16.1%
	45-64	26.4%	16.4%	26.9%	31.5%	33.3%	30.4%
	Prefer not to say		1.8%	1.5%			
Country	Portugal	96.2%	94.5%	92.5%	97.3%	87.3%	91.1%
	Germany	1.9%	3.6%		1.4%		1.8%
	Brazil	1.9%				1.6%	
	Ireland		1.8%				
	Latvia			1.5%			
	United Kingdom			1.5%		1.6%	
	United States of America			1.5%			
	Belgium			1.5%	1.4%		1.8%
	Australia					1.6%	
	Austria					1.6%	
	France					3.2%	
	South Africa					1.6%	
	Tunisia					1.6%	
	Cyprus						1.8%
	Spain						
Highest level of education	Basic Education	1.9%		1.5%	1.4%	1.6%	1.8%
	High school or equivalent	18.9%	25.5%	32.8%	23.3%	22.2%	17.9%
	Bachelor's Degree	45.3%	38.2%	32.8%	46.6%	55.6%	57.1%
	Master's Degree	30.2%	30.9%	29.9%	26.0%	20.6%	21.4%
	Doctorate	3.8%	3.6%	3.0%	2.7%		1.8%
	Prefer not to say		1.8%				
Occupation	Student	30.2%	27.3%	19.4%	30.1%	30.2%	16.1%
	Employed	49.1%	45.5%	62.7%	57.5%	47.6%	67.9%
	Working Student	15.1%	9.1%	3.0%	5.5%	7.9%	10.7%
	Self-employed		7.3%	10.4%	5.5%	4.8%	3.6%
	Other	5.7%	7.3%	4.5%	1.4%	6.3%	1.8%
	Prefer not to say		3.6%			3.2%	

APPENDIX 10: Hypothesis 1 – linear regression model.

Variables Entered/Removed ^a				Model Summary				
Model	Variables Entered	Variables Removed	Method	Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	Message ^b		Enter	1	,002 ^a	,000	-,003	,90138

a. Dependent Variable: BLove

b. All requested variables entered.

a. Predictors: (Constant), Message

ANOVA ^a						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	,001	1	,001	,001	,971 ^b
	Residual	296,559	365	,812		
	Total	296,560	366			

a. Dependent Variable: BLove

b. Predictors: (Constant), Message

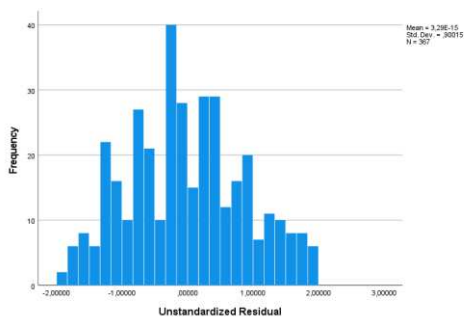
Coefficients ^a								
Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.	Collinearity Statistics	
		B	Std. Error	Beta			Tolerance	VIF
1	(Constant)	3,004	,087		34,631	<,001		
	Message	-,004	,103	-,002	-,036	,971	1,000	1,000

a. Dependent Variable: BLove

Collinearity Diagnostics ^a					
Model	Dimension	Eigenvalue	Condition Index	Variance Proportions	
				(Constant)	Message
1	1	1,840	1,000	,08	,08
	2	,160	3,392	,92	,92

a. Dependent Variable: BLove

Error distribution:



APPENDIX 11: Hypothesis 1a) and 1b) – multiple regression model.

Variables Entered/Removed^a

Model	Variables Entered	Variables Removed	Method
1	dummy_humor, dummy_warmth b		Enter

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	,198 ^a	,039	,034	,88468

a. Predictors: (Constant), dummy humor, dummy warmth

a. Dependent Variable: BLove

b. All requested variables entered.

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	11,673	2	5,836	7,457	<,001 ^b
	Residual	284,887	364	,783		
	Total	296,560	366			

a. Dependent Variable: BLove

b. Predictors: (Constant), dummy_humor, dummy_warmth

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.	Collinearity Statistics	
		B	Std. Error	Beta			Tolerance	VIF
1	(Constant)	3,004	,085		35,284	<,001		
	dummy_warmth	,192	,113	,104	1,695	,091	,704	1,420
	dummy humor	-,234	,118	-,122	-1,990	,047	,704	1,420

a. Dependent Variable: BLove

Collinearity Diagnostics^a

Model	Dimension	Eigenvalue	Condition Index	Variance Proportions		
				(Constant)	dummy_warmth	dummy_humor
1	1	1,840	1,000	,08	,06	,06
	2	1,000	1,356	,00	,20	,26
	3	,160	3,392	,92	,74	,68

a. Dependent Variable: BLove

APPENDIX 12: Hypothesis 1c) – independent samples T-test.

Group Statistics

Stimuli	N	Mean	Std. Deviation	Std. Error Mean
BLove stimuli warmth	140	3,1957	,89079	,07529
stimuli humor	119	2,7697	,80207	,07353

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means						95% Confidence Interval of the Difference	
		F	Sig.	t	df	Significance One-Sided p	Significance Two-Sided p	Mean Difference	Std. Error Difference	Lower	Upper
BLove	Equal variances assumed	1,925	,166	4,014	257	<,001	<,001	,42597	,10613	,21697	,63497
	Equal variances not assumed			4,048	256,131	<,001	<,001	,42597	,10523	,21874	,63320

Independent Samples Effect Sizes

		Standardizer ^a	Point Estimate	95% Confidence Interval	
				Lower	Upper
BLove	Cohen's d		,85120	,500	,252,748
	Hedges' correction		,85370	,499	,251,746
	Glass's delta		,80207	,531	,276,784

a. The denominator used in estimating the effect sizes.

Cohen's d uses the pooled standard deviation.

Hedges' correction uses the pooled standard deviation, plus a correction factor.

Glass's delta uses the sample standard deviation of the control group.

APPENDIX 13: Hypothesis 2 – PROCESS Macro.

Run MATRIX procedure:

***** PROCESS Procedure for SPSS Version 4.2 *****

Written by Andrew F. Hayes, Ph.D. www.afhayes.com
Documentation available in Hayes (2022). www.guilford.com/p/hayes3

Model : 1
Y : BLove
X : Dummy_me
W : Dummy_h

Sample
Size: 367

OUTCOME VARIABLE:
BLove

Model Summary

R	R-sq	MSE	F	df1	df2	p
,1693	,0287	,7935	3,5708	3,0000	363,0000	,0143

Model

	coeff	se	t	p	LLCI	ULCI
constant	3,2673	,1201	27,2007	,0000	3,0311	3,5035
Dummy_me	-,2146	,1435	-1,4956	,1356	-,4967	,0676
Dummy_h	-,5371	,1715	-3,1323	,0019	-,8743	-,1999
Int_1	,4321	,2041	2,1169	,0349	,0307	,8334

Product terms key:
Int_1 : Dummy_me x Dummy_h

Test(s) of highest order unconditional interaction(s):

R2-chng	F	df1	df2	p	
X*W	,0120	4,4814	1,0000	363,0000	,0349

Focal predict: Dummy_me (X)
Mod var: Dummy_h (W)

Conditional effects of the focal predictor at values of the moderator(s):

Dummy_h	Effect	se	t	p	LLCI	ULCI
,0000	-,2146	,1435	-1,4956	,1356	-,4967	,0676
1,0000	,2175	,1452	1,4982	,1350	-,0680	,5030

***** ANALYSIS NOTES AND ERRORS *****

Level of confidence for all confidence intervals in output:
95,0000

----- END MATRIX -----

APPENDIX 14: Additional tests – independent samples T-tests.

Independent samples T-test: Coca-Cola, no message; Coca-Cola, humorous message.

		Group Statistics			
	Stimuli	N	Mean	Std. Deviation	Std. Error Mean
BLCoca	No stimuli	53	2,7302	,99220	,13629
	stimuli humor	63	2,8270	,83225	,10485

		Independent Samples Test									
		Levene's Test for Equality of Variances		t-test for Equality of Means						95% Confidence Interval of the Difference	
		F	Sig.	t	df	Significance One-Sided p	Significance Two-Sided p	Mean Difference	Std. Error Difference	Lower	Upper
BLCoca	Equal variances assumed	2,612	,109	-,571	114	,284	,569	-,09680	,16937	-,43232	,23873
	Equal variances not assumed			-,563	101,849	,287	,575	-,09680	,17196	-,43788	,24429

		Independent Samples Effect Sizes			
		Standardizer ^a	Point Estimate	95% Confidence Interval	
				Lower	Upper
BLCoca	Cohen's d	,90871	-,107	-,472	,259
	Hedges' correction	,91474	-,106	-,469	,258
	Glass's delta	,83225	-,116	-,482	,250

a. The denominator used in estimating the effect sizes.

Cohen's d uses the pooled standard deviation.

Hedges' correction uses the pooled standard deviation, plus a correction factor.

Glass's delta uses the sample standard deviation of the control group.

Independent samples T-test: Luso, no message; Luso, humorous message.

		Group Statistics			
	Stimuli	N	Mean	Std. Deviation	Std. Error Mean
BLLuso	No stimuli	55	3,2673	,85744	,11562
	stimuli humor	56	2,7054	,76904	,10277

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means						95% Confidence Interval of the Difference	
		F	Sig.	t	df	Significance One-Sided p	Significance Two-Sided p	Mean Difference	Std. Error Difference	Lower	Upper
BLLuso	Equal variances assumed	,564	,454	3,636	109	<,001	<,001	,56192	,15454	,25563	,86820
	Equal variances not assumed			3,633	107,284	<,001	<,001	,56192	,15469	,25527	,86856

Independent Samples Effect Sizes

		Standardizer ^a	Point Estimate	95% Confidence Interval	
				Lower	Upper
BLLuso	Cohen's d		,81404	,690	1,072
	Hedges' correction		,81969	,686	1,065
	Glass's delta		,76904	,731	1,124

a. The denominator used in estimating the effect sizes.

Cohen's d uses the pooled standard deviation.

Hedges' correction uses the pooled standard deviation, plus a correction factor.

Glass's delta uses the sample standard deviation of the control group.

Independent samples T-test: Coca-Cola, no message; Coca-Cola, warm message.

Group Statistics

Stimuli		N	Mean	Std. Deviation	Std. Error Mean
BLCoca	No stimuli	53	2,7302	,99220	,13629
	stimuli warmth	67	3,0612	,95075	,11615

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means						95% Confidence Interval of the Difference	
		F	Sig.	t	df	Significance One-Sided p	Significance Two-Sided p	Mean Difference	Std. Error Difference	Lower	Upper
BLCoca	Equal variances assumed	,078	,781	-1,858	118	,033	,066	-,33101	,17817	-,68384	,02183
	Equal variances not assumed			-1,848	109,470	,034	,067	-,33101	,17907	-,68590	,02389

Independent Samples Effect Sizes

		Standardizer ^a	Point Estimate	95% Confidence Interval	
				Lower	Upper
BLCoca	Cohen's d	,96923	-,342	-,704	,022
	Hedges' correction	,97545	-,339	-,699	,022
	Glass's delta	,95075	-,348	-,712	,018

a. The denominator used in estimating the effect sizes.

Cohen's d uses the pooled standard deviation.

Hedges' correction uses the pooled standard deviation, plus a correction factor.

Glass's delta uses the sample standard deviation of the control group.

Independent samples T-test: Luso, no message; Luso, warm message.

Group Statistics

Stimuli		N	Mean	Std. Deviation	Std. Error Mean
BLLuso	No stimuli	55	3,2673	,85744	,11562
	stimuli warmth	73	3,3192	,81916	,09587

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means						95% Confidence Interval of the Difference	
		F	Sig.	t	df	One-Sided p	Two-Sided p	Mean Difference	Std. Error Difference	Lower	Upper
BLCoca	Equal variances assumed	,078	,781	-1,858	118	,033	,066	-,33101	,17817	-,68384	,02183
	Equal variances not assumed			-1,848	109,470	,034	,067	-,33101	,17907	-,68590	,02389

Independent Samples Effect Sizes

		Standardizer ^a	Point Estimate	95% Confidence Interval	
				Lower	Upper
BLLuso	Cohen's d	,83578	-,062	-,412	,288
	Hedges' correction	,84079	-,062	-,410	,286
	Glass's delta	,81916	-,063	-,413	,287

a. The denominator used in estimating the effect sizes.

Cohen's d uses the pooled standard deviation.

Hedges' correction uses the pooled standard deviation, plus a correction factor.

Glass's delta uses the sample standard deviation of the control group.

Independent samples T-test: Luso, no message; Coca-Cola, no message.

Group Statistics					
	Stim_hu	N	Mean	Std. Deviation	Std. Error Mean
BL_No_Stimuli	Coca Cola - Hedonic	53	2,7302	,99220	,13629
	Luso - Utilitarian	55	3,2673	,85744	,11562

Independent Samples Test											
		Levene's Test for Equality of Variances		t-test for Equality of Means						95% Confidence Interval of the Difference	
		F	Sig.	t	df	Significance One-Sided p	Significance Two-Sided p	Mean Difference	Std. Error Difference	Lower	Upper
BL_No_Stimuli	Equal variances assumed	1,578	,212	-3,013	106	,002	,003	-,53708	,17824	-,89046	-,18371
	Equal variances not assumed			-3,005	102,604	,002	,003	-,53708	,17872	-,89156	-,18261

Independent Samples Effect Sizes					
		Standardizer ^a	Point Estimate	95% Confidence Interval	
				Lower	Upper
BL_No_Stimuli	Cohen's d		,92600	-,580	-,193
	Hedges' correction		,93262	-,576	-,192
	Glass's delta		,85744	-,626	-,228

APPENDIX 15: Packaging messages used by Luso in previous campaigns.

