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## **Packaging and Visual Storytelling in Portuguese Vintage Brands**

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October 2021

## **Acknowledgments**

This thesis represents more than a year of work and research focused on a theme that has numerous approaching potentials, being extremely important for the continuity of Portuguese vintage brands, which have a rich history and a unique heritage in Portugal.

This importance is reflected in the framework it represents for my academic and personal life. It was undoubtedly a winding path, which showed me the best of me, those around me, and those who unfortunately left along the way.

The biggest recognition goes to my parents, who supported my ambitions and desires, always believing in me. My eternal gratitude to them, they are undoubtedly an example of unconditional love and faith.

To Catarina, for the love, support, and learning that she transmitted to me throughout the joint academic life we experienced, without her, none of this would be possible.

To my dear grandparents, who supported me and taught me profound lessons and timeless values.

To my closest friends, warm thanks for their support, dedication, and full friendship.

I want to thank the supervisor of this dissertation, Prof. Doutor Ricardo Bilro, for giving me the opportunity to work on a fantastic topic, and for all the given support during this year.

## **Abstract**

Portuguese vintage brands have an important role, not only for their heritage, as in some cases their foundation dates to the end of the 19th century, but also for their quality and originality in terms of their communication with consumers.

Nowadays, these brands have adapted to the global context, representing the quality of the Portuguese industry in the most varied corners of the world. Another point that distinguishes them from the market is the packaging of their products, which has characteristic elements such as color, font, and symbols. Thus, the main objective of this dissertation was to compare the visual storytelling of Portuguese vintage brands vs. mass market brands products packaging, in two categories – soaps and skin care creams. The literature review aimed to gather insights and seven theoretical hypotheses regarding the main topics – storytelling, packaging, brand attitude and purchase intention - were formed.

The quantitative study was based in an experimental design, where the sample was randomly distributed in four different groups through an online survey, collecting a total of 160 responses. The conducted statistical analysis - simple and multiple regressions - aimed to support the developed conceptual model. Despite the reduced number of responses, some conclusions were formed regarding both groups: the variables weight impacting purchase intention differ from each group, meaning that the packaging visual storytelling generates different effects per group.

**Keywords:** Portuguese vintage brands, visual storytelling, packaging, purchase intention

**JEL:** M31; M39



## **Resumo**

As marcas vintage portuguesas possuem um papel de extrema importância, não só pela sua herança, pois em alguns casos a sua fundação remota ao final do século XIX, mas também pela sua qualidade e originalidade ao nível da sua comunicação para com os consumidores.

Nos dias de hoje estas marcas adaptaram-se ao contexto global, representando a qualidade da indústria portuguesa nos mais variados cantos do mundo. Outro ponto que as distingue do mercado, é o *packaging* dos seus produtos, que possui elementos característicos como por exemplo, a cor, o tipo de letra, e os símbolos. Desta forma, o objetivo principal da presente dissertação é comparar o *visual storytelling* do *packaging* das marcas vintage portuguesas vs. marcas *mass market*, em duas categorias de produto: sabonetes e cremes. A revisão de literatura teve como objetivo o desenvolvimento de conclusões teóricas, sendo criadas sete hipóteses relacionadas com os tópicos do estudo - *storytelling*, *packaging*, atitude face à marca e intenção de compra.

O estudo quantitativo foi baseado numa metodologia de design experimental, onde a amostra foi aleatoriamente distribuída por quatro grupos diferentes, através de um questionário em formato digital, contando com um total de 160 respostas. As análises estatísticas – regressões lineares simples e múltiplas – tiveram como objetivo suportar o modelo conceptual. Apesar do reduzido número de respostas, foi possível retirar algumas conclusões: o peso das variáveis que afetam a intenção de compra é diferente em cada grupo, demonstrando que o *visual storytelling* aplicado ao *packaging* cria diferentes efeitos nos dois grupos.

**Keywords:** marcas vintage portuguesas, *visual storytelling*, *packaging*, intenção de compra

**JEL:** M31; M39



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## **Chapter 1 - Introduction**

In the end of the XIX century and in the first half of the following century some brands were created, leaving a unique blueprint in the Portuguese culture. For example, Claus Porto (1887), Benâmor (1925), Regina (1928), Licor Beirão (1929) and Couto (1931) represent some of the unique brands that preserved their original DNA through time. These brands were very present among several generations in the XX century, being part of their daily routines, satisfying their needs and wants. In fact, they created a very strong impression and an incredible positioning in consumers' minds. Despite the lack of data, they probably were top of mind in their category, one of the main reasons why they still thrive today.

The economical context presented by the XXI century is incomparable to the 1900s, globalization generated complex interdependent supply chains, and due to the massive e-commerce adoption, every brand competes directly or indirectly with worldwide players. Especially in the FMCG's (Fast-Moving Consumer Goods), where costs and competitiveness are critical factors for success. With that in mind, the cited brands reorganized their strategy and survived globalization, taking advantage of their uniqueness and high-quality products, some being internationally recognized. In most cases brand's top management maintained the original packaging throughout the years, some with small adjustments do modern times, but this gave these brands a distinct feature and a powerful weapon comparing to other competitors.

The main objective of this study is:

- *Understand if the packaging's displayed by some of these Portuguese vintage brands, in particular categories, can produce higher purchase intentions comparing to mass market brands, with special attention to visual storytelling variables.*

Also, the importance of the attitude developed by consumer's will be important to assess some differences between brands. Consequently, other objectives were formed to fully understand all the factors involved:

- 1) *Search and explore distinct topics related with packaging and vintage brands, storytelling, perceived values, brand personality, brand attitude and purchase intention. Integrating these for the purpose of the study, to enable theoretical conclusions.*
- 2) *Assess the importance and the impact of the chosen variables, to analyze the selected products in terms of brand attitude and purchase intention.*

3) *Based on the findings of the study, extrapolate suggestions for companies' improvement and develop academic contributions related to this unexplored topic.*

To meet these objectives, the investigation needs a strong secondary research component related to the research topics. Thus, it is essential: to analyze in detail the elements related to packaging, and its effects on consumers' perceptions; define the visual storytelling concept, understand where it comes from, which variables can measure it and what practical implications can be drawn for this study; understand the meaning of the concept "vintage brand", what other themes are related, and what retromarketing is; clarify the Purchase Intention concept, complementing the study with other variables that may influence it.

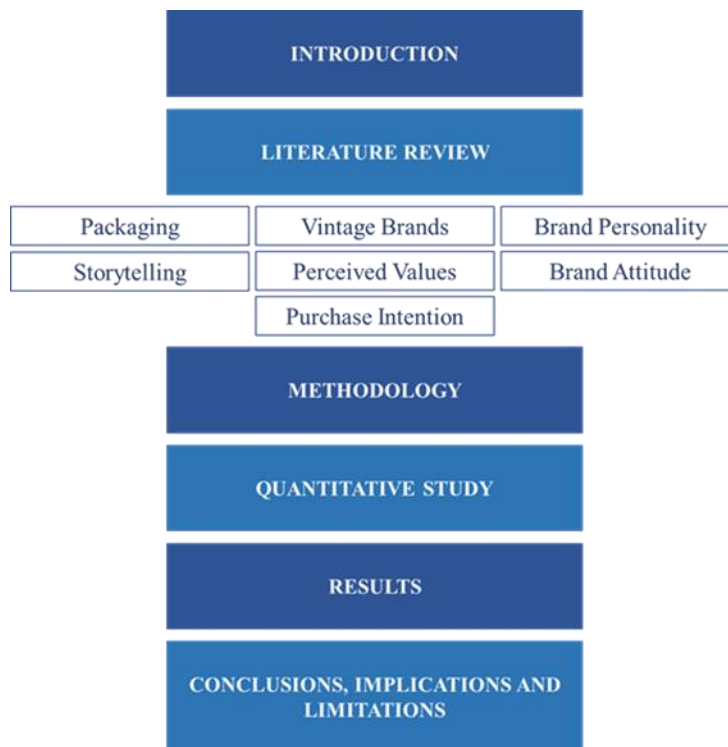
Thereafter, it is essential to choose the brands and product categories from which the primary analysis will start. With the purpose to collect data to support the investigation and its conclusions. In this way, a quantitative data collection methodology will be chosen, based on the literature, which best suits the research objectives. It is essential to use academically validated scales to ensure the veracity of the study.

After collecting the data, a quantitative analysis will allow the comparison of the results obtained with the results provided by the chosen literature, demonstrating whether there are relationships between the various dimensions, which prove the importance of visual storytelling applied to packaging in Portuguese vintage brands compared to the mass market brands. Note that the importance and comparisons are limited to the chosen categories. Thus, the study seeks to increase knowledge regarding the related area of investigation, by answering the following questions:

- i. *Does the visual storytelling applied to packaging in Portuguese vintage brands increase purchase intention?*
- ii. *Are there differences between Portuguese vintage brands and mass market brands, regarding packaging and visual storytelling? If so, what practical implications can be formed?*

The dissertation structure has six fundamental chapters, described in Figure 1. The first chapter (Introduction), contextualizes and presents the topic under study, its relevance, and its objectives. The second chapter (Literature Review) explores several themes related to the study – packaging, vintage brands, brand personality, storytelling, perceived values, brand attitude and purchase intention - seeking to create a strong empirical support based on various academic conclusions, from the most prestigious academic articles related to each theme. The Methodology chapter aims to define the research conceptual

model, the research design, and the scales chosen for the primary study. The fourth chapter (Quantitative Study) structures the statistical procedure of data collected through the survey and the respondent's profile. The fifth chapter (Results) seeks to compare the results obtained from the statistical treatment – descriptive statistics and regressions - with the developed hypotheses. Finally, the sixth chapter (Conclusions and Implications) seeks responding the objectives of the study, from an academic and business perspective, as well to the expose the limitations.



*Figure 1 - Structure of the dissertation*





## **Chapter 2 – Literature Review**

### **2.1. Packaging**

The first packaging purpose was to protect the content of the product from losing its functional value (Rundh, 2016). Nowadays, packaging presents diverse functions (Mohebbi, 2014): protection, containment, identification, marketing communication, cost, user convenience, market appeal and innovation. Kotler & Keller (2006) suggest that an effective package must contribute to some sales tasks (e.g. attract attention, create consumer confidence and make a positive impression).

In the present investigation, the most important packaging function is marketing communication. Rundh (2016) suggests that in markets with high competition, packaging must be used as a marketing tool which illustrates the present economic context. Accordingly, Nancarrow, Wright, & Brace (1998) refer that packaging is an important marketing variable, since it communicates informative aspects about the product, communicates the product itself, creates differentiation, and affects brand building, demonstrating the importance of packaging when communicating values, meanings and creating perceptions.

Firstly, it is truly important to assess what exactly can be defined as packaging? Krishna, Cian & Aydınoglu (2017) notice that packaging is more than the outer layer between the inside product, and the environment. Suggesting the layered-packaging-taxonomy, which determines 3 different layers: 1) Outer packaging; 2) Intermediate packaging; 3) Inner packaging. For example, imagine Nestlé famous cereals “Chocapic”: 1) the outer packaging is the paperboard with the Nestlé logo, and nutritional characteristics – purchase packaging; 2) the plastic bag, containing the cereals represents de intermediate packaging – consumption packaging; 3) the cereals represent de inner packaging – consumption packaging. According to the authors packaging is a key contact point between the consumer and the organization

Packages are formed by two main components: visual elements and informational elements. For this study, the focus is given on visual elements: color and graphics, the placement of visual elements, size, and shape.

#### **2.1.1. Visual Elements**

Previous studies argue that visual elements are more important than informational elements, Underwood, Klein & Burke (2001) suggests that pictures and graphical

elements are more vivid compared to words. There are two main visual elements that marketers use to draw consumers attention to packages: color and shape. Accordingly, Dickson & Sawyer (1990) contend that consumers shop with their eyes and can even ignore package labeling. Packaging visual elements can create automatic engagement (Krishna, Cian, & Aydinoglu, 2017) by the imagery created in consumers' minds, using specific stimulus – this is referred as mental simulation (Elder & Krishna, 2012).

Vakratsas & Ambler (1999) suggest that consumers respond to packages in different ways, justified with the involvement level. Graphics are considered the image layout, color combinations, typography, the image is described as the sum of this parts (Silayoi & Speece, 2005). On one hand graphics and color are perceived as the product itself for low involvement products (Kupiec & Revell, 2001), on the other hand the behavior of consumers facing high involvement products is less influenced by images (Silayoi & Speece, 2005). The illustrative and photographic elements on packages, according to Klimchuk & Krasovec (2012) are components of the imagery. Underwood & Klein (2002) emphasized the influence that imagery has in product evaluations and consumer responses.

Different colors trigger different emotions, for example, Valdez & Mehrabian (1994), found that shorter-wavelength hues (e.g., blue color) stimulate superior feelings of leisure comparing to longer-wavelength hues (e.g., red color). Furthermore, they discovered that longer-wavelength colors generate higher feelings of enthusiasm than shorter-wavelength hues. Klimchuk & Krasovec (2012) refer that black color conveys quality and luxury. Color can capture consumers attention (Klimchuk and Krasovec, 2012) and communicate brands values and associations (Kauppinen-Räsänen and Luomala, 2010).

Consumers evaluate the shape and size of packages to make volume judgements about the product. Rundh (2016) argues that shape attracts customer attention, additionally, the right combination of size, shape and material decreases logistics costs in the context of supply chain. Different sizes can appeal to different levels of involvement (Silayoi & Speece, 2005), this happens with generic products where in most cases, are driven exclusively by price.

### **2.1.2. Informational Elements**

Informational elements include all relevant information contained in the packaging: brand name, manufacturer, price, nutrition facts, usage instructions, ingredients, country of

origin and food labels (Chrysochou & Festila, 2018), helping consumers make more informed choices (Silayoi and Speece, 2007).

Contrary to visual elements, informational elements are more important in buying behaviors, when there is a high involvement level (Kupiec and Revell, 2001). In cases of more involvement consumers need more information to evaluate the different options. Packaging informational elements can create a negative impact in the buying decision, this phenomenon occurs when there is overly information for the consumer to process leading to confusion, and inaccurate conclusions (Silayoi and Speece, 2007).

## **2.2. Storytelling**

Since the beginnings, humans always tried to justify certain unknown events of life through stories, giving them meaning. Stories are part of our history, they are everywhere, and play an important role in our life's. Our own brain has a story-based compartment, called memory (Schank, 1999), where the information is indexed, saved, and recovered in the form of stories (Woodside, 2010). Touch points are essential for stories, since they are the ones who are responsible for memory recalling, and comparison between the story and personal experiences. These touch points are called indices, and they can be attitudes, decisions, actions, conclusions, locations, or quandaries (Woodside, 2010). Stories are stored in memory by multiple forms: emotionally, visually, and factually, causing them to be easily remembered (Mossberg, 2008)

Stories have a beginning, middle and end, constituted by events with a chronological order, also called plot (Stern, 1994) and should only communicate one message (Fog et al., 2005), in the context of storytelling. Kelley & Littman (2006), argue that storytelling, generates positive feelings, increasing awareness and trust. Meaning that stories create unique associations between consumers and brands, increasing customer brand equity (Keller, 1993). Stories are printed in cognitive and emotional components of our brain, that is the main reason why storytelling has enormous potential in the marketing context.

Firms use fictional or real stories do communicate their values and defend their ideals, helping consumers to give meaning to brands (Simmons, 2006), having a significant role in consumer's life stories (Woodside et al., 2008). According to Escalas (2004) stories catch consumers interest, by what is called narrative transportation.

If consumers perceive a brand story has unreal and manipulative, then a horror movie is arising in the short term, with the probability to damage brand reputation in the long

term. Lundqvist, Liljander, Gummerus, & van Riel (2012) argue that brand and their story must be perceived as authentic, because many consumers are very critical, and can perceive some stories as manipulative marketing. Accordingly, Mossberg & Johansen (2006) support, that a story that is deceptive can lead to loss of consumer's trust.

Stories in the context of storytelling, can be verbal or visual. In the first case, the audience is guided by the storyteller via spoken words. In the second, the audience creates a mental imagery, through visualization of design elements like color and images (Sametz & Maydoney, 2003).

### **2.2.1. Visual Storytelling**

As suggested in the previous topic, visual storytelling is a component under the umbrella of storytelling research. Consumers interpret stories creating a mental simulation of the story plot, generating vivid images putting themselves as the character who suffers the experiences (Van Laer et al., 2014), meaning that the consumers command the plot (Seifert & Chattaraman, 2020).

Visual stories can be defined as “sheet of paper” for the purpose of guiding a group of people to a specific conclusion” (Sykes, Malik, & West, 2012). Megehee & Woodside (2010) developed a concept called “visual narrative art”, where scenes in a story (via illustration, photography, or other media) creates a picture or a series of pictures in consumer's mind.

Seifert & Chattaraman (2020) inspired by the previous authors, conceptualized visual storytelling in marketing context, where a specific feature communicates meaning and conceptualization/inspiration of product, guiding consumer's cognitive activities. Suggesting once more the importance of visual storytelling to marketing and consumer behavior. Previous studies reinforce the importance of congruence and meaning in visual stories to facilitate cognitive processes and to develop the desired attitudes towards the product or brand. (Hong and Byun, 2018).

### **2.2.2. Visual Storytelling Applied to Packaging**

In the previous topic, visual storytelling was explored as one of the storytelling main branches. Also, the first definition of “visual storytelling” was cited, and its modification in the marketing context.

In this topic, a mechanism will be presented concerning visual storytelling applied to packaging. Seifert & Chattaraman (2020) investigated the design novelty and visual design story and their impact in aesthetic judgment, they also approached the concept of visual storytelling and defined some mechanisms that brands use in their overall advertising.

The mechanism referred by the previous authors is called “product concept story”, where a visual story is generated through the product design, can allude to formal and symbolical qualities. Symbolic qualities communicate symbolic value and meaning; formal qualities involve design elements (e.g.: texture, color, surface, line, and shape) and design principles, which are perceivable features of the product. Other mechanisms are defined but not concerning to packaging.

Although some advances were made concerning visual storytelling and packaging, it is not clear which packaging contains or does not contain visual storytelling, in fact it was not found any literature that illustrated this difference.

### **2.2.3. Narrative Transportation, Positive Affect and Critical Thoughts**

Narrative transportation theory has been mainly studied in advertising context, visually and aurally. Suggesting that when individuals “lose” themselves in a story or narrative, their attitudes and intentions shift to reflect that same story (Green, 2004). Escalas (2004) defines transportation as “the mechanism through which mental simulation affects attitudes and brand evaluations”.

Narrative transportation is a mental simulation, therefore, is a mental representation of some event, or a sequence of events (Taylor, & Schneider, 1989). Escalas (2004), enumerates some of these events: hypothetical scenarios, fantasizing about less likely future events, reexperience past events, or reconstructing past events. These simulated events are frequently imagined has our own potential behaviors (Escalas, 2004), and cognitively elaborated in the form of narratives (Fiske, 1993), where “we” are the main character.

It is essential to distinguish a narrative and a story in the context of storytelling, to fully understand what narrative transportation really is. The act of consuming a story originates a narrative (Laer, Ruyter, Visconti & Wetzels, 2014). This means that a narrative is the consumer interpretation of a story, according to his knowledge, demographics, personality, and other factors (Fishbein & Yzer 2003). The clarification of

this concepts as major importance to understand the storyteller and the story receiver (Laer, et al., 2014).

For Laer, Feiereisen and Visconti (2019) narrative transportation is a reply to narratives and thus is comparable to other concepts such as customer engagement (Kim, Lloyd, & Cervellon, 2016), absorption (Tellegen & Atkinson, 1974), media engagement (Wang & Calder, 2009), narrative engagement (Busselle & Bilandzic, 2009), and retrospective reflection (Hamby & Brinberg, 2016; Hamby, Brinberg, & Daniloski, 2017; Hamby, Daniloski, & Brinberg, 2015). Studies on this matter show that narrative transportation can lead to behavioral outcomes and positive attitudes (McFerran, Dahl, Gorn, & Honea, 2010; Gordon, Ciorciari & Laer, 2018).

Laer et al. (2014), supports that narrative transportation as three aspects: 1) consumers processing the stories; 2) story receivers are transported by two components – empathy (Slater & Rouner, 2002) and mental imagery (Green & Brock, 2002); 3) when story receivers are “transported” they lose track of reality in a physiological sense (Laer et al., 2014). In this context, empathy happens when the story receivers try to understand the experience through the eyes of a story character, meaning, in other words, trying to feel what the character feels. Which means that creating identifiable characters, affects the empathy felt by the story receivers, increasing the probability to be “transported” (Slater & Rouner, 2002). Mental imagery is when story receivers create images from the story plot, in a way that makes them feel in the story itself.

According to Green and Brock (2002), for narratologists – scholars of narratology – narrative transportation involves working memory, emotional response, focus and imagination. They also discovered that when the story receivers are more willing to pay attention to the story, the transportation is more intense.

The results of narrative transportation are very pleasing to marketers: cognitive and affective responses, beliefs, attitudes, and intentions (Laer et al, 2014). The more transported story receivers are, more they are disconnect from their existing beliefs (Green, 2000). The more desirableness or undesirableness story receivers find the story plot and how they perceive it in terms of trust, impacts the attitude towards the narrative. Pragmatically, if the story receivers are more fitted, the greater will be the narrative transportation experienced, whether by intrinsic interest or because they find it simpler to imagine the story plot (Slater, Rouner, & Long, 2006).

According to Escalas (2004), generating positive affect through narrative transportation can create positive attitudes towards ads and positive brand evaluation,

(Figure 2) – “Participants who engage in mental simulation engage in narrative processing, which transports attention away from critical thoughts and generates positive affect, resulting in a more favorable ad attitudes and brand evaluation”. Thus, the first hypothesis is: *H1. Narrative transportation has a positive impact on brand attitude.*

However, when consumers are not transported to the narrative, analytical cognitive processes dominate, meaning that it is more difficult to persuade them (Green & Brook, 2000). Meaning that when consumers are not engaged with the mental simulation the cognitive processes tend to be more critical, which negatively affect ad attitudes and brand evaluation. As a result, the second hypothesis is: *H2. The presence of critical thoughts negatively impacts brand attitude.*

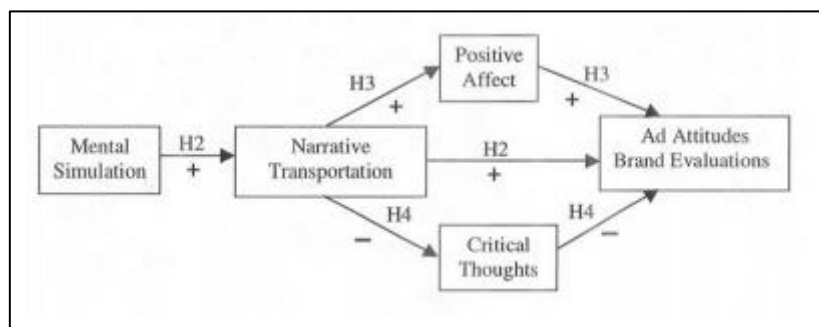


Figure 2 - Mental Simulation, Narrative Transportation Mediation Framework (Escalas, 2004)

Positive affect is a psychological process, where individual’s experience subjective positive feelings like joy, interest, and enthusiasm, enabling the access to positive material in memory (Isen, 1978), which is relevant in the context of consumers decision making. Previous studies argued that positive affect improves the evaluation of neutral or positive items, showing the importance of positive affect when consumers face a new product (Isen & Daubman, 1984). Isen, Johnson, Mertz, & Robinson (1985), refer that people in whom positive affect is generated have been found to give strange (but reasonable) first associates, and have a more distinct set of associates. Hence, the third hypothesis was developed: *H3. Positive affect positively impacts brand attitude.*

It is not expected the recalling of negative material in a positive affect state, in other words, a negative item will not be transformed into something positive (Shalcker, 1982).

Positive affect induction generates avoidance of negative tasks and negative material (Isen and Simmonds, 1978), developing a certain aversion to risk (Arkes, Herren, & Isen 1988). Kahn and Isen (1993), concluded that positive affect promotes variety seeking in safe, enjoyable food products, meaning that the range of consumer consideration increases when positive affect is induced. With same point of view, in a product approach

study Isen (2001), concludes that positive affect influences the acceptance of brand extensions.

## **2.4. Vintage Brands**

### **2.4.1. Nostalgia**

The word “nostalgia” appeared for the first time in the XVII century, by Hofer (1688) in the medical context, defining a medical disease connected with “homesickness”. In marketing research, the term “nostalgia” was defined by Holbrook & Schindler (1991) as “a preference (general liking, positive attitude, or favorable affect) toward objects (people, places, or things) that were more common (popular, fashionable, or widely circulated) when one was younger (in early adulthood, in adolescence, in childhood, or even before birth).”

Nostalgic brands were defined by Loveland, Smeesters & Mandel (2010) as “brands that were popular in the past and are still popular now”. In 2014, Kessous, Roux, & Chandon based in the previous definition added “nostalgic brands as those preferred brands that were common (popular, fashionable, or widely circulated) when one was younger (in early adulthood, adolescence, and childhood) and are still popular and preferred by the respondent who maintains vivid memories of their helping him/her to retain strong links with his/her past.”.

The referred definition suggests that nostalgic brands facilitate the materialization of consumers memories, transferring intangible experiences to tangible brands and products (Kessous & Roux, 2008), which means that nostalgia acts on two levels: abstract and concrete. The abstract level connects consumers with people from their past, that had an important role in their lives (Batcho, 2007). The concrete level is composed by the attitudes and behaviors caused by nostalgia (Kessous, Roux, & Chandon, 2014).

### **2.4.2. Retromarketing**

The word “retro” is referred as something related to the past, very used in the fashion context. Accordingly, retro-marketing is not “out of fashion” marketing, actually is “the bringing back” of brands and products to the present day, with the proper adaptations. Retro-marketing is an expression conceptualized by Brown (1999, p.3) has “renewal or revival of a product or service of a past period according to the conditions of the current



period, which is usually, but not always, updated in terms of performance, character and taste" or "yesterday's tomorrows, today!".

At glance retro-marketing may appear to be exclusively targeted to certain demographics levels, appealing to nostalgia sensations. But a closer approach shows that the focus of retro-marketing is the revival of experiences, not only related to products or brands, but with values and the feeling of connection. Brown (2001) refers the existence of different manifestations of retro-marketing, which can occur in three categories:

1) *Repro*: in this category the nostalgia effect is clearer. Meaning that the products are very similar or equal as they were original conceptualized. For example, in Converse All Star basketball shoes, Harley Davidson motorcycles and Levi's 501 Original denim jeans.

2) *Retro*: the combination of elements from the past and present. The technological role is more present, than in the previous category. For example, the Volkswagen Beetle.

3) *Repro-retro*: "repro-retro comprises revived revivals, nostalgia for nostalgia itself and state-of-the-art reproductions of past state-of-the-art reproductions of the past.", defines Brown (2001, p.5). Meaning that it is a second layer applied on top of the first retro-marketing campaign for that specific product. For example, Star Wars Part 1.

Brown, Kovinets & Sherry (2003) developed the 4As of retrobranding, conceptualizing more elements to the subject. The 4As are Allegory (brand story), Arcadia (idealized brand community), Aura (brand essence), and Antinomy (brand paradox).

Allegories are metaphors, that deliver didactic messages resolving consumers moral conflicts. Brand allegories are symbolic narratives, that change according to popular trends (Stern, 1998). Arcadia element is related with utopic societies that prospered in the past, where "past" is a magical and enchanted world. The sense of community also characterizes this element. Aura is the essence of a brand. The intrinsic brand aspects composed by the unique perceived elements that truly distinguish brand position comparing to its competitors. Antimony is related to the desire of going back to some simpler, leisureier, less worrying times. (Brown, Kovinets & Sherry, 2003). Nowadays, it is impossible to stop technological growth and progress, the rushed and voracious times developed the referred desire, and retro marketing awakes the consumer's need to feel calmer.

This paradox is viewed by some authors as the crux of consumer motivation (Shakar, 2001). Heritage, history, and expertise are very important for brand identity, especially for retro marketing campaigns (Urde et al., 2007). Therefore, brands communicate these values through advertising slogans and brand claims.

## **2.5. Perceived Value**

Perceived value is one of the most nuclear topics concerning marketing and consumer research. Consumer perceived values can be applied in different marketing areas, mainly absorbed by brand perceived value and product perceived value.

The definition of perceived value has changed over the years, justified with the relation between perceived value, consumer satisfaction, (Omar, Alam, Aziz, & Nazri, 2011) and loyalty. In 1988, Zeithaml defined perceived value as the consumer's general evaluation of the utility of a product created on perceptions of what is received and what is given. In some recent studies, customer satisfaction, according to Demirgüneş (2015) is the result of perceived value.

There are many definitions of perceived value, and the studies made by different authors shown that it is subjective, heterogeneous, and complex (Vranesevic, Vignali, & Vignali, 2004; Vargo & Lush, 2008). In consumer satisfaction, consumer's compare expected value with the delivered/real value, in the case of perceived value they compare benefits and sacrifices (Korda & Snoj, 2010). Consumer perceived value can be defined as the tradeoff between the benefits and the costs for utilizing a product/brand (Shyu, 2014).

The focus on experiences showed that perceived value is a primary outcome in the model of consumption experience (Babin, Darden, & Griffin, 1994). The importance of perceived value is a key aspect for brands, being a predictor of repurchase intentions (Parasuraman & Grewal, 2000; Morar, 2013). Previous literature argues that a brand's perceived value is richer and more embracing for assessing a brand evaluation comparing to quality (Luo et al. 2014; Patterson & Spreng 1997). Therefore, the fourth hypothesis is formed: *H4. Perceived value has a positive impact on brand attitude and purchase intention.*

One of the most accepted models (Sa'nchez, Callarisa, Rodríguez, & Moliner, 2006) analyzes the perceived value as a multidimensional construct that combines social value, emotional value, and functional value. This model suggests that the customer positive

perception contributes to satisfaction and can lead to “willing to pay more”. Other models project the importance of multisensory appealing (smell, sound, texture), intensifying the shopping experience, leading to a better-perceived value, and satisfaction (Hultén, 2011; Kapferer & Bastien 2009). Some authors explored different values, for instance Rosado-Pinto, Loureiro & Bilro (2020), argued that a higher perceived brand authenticity can be related with a stronger emotional brand attachment.

Relating consumer perceived value with visual packaging, previous literature suggests that product visual packaging affects consumers' perceived value. In some businesses, this happens frequently, for example in food products the packaging perception has a major effect on the product's perceived values (Venter, Merwe, Beer, Kempen, & Bosman, 2011). In this case, perceived value is the result of each consumer's judgement for product benefits (Huber, Herrmann, & Henneberg, 2007).

## **2.6. Brand Personality**

When brands began to produce products and services, in the same product category satisfying the same consumer needs, at a similar price, the non-functional value started to gain more importance. This shift represented a big change, brands needed to rethink their marketing strategies, focusing on functional values but also on intangible ones.

In the 1970s, brand personality was something that advertising agencies and their clients defined for the copy strategies, describing nonfunctional dimensions of their brands as if they were describing a person (Audrey & Kapferer, 2003). In 1992, Kapferer proposed the Brand Identity Prism where Brand Personality acts as a dimension, referring to human personality traits that can be credited to the brand. In the same logic, Aaker (1996) defines brand personality as the set of human characteristics associated to a given brand, adding this dimension to the "Associations" category, together with Perceived Value and Organizational Associations. In his study, Aaker (1996), with the objective to measure Brand Personality developed a three-item scale, which was selected for this specific study, since it is academically accepted and valid. Another point that reinforces this scale usage is that Aaker (1996) noted that brands that exclusively possess functional advantages are not fitted to be measured according to this scale. Since this investigation considers brands with high intangible values, the previous premise holds. Based on the upon literature the followed hypothesis was formulated: *H5. Brand Personality is positively associated with brand attitude.*

## **2.6. Word of Mouth Intentions**

Within the scope of this investigation, it is important to understand the impact of Word of Mouth on consumer's purchase intention. Another crucial factor it's the relation between WOM and Brand Attitude. Word of Mouth (WOM) has special importance in the marketing context, since it's one of the most influential factors affecting consumer behavior (Daugherty and Hoffman, 2014).

Katz & Lazarsfeld (1966), were one of the early authors to describe this concept and defined it as an exchange of marketing information among consumers, which played an important role and shaped their behavior and attitudes towards a particular product or service. Bone (1992) refers that WOM communications is an exchange of comments and ideas between two or more consumers, regarding products or brands. Morin (1983), found that referrals from others produced three times more purchases comparing to traditional advertising. According to Herr et al. (1991) positive word of mouth can generate favorable attitudes toward brands, and when consumers are in later stages of evaluation and purchase the information obtained through WOM communication is very reliable to consumers (Richins, 1983).

Reichheld (2003) developed a WOM scale to analyze the association between business growth and WOM, in several US Business to Consumer (B2C) industries. The results showed that both variables are corelated, growth rates rise as positive WOM increases. The author scale was used in the present investigation to assess the WOM Intentions regarding brands product packaging. Thus, the followed hypothesis was developed: *H6. Word of Mouth Intentions have a positive impact on brand attitude.*

## **2.7. Brand Attitude**

Consumer's attitude towards brands is incredibly important when it comes to evaluating the impact of marketing efforts to change consumer's perceptions and behaviors, especially buying behaviors. In this case, the marketing effort is focused on product packaging and visual storytelling.

Attitudes are being studied since the beginning of psychology, and they became one of the most important topics for assessing consumers' attitudes and behaviors. Why do consumers choose brand A instead of brand B? Brand attitude can help marketers understand the answer to this question in a much deeper way.

Too fully understand the concept of *brand attitude*, it was needed to clarify what is a brand, and what is an attitude. Aaker (2014, p.1) describes a brand as “Far more than a name and logo, it is an organization’s promise to a customer to deliver what a brand stands for ... in terms of functional benefits but also emotional, self-expressive, and social benefits.” Attitudes are a learned tendency to respond in a consistently positive or negative manner with respect to a given object (Fishbein & Ajzen, 1975). Some authors claim that attitudes have the function to filter how individuals understand an object (Lutz, 1991).

Mitchel & Olson (1981) suggest that Brand Attitude is described as an individual’s general evaluation of a brand, this proposes that brand attitude is mainly dependent on the individual perceptions of each customer towards that specific brand, and the consumer’s behavior about that brand is influenced by brand attitude (Shimp, 2010). Accordingly, Bettman (1979), suggests that attitudes towards a brand are developed by the result of the individual limited cognitive processing capabilities.

Rossiter (1987) & Percy (1997) suggests a different perspective, arguing that brand attitude is defined as the buyer’s evaluation of the brand with respect to its projected capacity to deliver on a presently relevant buying reason. These two authors developed a branding model, where brand awareness and brand attitude are the main elements. Rossiter (2014) interpretation of the model, concludes that brands should use 5 strategies to increase brand attitude: 1) Increase brand’s perceived delivered value on a key benefit; 2) Increase the importance of a specific benefit that the brand delivers exclusively; 3) Add a new benefit that can be positively assessed as high importance and which the “brand can be perceived as delivering uniquely”; 4) Add a solid positive independent emotion; 5) Change the choice rule, favoring the brand. According to Bilro, Loureiro & Santos (2021) attitudes toward brands are not changeless and can shift over time.

The previous studies realized on the topic suggest that Brand Attitude has a positive effect on Purchase Intention and can be a mediator in its relationship with other variables. Thus, the followed hypothesis was developed: *H7. Brand attitude acts as a positive mediator between the independent variables and purchase intention.*

## **2.8. Purchase Intention**

Purchase intention is widely studied, and has an enormous impact on companies, being one of the most important areas of consumer research and marketing research.

Purchase intention can be described as the consumer's interest to buy a product (Kamalul, Mohan, & Goh, 2018). Purchase intention characterizes the probability of an individual purchase a particular product based on the relationship between customer needs, attitude, and perception towards the product or brand (Beneke, de Sousa, Mbuyu, & Wickham, 2016).

It performs has the combination between consumer's concentration on purchasing a product and the probability of buying (Wu, Wu, & Lee, 2015). The strength of consumer willingness to buy is determined by purchase intention (Lee, Cheng, & Shih, 2017). Purchase intentions are predictors of buying behaviors, but the purchase may not occur when the consumer does not have the capability to implement the decision. (Yepo, Tan, Lim, Leong, & Lee, 2018). Chakraborty (2018) considers purchase intention as a psychological variable, being a consequence of brand equity.

Considering that purchase intentions are limited to a specific period, the purchase intention on a product can be increased or decreased over time (Liat, & Wuan, 2014) this variable is extremely significant when predicting consumer's purchase intention, as Blackwell & Branke (2006) argued that it is easier to predict a consumer purchase intention towards a product tomorrow or in a month's time than in the next five years since behaviors change with time. The consumer value to a certain brand is not limited by the act of purchasing, according to Bilro & Loureiro (2020) consumer's generating value through different behavioral contributions, such as influencer value and customer lifetime it's also important. Also repurchase intention can be used to measure consumer loyalty or other behavioral intention (Loureiro & Bilro, 2020). Despite their importance, consumer engagement and repurchase intention are approached in this study.

## **Chapter 3 - Methodology**

The objective of the methodology is to assess the conceptual model viability. Therefore, the development of the current chapter occurred once the literature review was completed. This approach guarantees a better formulation for the research model and hypotheses since they are supported by all secondary research. For this study, only quantitative methods were used, which means that the data was exclusively collect through a questionnaire.

In this case, the comparison of different packages is necessary to validate the study and ensure conclusions quality. For these effects, Malhotra (2006) suggests an experimental design, one of the approaches to casual research. Based on the characteristics of this study the *Posttest-Only Control Group Design* is the most fitted. In this specific experimental design, a group is exposed to the treatment, and another called the control group is not. This research design is one of the must preferable in the marketing context, for its simplicity and effectiveness (Malhotra, 2006). Also, this design is characterized for the application of randomized distribution of the sample in groups.

### **3.1. Research Conceptual Model**

Through the years different studies approached the importance of visual storytelling in the most distinct areas. In the beginning, advertising, and cognitive responses were at the center of visual storytelling studies. Nowadays, academic investigations are diversifying to other areas: healthcare, entertainment (comics and films), data visualization, among others.

However, it was found that studies combining visual storytelling and product packaging are scarce, especially in the Portuguese market. Therefore, this study combines both topics allied to vintage brands.

Visual storytelling is composed of visual and textual elements, and the narrative transportation accesses the cognitive impact of both elements. Critical thoughts and positive affect are two important variables since critical thoughts have a negative impact and positive affect has a positive impact on brand evaluations (Escalas, 2004). Meaning that the presence of critical thoughts reduces the probability of a good brand evaluation. Perceived value has an important role in consumer satisfaction, its importance is demonstrated in different research models (Sa'nchez, Callarisa, Rodríguez, & Moliner, 2006; Hultén, 2011; Kapferer & Bastien 2009), justifying the presence of this variable.

The research conceptual model (Figure 3) compiles the described independent variables to analyze their impact on brand attitude and purchase intention, in Portuguese vintage brands. Thus, the developed theoretical hypotheses are:

*H1. Narrative transportation has a positive impact on brand attitude.*

*H2. The presence of critical thoughts negatively impacts brand attitude.*

*H3. Positive affect positively impacts brand attitude.*

*H4. Perceived value has a positive impact on brand attitude.*

*H5. Brand Personality is positively associated with brand attitude.*

*H6. Word of Mouth Intentions have a positive impact on brand attitude.*

*H7. Brand attitude acts as a positive mediator between the independent variables and purchase intention.*

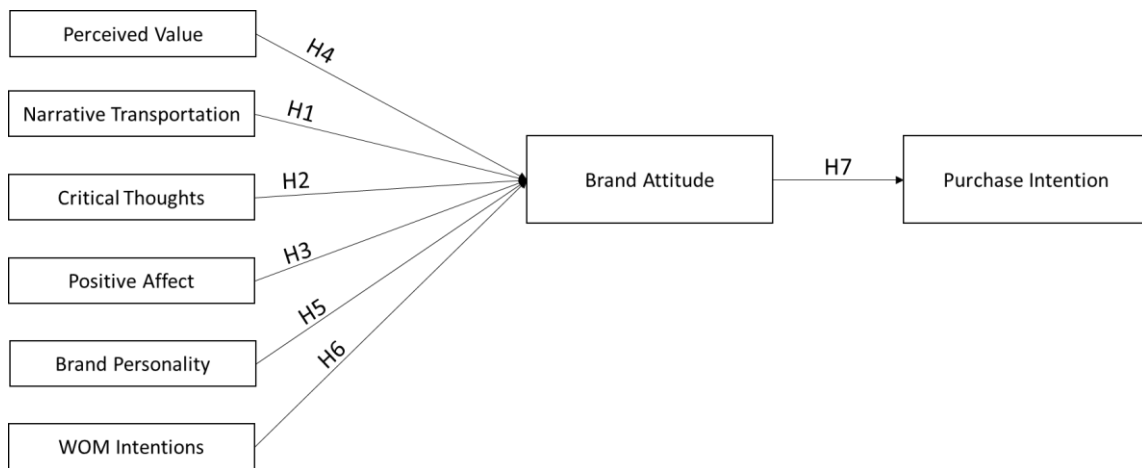
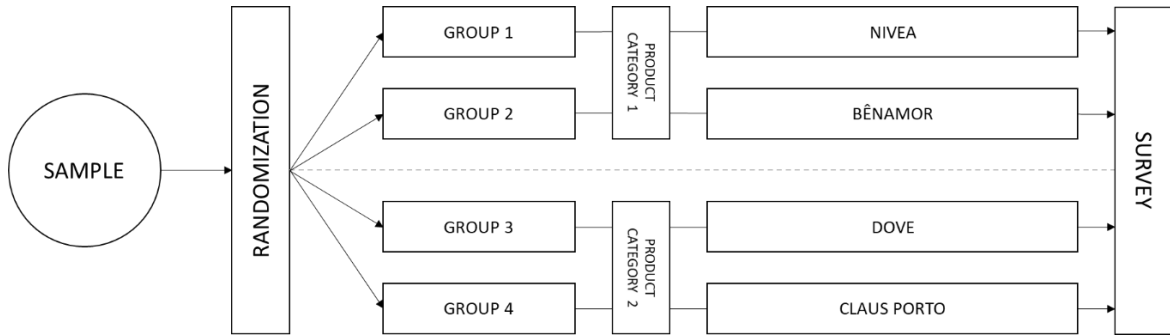


Figure 3 - Research conceptual model

### 3.2. Research Design

For this research, it was concluded that the design would have four groups, two groups subjected to Portuguese vintage products and two groups subjected to a mass market product. Comparing two categories, with two brands per category, where one has a product from a worldwide known brand, and the other a product from a Portuguese vintage brand. Therefore, the participants were randomly distributed by the two conditions.





*Figure 4 - Research Design*

As illustrated in Figure 4, the participants were distributed by different products inside each category. Product Category 1 represents “Body and Face Creams”, where Group 1 was exposed to a Nivea product and Group 2 to a Bênamor product. Product Category 2 represents “Soaps”, in this case, Group 3 was exposed to a Dove product and Group 4 to a Claus Porto product. The target population was Portuguese-speaking residents or non-residents in Portugal, without any restriction - age, gender, location, or income – apart from those who do not have Internet access

### 3.3. Scale Analysis

For guarantying data veracity and accurate scales measurement, all variables were measured according to verified academic scales. In total, fourteen different scales were selected for the 9 variables. Some scales suffered adaptations to better approach the study problem.

Narrative transportation was measured with a normal scale and a reverse score scale giving a more detailed cognitive measurement. Narrative transportation scales were developed by Green & Brock (2000) – two items - and Agarwal & Karahanna (2000) – one item. Positive affect was measured with two scales, developed by Berg et al. (2015) – two items - and other developed by Banerjee and Greene (2012) – one item. The chosen scale to measure Critical Thoughts was developed by Stephenson & Palmgreen (2001) – three items. The scale proposed by Aaker (1996) was used to measure Brand Personality - three items. Regarding consumer's responses to Perceived Value, four items were selected from Netmeyer et al. (2004) and one item from Aaker (1996). Brand attitude was measured from three different scales by Yi & Yoo (2011), Chang (2010) and Das et al. (2014) with a total of five items. Consumer Purchase Intention was measured using Loebnitz et al. (2015) and Faircloth et al. (2001) scales. Word of mouth (WOM) was

measured applying Reichheld's (2003) one-item scale. All items were measured through a 5-Point Likert scale where: 1 = Strongly Disagree, 2 = Disagree, 3 = Neither Agree, nor Disagree, 4 = Agree and 5 = Strongly Agree. Except for WOM where it was also used a 5-Point Likert Scale, where: 1 = Very Unlikely, 2 = Unlikely, 3 = Neither Likely, nor Unlikely, 4 = Likely and 5 = Very Likely. Important to notice that in the reversed score scale, the 5-Point Likert Scale suffers an inversion, meaning: 1 = Strongly Agree, 2 = Agree, 3 = Neither Agree nor Disagree, 4 = Disagree and 5 = Strongly Disagree. Table 1 compresses the different variables, correspondent scales, and authors.

*Table 1 - Table of variables and respective authors*

<b>Variables</b>	<b>Question Example</b>	<b>Authors</b>	<b>Chronback's Alpha</b>	<b>Scales</b>
PA	I feel happy.	Berg et al. (2015)	.70	Likert 5-Point Scale
		Banerjee and Greene (2012)		
CT	I think of arguments for using this product.	Adapted from Stephenson & Palmgreen (2001)	.64	
BP	The brand is interesting.	Adapted from Aaker (1996)	.72	
PV	The brand has a good cost/benefit ratio.	Netmeyer et al. (2004)	.88	
		Aaker (1996)		
BA	I like this brand.	Yi and Yoo (2011)	.93	
		Chang (2010)		
PI	It is very likely that I will buy the product.	Loebnitz et al. (2015)	.90	
		Tangari and Smith (2012)		
		Adapted from Faircloth et al. (2001)		
NT	The packaging design affected me emotionally.	Adapted from Stephenson & Palmgreen (2001)	.51	
		Adapted from Agarwal & Karahanna (2000)		
		Adapted from Green & Brock (2000)		
WOMI	How likely are you to talk about this brand to your friends, family, and colleagues?	Adapted from Reichheld (2003)	-	Likert 5-Point Scale

### 3.4. Questionnaire Structure

The selected research instrument presents a formal structure, with a question set mainly represent by structured questions except for the demographics section. All questions regarding the research model were scale type, as referred to in topic SCALE ANALYSIS with 5-Point Likert Scale, where the participants were able to select one answer

exclusively. The randomization of the participants was made after the introduction, guaranteeing that each participant was exposed to one of the four products.

In total, the questionnaire was developed with seven sections. The first section presents a brief introduction to the study, explaining the objective, scope, course, university, and time expectation to finish the questionnaire - a maximum of six minutes. In the second, third, fourth, and fifth sections the participants were exposed to the products, meaning that each section characterizes one product - Claus Porto, Dove, Benâmor, and Nivea - respectively. The sixth section, identical to all participants, measures all the identified study variables, sorted by: 1) Brand Attitude; 2) Perceived Value; 3) Positive Affect; 4) Critical Thoughts; 5) Narrative Transportation; 6) Brand Personality, 7) Purchase Intention; and 8) Word-of-Mouth. For last, the seventh section refers to demographics – gender, age, and main activity. Gender and main activity questions are in multiple-choice format, and age in free-response format.

The final survey was obtained after the pretest. The pretest phase consists of the distribution to a small group of people, gathering feedback. Some changes were made, on comprehension, section timer - twenty seconds to only five – and structure (e.g.: from ten to seven sections). The sections regarding products required small adjustments to maintain uniformization, and to display products price.

The questionnaire was developed and distributed online, and the chosen software was Qualtrics XM, allowing a mobile-friendly format. Online format guarantees a smaller investment, increases the speed of data collection, decreases participants' barriers, and improves data quality (Malhotra et al., 2016). Also, in the present pandemic context, using online tools guarantees the safety of the participants in a comfortable way. Different online channels were selected to distribute the survey, including Social Media Platforms (Facebook, LinkedIn, Instagram, and WhatsApp) and Email.

### **3.5. Data Collection**

The instrument was developed in the Portuguese language since the target population was Portuguese-speaking residents or non-residents in Portugal, without any restriction - age, gender, location, or income – apart from those who do not have Internet access. The sampling technique used was non-probabilistic, meaning that sampling units are selected by chance (Malhotra, 2006). In this case the snowball sampling was the selected technique, in this type of technique the first group of respondents is randomly chosen,

and the subsequent respondents are selected from referrals, in this case through online channels. Accounting for a total of 276 responses, the survey was launched on February 12th and remained available until March 24th. To visualize the online survey, please see Appendix A (Link: [survey](#)).

## Chapter 4 – Quantitative Study

### 4.1. Data Treatment

Although the questionnaire gathered a total of 276 responses, only 173 sample responses were valid, since the remained were incomplete. Sample distribution through groups occurred as follows: 1) Claus Porto – 40 responses; 2) Dove – 49 responses; 3) Bênamor – 42 responses; 4) Nivea – 51 responses. This asymmetrical distribution does not meet an important standard in experimental research, which states that group size must be equal. To maintain the research viability, the groups were reduced considering the smaller group - Claus Porto. In that way, the other groups were randomly reduced. Meaning that in total each group has 40 responses, making a total of 160 valid responses.

As referred the questionnaire was developed in Portuguese, which means that a small adjustment was required to present the results in English. Firstly, the data was downloaded as a .csv file from Qualtrics, followed by the treatment above explained in Excel, and lastly imported to IBM SPSS Statistics 26 enabling more powerful statistical tests.

### 4.2. Respondents Profile

In this study, the retrieved data concerning participant's demographics was based on three variables: gender, age, and main activity. Since none of the variables is included in the conceptual model, only the descriptive analysis is presented. In this study, the sample is mainly characterized by female participants – 72,5% - and male gender represents 27,5% (Figure 5). The randomization guarantees a normal distribution of the participants in the formed groups, meaning that in all groups the female gender shows a higher percentage always above 50%.

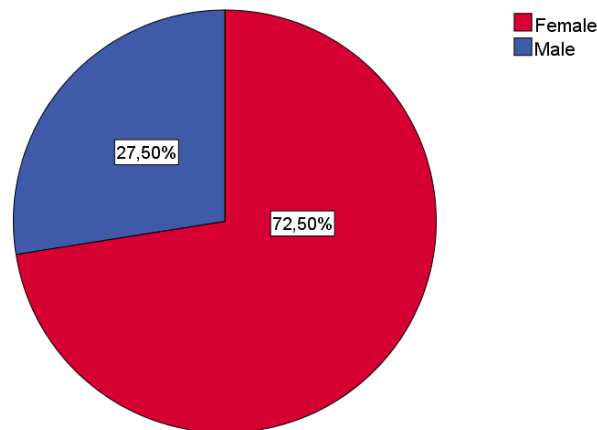


Figure 5 - Sample Distribution by Gender

Age was retrieved has an open question and then a new variable was created to allocate the different participants between 5 fixed intervals: 1) 19-29 years; 2) 30-39 years; 3) 40-49 years; 4) 50-59 years; 5) 60 years and older. Data shows that 58,8% of the participants belong to the 19-29 age group, followed by 11,3% between 40-49 years. The 50-59 years range represents 10,6%, followed by the participants with 60 or more years, with 6,9%. For last, participants aged under 18 years represent 6,3% (Figure 6).

In terms of Main Activity (Figure 7), the sample is mainly represented by Students – 52,5%. Employees represent the second biggest segment with 24,4%, followed by “Self Employed” with 10,0%. Category “Other” has a 5,0% expression among the sample, “Unemployed” represents 4,4% and, “Retired” with about 3,8%.

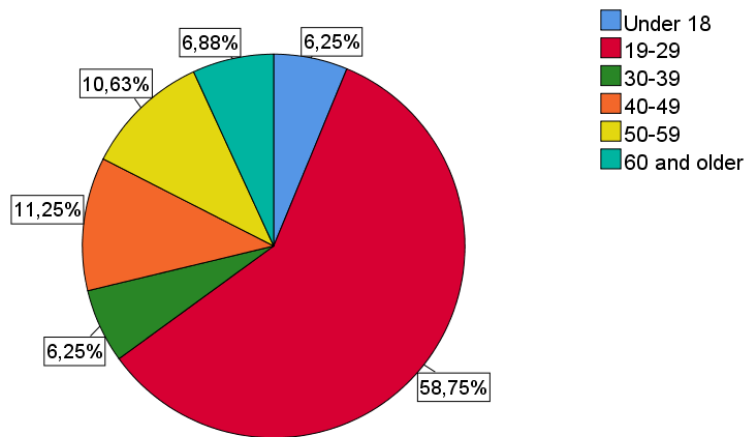


Figure 6 - Sample Distribution by Age

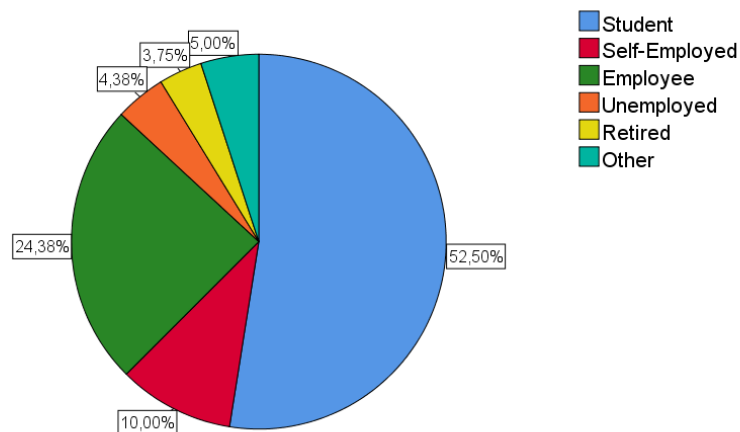


Figure 7 - Sample Distribution by Main Activity

## Chapter 5 - Results

### 5.1. Descriptive Statistics

In the present chapter all the quantitative analysis visually expressed by tables and graphs was calculate using the IBM SPSS Statistics 26.

The different variables mean, regarding to each construct were computed to execute different tests. Since the objective was to compare “Dove and Nivea” vs. “Benâmor and Claus Porto”, the descriptive analyses was respectively divided.

#### 5.1.1 Perceived Values (PV)

This construct was composed of 5 variables. In Table 2, the values for the Minimum, Maximum, Mean, and Standard Deviation are displayed and divided according to brands.

The item PV2 – “I consider this brand a good buy” – has the highest mean in both groups, 3,68 in “Dove & Nivea” and 3,15 in “Benamôr & Claus Porto”. The item with the lowest mean in the first group is PV5 – “Considering what I would pay for this brand, I would get much more than my money’s worth”. In the second group, PV4 – “I am willing to pay this price for the brand.” has the lowest mean.

The PV construct was originated by computing the mean of all PV items (PV1, PV2, PV3, PV4, and PV5). Comparing both group’s mean, 3,425 and 2,923, respectively, it is conceivable to indicate that the respondents tend to have neutral perceived values towards “Dove & Nivea” and “Benamôr & Claus Porto”.

*Table 2 - Perceived Values Descriptive Statistics*

	Dove & Nivea				Benamôr & Claus Porto			
	Min	Max	Mean	Std. Deviation	Min	Max	Mean	Std. Deviation
<b>PV1</b>	1	5	3,44	0,898	1	5	3,06	0,643
<b>PV2</b>	2	5	3,68	0,792	2	5	3,15	0,576
<b>PV3</b>	2	5	3,52	0,811	1	5	2,91	0,783
<b>PV4</b>	1	5	3,36	1,058	1	4	2,61	0,864
<b>PV5</b>	1	5	3,13	0,877	1	5	2,87	0,786
<b>PV</b>	1,6	5	3,425	0,745	1,2	4,2	2,923	0,558

#### 5.1.2. Narrative Transportation (NT)

Narrative Transportation was composed of 5 variables. In Table 3, the values for the Minimum, Maximum, Mean, and Standard Deviation are displayed, and divided according to brands.

In this construct, the items NT4 and NT5 are reversed scored. The item NT2 – “The packaging design affected me emotionally.” has the lowest mean in both groups, with 2,35 in the first and 2,94 in the second.

In “Dove & Nivea” the highest mean corresponds to NT5 – “My mind rambled as I saw the design of the package.” having a neutral value of 3,34. The item NT3 showed the highest mean of the second group ( $\bar{x} = 3,79$ ).

Through computing the values of the different NT items, the NT construct was developed. The mean, in both groups, indicates a neutral narrative transportation, slightly higher in “Benamôr & Claus Porto” ( $\bar{x} = 3,345$ ).

Table 3 - Narrative Transportation Descriptive Statistics

	Dove & Nivea				Benâmor & Claus Porto			
	Min	Max	Mean	Std. Deviation	Min	Max	Mean	Std. Deviation
<b>NT1</b>	1	5	2,89	1,043	1	5	3,54	1,078
<b>NT2</b>	1	5	2,35	1,02	1	5	2,94	1,095
<b>NT3</b>	1	5	2,89	1,169	1	5	3,79	0,964
<b>NT4</b>	1	5	3,01	0,974	1	5	3,16	0,943
<b>NT5</b>	1	5	3,34	0,954	1	5	3,28	0,954
<b>NT</b>	1	4	2,9	0,533	1,8	4,8	3,345	0,612

### 5.1.3. Critical Thoughts (CT)

The presence of critical thoughts has a negative impact on Brand Attitude, the higher the mean value, the more negative the impact becomes. As with the previous constructs, CT was developed with the computation of all CT items, displayed in Table 4.

The item with the lowest mean in both groups is CT3 – “I think about how this product could affect my life.”, equal to 2,86 and 2,96, respectively. CT2 – “Think" instead of "Feel”.” possesses the highest mean in both groups.

In both groups, the mean reveals an overall neutral position regarding Critical Thoughts from respondents.



Table 4 - Critical Thoughts Descriptive Statistics

	Dove & Nivea				Benamôr & Claus Porto			
	Min.	Max.	Mean	Std. Deviation	Min	Max	Mean	Std. Deviation
CT1	1	5	2,99	1,037	1	5	3,1	0,922
CT2	1	5	3,28	0,856	1	5	3,19	0,995
CT3	1	5	2,86	0,99	1	5	2,96	1,012
CT	1	4,67	3,042	0,732	1	5	3,083	0,745

#### 5.1.4. Positive Affect (PA)

This construct was developed through the computation of three items – see Table 5.

The descriptive values demonstrated that the item with the lowest mean in both groups is PA3 – “I am surprised.” (“Dove & Nivea”:  $\bar{x} = 2,88$ ; “Benamôr & Claus Porto”:  $\bar{x} = 2,94$ .) On the other side, the highest item is also common to both groups, in this case PA2 – “I am in a good mood.”, with a mean value of 3,60 in “Dove & Nivea” and 3,56 in “Benamôr & Claus Porto”.

The mean of this construct, in both groups shows a neutral result. Even though the means are higher compared to CT, the difference is not significant.

Table 5 - Positive Affect Descriptive Statistics

	Dove & Nivea				Benamôr & Claus Porto			
	Min	Max	Mean	Std. Deviation	Min	Max	Mean	Std. Deviation
PA1	1	5	3,45	0,913	2	5	3,46	0,795
PA2	1	5	3,6	0,836	2	5	3,56	0,744
PA3	1	5	2,88	0,877	1	5	2,94	0,847
PA	1	5	3,308	0,695	1,67	4,67	3,32	0,624

#### 5.1.5. Brand Personality (BP)

The construct “Brand Personality” was formed by three items. As in all previous constructs the means were computed. In Table 6, the descriptive values regarding this construct are presented.

“Dove & Nivea” group’s lowest mean is characterized by BP3 – “I have a clear image of the type of person who would use the brand.” with 3,53. In the same group, the highest mean is BP2 – “This brand is interesting.” (  $\bar{x} = 3,83$ ). The item with the lowest mean in

“Benamôr & Claus Porto” is BP1, with 3,49. BP3 represents the item with the highest mean in this group with 3,60.

It is evident, that BP has the highest means in all independent variables, displaying values between neutral and close to agreeing (“Dove & Nivea”:  $\bar{x} = 3,646$ ; “Benamôr & Claus Porto”:  $\bar{x} = 3,517$ ).

*Table 6 - Brand Personality Descriptive Statistics*

	Dove & Nivea				Benamôr & Claus Porto			
	Min	Max	Mean	Std. Deviation	Min	Max	Mean	Std. Deviation
<b>BP1</b>	1	5	3,59	0,822	1	5	3,49	0,968
<b>BP2</b>	1	5	3,83	0,742	1	5	3,46	0,826
<b>BP3</b>	1	5	3,53	1,067	1	5	3,6	0,821
<b>BP</b>	1	5	3,646	0,704	2	5	3,517	0,707

### 5.1.6. WOM Intentions (WI)

Word-of-Mouth Intentions is the only variable composed by one item. The item was adapted from Reichheld (2003) – “How likely are you to talk about this brand to your friends, family, and colleagues?”

Through the visualization of Table 7 it is possible to characterize both groups. Notwithstanding, the means values are similar proposing a neutral position, since the measure with a 5 Point Likert Scale, “Dove & Nivea” present the mean with the highest value.

*Table 7 - WOM Intentions Descriptive Statistics*

	Dove & Nivea				Benamôr & Claus Porto			
	Min	Max	Mean	Std. Deviation	Min	Max	Mean	Std. Deviation
<b>WI</b>	1	5	3,47	1,222	1	5	2,81	1,032

### 5.1.7. Brand Attitude (BA)

The Brand Attitude construct act as a mediator and have an important role in the study. Table 8 highlights the descriptive values for every item, and for the final dimension. In the case of the "Dove and Nivea" group, the item with the lowest average is BA3 – “This brand has a high quality.”, equal to 3,71. In this same group, there are two items that have the highest average, BA1 – “I like this brand.” and BA2 – “This brand is good.”, being  $\bar{x} = 3,94$ . In the second group, “Benamôr & Claus Porto” BA1 has the lowest mean value,

which is 3,15. The item with the highest mean is BA5 –“I have a positive feeling about this brand.” ( $\bar{x} = 3,44$ ).

Comparing both groups, this analysis describes a somewhat favorable Brand Attitude towards “Dove & Nivea” ( $\bar{x} = 3,865$ ), despite the mean value does not reach 4, meaning “Agree” in the 5 Point Likert Scale.

Table 8 - Brand Attitude Descriptive Statistics

	Dove & Nivea				Benamôr & Claus Porto			
	Min	Max	Mean	Std. Deviation	Min	Max	Mean	Std. Deviation
<b>BA1</b>	1	5	3,94	0,769	1	5	3,15	0,658
<b>BA2</b>	2	5	3,94	0,623	1	5	3,25	0,585
<b>BA3</b>	1	5	3,71	0,766	1	5	3,21	0,688
<b>BA4</b>	2	5	3,87	0,603	1	5	3,33	0,742
<b>BA5</b>	1	5	3,86	0,742	1	5	3,44	0,809
<b>BA</b>	1,8	5	3,865	0,6226	1	5	3,275	0,581

### 5.1.8. Purchase Intention (PI)

The Purchase Intention construct is the only dependent dimension of the study, and through the comparison of the means, a difference is noted between the two groups (Table 9). The difference between the two means is the most notorious in all descriptive analyses. “Dove & Nivea” present a mean equal to 3,538, where “Benamôr & Claus Porto” present only 2,675. This indicates that despite both results demonstrated a neutral purchase intention, “Dove & Nivea” are almost one point above “Benamôr & Claus Porto”, very close to the fourth point on the Likert Scale – “Agree”.

Table 9 - Purchase Intention Descriptive Statistics

	Dove & Nivea				Benamôr & Claus Porto			
	Min	Max	Mean	Std. Deviation	Min	Max	Mean	Std. Deviation
<b>PI1</b>	1	5	3,59	1,087	1	5	2,68	0,938
<b>PI2</b>	1	5	3,49	1,079	1	5	2,68	0,883
<b>PI</b>	1	5	3,538	1,027	1	5	2,675	0,857

## 5.2. Regression Analysis

In this section the analyses regarding each group’s conceptual model are deeper explained, exploring the different associations between the constructs, and highlighting outcomes. Through the comparison of the outcomes with the developed hypotheses, the individual confirmation or disconfirmation was verified. Has previously referred, the first

group aggregates Dove’s and a Nivea’s participants responses. The second group compiles Benamôr and Claus Porto participants responses. For each group, the analysis began with Multiple Linear Regression involving the independent variables and the mediator, followed by another a Single Linear Regression, aiming to verify the mediation effect’s presence.

In the first stage, for testing the 7 developed hypotheses based on the literature and integrated in the conceptual model a Multiple Linear Regression was applied. This technique aimed to verify the positive association of Narrative Transportation (H1), Positive Affect (H3), Perceived Value (H4) and Brand Personality between Brand Attitude (H5). Also, ascertain the negative association between Critical Thoughts (H2) and Brand Attitude. Brand Attitude and Purchase Intention relation was analyzed via a Simple Linear Regression (H6 and H7), where Brand Attitude was introduced as independent variable and Purchase Intention as dependent variable.

### 5.2.1. Multiple Regression – Independent Variables and Mediator

Through the examination of the ANOVA table (Table 10) it is possible to confirm the validation of this multiple regression analyses in both groups, since Sig. value is lower than 0,05 (Sig. = 0,000). Hence, at least one of the independent variables is significantly associated with Brand Attitude.

*Table 10 - ANOVA Table: Independent Variables and Mediator*

	Dove & Nivea					Benamôr & Claus Porto				
	Sum of Squares	df	Mean Square	F	Sig.	Sum of Squares	df	Mean Square	F	Sig.
<b>Regression</b>	20,38	6	3,397	24,209	0,000	8,177	6	1,363	5,363	0,000
<b>Residual</b>	10,242	73	0,14			18,493	73	0,523		
<b>Total</b>	30,622	79				26,67	79			

As noted in the Model Summary table (Table 11), the Adjusted R<sup>2</sup> value for “Dove & Nivea” reveals that 63,8% of Brand Attitude’s variation is explained by all 6 variables. In “Benamôr & Claus Porto” group, 25,0% of Brand Attitude’s variation is explained by the same 6 variables. Comparing these values, it is possible to conclude that “Dove & Nivea” group sample present the fittest model.

*Table 11 - Model Summary Table: Independent Variables and Mediator*

Dove & Nivea				Benamôr & Claus Porto			
R	R Square	Adjusted R Square	Std. Error of the Estimate	R	R Square	Adjusted R Square	Std. Error of the Estimate
0,816	0,666	0,638	0,37457	0,554	0,307	0,250	0,50332

From Table 12 (“Dove & Nivea”), it is possible to comprehend that Perceived Value, Brand Personality and WOM Intentions are the only significant predictors of Brand Attitude, as both values display a Sig. lower than 0,05. The other variables do not present a significant association to BA, thus should not be kept in the model. Furthermore, through the obtained PV and BP Standardized Coefficients values, PV ( $\beta = 0,392$ ) has the highest influence on BA comparing to BP ( $\beta = 0,305$ ) and WI (0,256).

*Table 12 - Dove & Nivea Coefficients Table: Effect of Independent Variables on BA*

Dove & Nivea					
	Unstandardized Coefficients		Standardized Coefficients		
	B	Std. Error	Beta	t	Sig.
(Constant)	1,403	0,33		4,248	0,000
<b>PV</b>	0,328	0,076	0,392	4,299	0,000
<b>PA</b>	0,096	0,078	0,108	1,234	0,221
<b>CT</b>	-0,065	0,064	-0,077	-1,03	0,308
<b>NT</b>	-0,075	0,084	-0,064	-0,9	0,373
<b>BP</b>	0,27	0,081	0,305	3,323	0,001
<b>WI</b>	0,13	0,045	0,256	2,924	0,005

Table 13 presents the different values for the significance and association between the independent variables and Brand Attitude (independent), for “Benamôr & Claus Porto” group sample. Data reveals that Critical Thoughts ( $\beta = -0,269$ ) is the only significant variable predicting Brand Attitude. The remaining variables are not significant, hence should not integrate the model.

*Table 13 - Benamôr & Claus Porto Coefficients Table: Effect of Independent Variables on BA*

<b>Benamôr &amp; Claus Porto</b>					
	<b>Unstandardized Coefficients</b>		<b>Standardized Coefficients</b>		
	B	Std. Error	Beta	t	Sig.
(Constant)	1,944	0,473		4,112	0,000
<b>PV</b>	-0,027	0,116	-0,026	-0,24	0,814
<b>PA</b>	0,162	0,113	0,174	1,442	0,154
<b>CT</b>	-0,21	0,083	-0,269	-2,54	0,013
<b>NT</b>	0,157	0,119	0,165	1,318	0,192
<b>BP</b>	0,222	0,118	0,27	1,875	0,065
<b>IW</b>	0,076	0,07	0,135	1,096	0,277

### 5.2.1. Simple Regression – Mediator and Dependent Variable

The second relation was study thru a Simple Regression, where Brand Attitude was the independent variable and Purchase Intention was the dependent variable. Primarily, the ANOVA test table (Table 14), demonstrates that the Simple Regression for “Dove & Nivea” is valid since Sig. equals to 0,000. In contrast, the Simple Regression under analysis for “Benamôr & Claus Porto” it is not significant since Sig. equals to 0,112.

*Table 14 - ANOVA Table: Mediator and Dependent Variable*

	<b>Dove &amp; Nivea</b>					<b>Benamôr &amp; Claus Porto</b>				
	Sum of Squares	df	Mean Square	F	Sig.	Sum of Squares	df	Mean Square	F	Sig.
Regression	47,666	1	47,666	104,08	0,000	1,864	1	1,864	2,587	0,112
Residual	35,722	78	0,458			56,186	78	0,72		
<b>Total</b>	<b>83,388</b>	<b>79</b>				<b>58,05</b>	<b>79</b>			

Aligned with the ANOVA test, Table 15 illustrates the Model Summary table, where accordingly to the R<sup>2</sup> value, 56,6% of the variation of the PI variable is explained by BA, in “Dove & Nivea”. Whereas “Benamôr & Claus Porto” only 2% of Purchase Intention’s variation is explained by Brand Attitude

*Table 15 - Model Summary Table: Mediator and Dependent Variable*

<b>Dove &amp; Nivea</b>				<b>Benamôr &amp; Claus Porto</b>			
R	R Square	Adjusted R Square	Std. Error of the Estimate	R	R Square	Adjusted R Square	Std. Error of the Estimate
0,756	0,572	0,566	0,67674	0,179	0,032	0,02	0,849

As the previous ANOVA table illustrates, the two bellow tables (Table 16 and 17) reveal that “Benamôr & Claus Porto” possess a Sig. higher than 0,05 (Sig. = 0,112), proving the absence of significance between BA and PI. Opposed to the previous conclusion, “Dove & Nivea” present a significant association between BA and PI (Sig. = 0,000), with a Standardized Coefficient value of 0,756.

*Table 16 - Dove & Nivea Coefficients Table: Effect of BA on PI*

<b>Dove &amp; Nivea</b>					
	<b>Unstandardized</b>	<b>Standardized</b>			
	<b>Coefficients</b>	<b>Coefficients</b>	<b>Beta</b>	<b>t</b>	<b>Sig.</b>
	B	Std. Error			
(Constant)	-1,285	0,479		-2,68	0,009
<b>BA</b>	1,248	0,122	0,756	10,2	0,000

*Table 17 - Benamôr & Claus Porto Coefficients Table: Effect of BA in PI*

<b>Benamôr &amp; Claus Porto</b>					
	<b>Unstandardized</b>	<b>Standardized</b>			
	<b>Coefficients</b>	<b>Coefficients</b>	<b>Beta</b>	<b>t</b>	<b>Sig.</b>
	B	Std. Error			
(Constant)	1,809	0,547		3,31	0,001
<b>BA</b>	0,264	0,164	0,179	1,608	0,112





## **Chapter 6 - Conclusions, Implications and Limitations**

### **6.1. Discussion**

The literature regarding to the importance of packaging elements in consumer's purchase intention is limited, especially in the Portuguese vintage market. Despite de presence of numerous Portuguese vintage brands, the absence of a literature combining packaging elements and storytelling was of a driver to this study. Most of these brands have an important role in Portugal's history, contributed to cultural changes and nowadays their products are spread across the globe. With those factors in mind, a study that approached the relation concerning packaging and storytelling was in fact needed, to understand the differences between Portuguese vintage brands and the denominated mass market brands. Thus, the quantitative study gathered a sample (N=160) divided by two groups that were exposed to different products, aiming to reveal the differences between both. As latter explained the sample size brought difficulties when comparing both groups, since each group was only composed by 80 participants.

Regarding the Descriptive Statistics, the main conclusions can be obtained by comparing the dimensions agreement level concerning each group, analyzing the calculated mean values, based on the 5-point Likert Scale. Thus, in the case of "Dove & Nivea", the dimension with the highest mean, with a value of 3.865 is Brand Attitude (BD). For this specific dimension the standard deviation has a value of 0,623, the second lowest value comparing to the other dimensions. These factors show that in "Dove & Nivea" group, the participants demonstrated higher importance to Brand Attitude. Opposed to these results, the lowest mean value for a dimension is 2.900, referred to Narrative Transportation (NT). This dimension presents a standard deviation of 0.533, the lowest group value, confirming that Narrative Transportation has the lowest agreement rate.

In other group "Benamôr & Claus Porto", the dimension with the highest mean, with a value of 3.517 is Brand Personality. The standard deviation, in this case has a value of 0,707, the third highest value concerning this group, meaning despite the importance given, this dimension has the second highest disparity rate of responses. In contrast, the lowest agreement rate presents a mean of 2.675, correspondent to Purchase Intention (PI). This dimension presents a standard deviation value of 0.857, the second highest group's value.

Comparing both group's descriptive statistics, no dimension presents significant differences in mean values. Also, no dimension mean presents a value higher than 4, representing the lack of a strong agreement in all dimensions.

In order to validate the developed conceptual model and hypotheses, the main conclusions derive from two Regression Analysis. These tests were used to verify the relationship between the conceptual model variables (independent, mediator and dependent). The relation between independent variables and mediator was accessed through a Multiple Regression, whereas the relation between mediator and dependent variable was verified using a Simple Regression.

Chapter 5 demonstrated that in both groups, the dimensions majority do not present meaningfulness ( $\text{sig.} > 0.05$ ), indicating their removal from the conceptual model. Despite these facts, in both groups, the remaining relations can be accessed.

“Dove & Nivea” group, present’s three meaningful dimensions: Perceived Values (H4), Brand Personality (H5), WOM (H6) Intentions, and Brand Attitude (H7). The analysis regarding the impact of Perceived Values on Brand Attitude, shows that H4 is valid ( $\beta = 0,392$ ), also comparing to the remaining independent variables this relation possesses the biggest effect. Through analyzing the relation between Brand Personality and Brand Attitude, the developed hypothesis can be confirmed (H5), since the displayed value is positive and relevant ( $\beta = 0,305$ ). The last independent variable, WOM Intentions also has a positive relation with Brand Attitude ( $\beta = 0,256$ ), validating H7. Comparing predictors values concerning their impact in BA, it’s possible to conclude that in this study, the mass market brands, PV displays the highest association with BA, and WOM Intentions the lowest. The estimated value for the relation between BA and Purchase Intention (PI) are very favorable to the study ( $\beta = 0,756$ ), which confirms the extensive literature produce in this sense (Aaker, 2014).

On the other group “Benamôr & Claus Porto”, where the portuguese vintage brands products represent the stimuli given to the participants, only the Critical Thoughts variable is significant. The developed hypothesis (H2) refers that the presence of CT is negatively associated with BA. In fact, the estimated values ( $\beta = -0,269$ ) are in line with the studies developed by Escalas (2004). Unfortunately, the data did not support the relation between BA and PI for this group ( $\text{sig.} > 0.05$ ).

The significant variables differ in each group, being uncommon to each other, which means that they are statistically different. Making impossible the significant comparison between these groups.

Table 6.1 shows the results of the tested hypotheses by each group.

Table 18 - Hypotheses' testing results by each group

Hypotheses	Dove & Nivea	Benamôr & Claus Porto
<b>H1.</b> <i>Narrative transportation has a positive impact on brand attitude.</i>	No	No
<b>H2.</b> <i>The presence of critical thoughts negatively impacts brand attitude.</i>	No	Yes
<b>H3.</b> <i>Positive affect positively impacts brand attitude.</i>	No	No
<b>H4.</b> <i>Perceived values have a positive impact on brand attitude.</i>	Yes	No
<b>H5.</b> <i>Brand Personality is positively associated with brand attitude.</i>	Yes	No
<b>H6.</b> <i>Word of Mouth Intentions have a positive impact on brand attitude.</i>	Yes	No
<b>H7.</b> <i>Brand attitude acts as a positive mediator between the independent variables and purchase intention.</i>	Yes	No

## 6.2. Theoretical Contribution

Through the interconnection of different academic topics, it was possible to actively contribute to an academic topic that few explored. So far, there is no other study that compares mass-market brands and Portuguese vintage brands. Furthermore, at an international level, no studies were found that compared mass-market brands and vintage brands. Meaning, that the scarcity of academic literature disables the comparison of the results obtained with other sources.

The literature presents an extensive theoretical character in relation to vintage brands and their differences but doesn't define delimited characteristics on how to evaluate a

vintage and non-vintage product. In other words, the brand may in fact be vintage, but its packaging does not allude to this concept.

In this case, to safeguard this issue, well-known products with a high degree of acceptance concerning their vintage typology were chosen. The chosen Portuguese vintage brands, Benamôr and Claus Porto, present a continuity of the original DNA of their products, including their packaging.

Despite the focus of the investigation, the data collected contributed more incisively to the mass-market brands, represented by Dove and Nivea. In this case, four theoretical hypotheses were proven, which are in line with the studies presented in the Literature Review (Demirgüneş, 2015; Aaker, 1996; Herr et al., 1991; Aaker, 2014). In the case of Benamôr and Claus Porto, it was only possible to confirm one of the hypotheses developed, relating to Critical Thoughts (Escalas, 2004).

### **6.3. Managerial Implications**

This study aimed to make a comparison between the mass-market brands and the Portuguese vintage brands at different dimensional levels: narrative transportation, positive affect, critical thoughts, perceived values brand personality, WOM Intentions and the impact of brand attitude on purchase intention. These dimensions were chosen based on their relationship with packaging and storytelling.

This study presents a methodological approach that allowed dividing the sample into four groups, subject to different stimuli (one product of each brand). The low number of individuals per group conditioned the comparison between the two product categories: “Soaps” and “Body and Face Creams”. Thus, the mass-market brands and the Portuguese vintage brands were compiled into two groups, instead of four. In a process that guaranteed the possibility of performing statistical tests.

The results obtained demonstrate that for mass-market brands, the dimension that has the greatest impact on Brand Attitude is Perceived Values, followed by Brand Personality and finally by WOM Intentions. Thus, it is important for marketers, and everyone involved in the creation of new products to conduct a pre-launch study that addresses these dimensions. Also, if a certain brand decides to position a product in the vintage market, it's very important to understand de cultural symbols and values, that the market perceives as vintage. In the Portuguese context the usage of visual elements like blue and

white tiles, retro-symbols, specific typing fonts, drawings that look handmade may induce that perception.

Regarding Portuguese vintage brands, it was concluded that Critical Thoughts negatively impact BA, being the first study to demonstrate this relationship at a practical level.

The COVID-19 pandemic conditioned all human interactions, it has not been possible to carry out a face-to-face methodology, which could help to overcome some of the conclusions of the quantitative study. Although there is no empirical evidence, being able to feel the product, see it from different angles, understand all its elements (informational and visual), are very important variables in the analysis of packaging and successively in the impact that visual storytelling can have on consumers.

#### **6.4. Limitations and Further Research**

Unfortunately, several limitations harmed the conclusions of this dissertation. When it comes to secondary research, there are no articles that approach the topic in a similar way. Furthermore, there are no studies that seek to quantify the relationships of the dimensions studied, in terms of packaging. Regarding visual storytelling, there are no studies that prove that a certain packaging, with certain elements, can effectively create narrative effects on the consumer. In general, visual storytelling is not yet a central theme in the approach to packaging, having been applied to themes related to traditional advertising channels (magazines and newspapers).

At the statistical level, the sample (N=160) has few respondents, which limited the statistical tests relating to the relationships developed in the conceptual model. Thus, it was not possible to draw the expected conclusions, relating to the “Benamor & Claus Porto” group. As mentioned above, the primary study was launched during the COVID-19 pandemic, which did not allow for interviews or face-to-face focus groups, which could reveal aspects of high importance. Concerning the sample itself, it does not represent the Portuguese population, at all levels covered (age, gender, and main activity). In terms of data on sales (total, by distribution channel, etc.) and market share of Portuguese vintage brands, there are no platforms that provide this data.

Based on the limitations found, there are several directions that the future of this topic can take. First, it would be interesting to understand how the paradigm shift, from physical to digital, can impact Portuguese vintage brands and their relevance. Second, analyze how new generations will perceive the concept of vintage brands. Thirdly, to carry out eye-

tracking tests that allow comparison of the packaging elements with greater incidence, between the products of the mass market brands and the Portuguese vintage brands. Finally, be able to carry out tests with a greater neurological character to products from Portuguese vintage brands and understand which neuromarketing strategies can be used.

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## Appendix – A: Online Survey



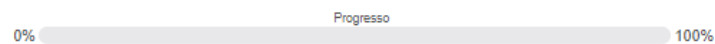
Este questionário enquadra-se num projeto de investigação, no âmbito da minha tese de Mestrado, do curso de Gestão, no ISCTE Business School.

Todas as informações recolhidas são anónimas e confidenciais. Os dados recolhidos serão usados para fins, exclusivamente, académicos.

Não existem respostas certas ou erradas. A sua opinião é muito importante para a realização deste estudo.

Este questionário não lhe ocupará mais de 6 minutos.

Obrigado pela sua colaboração!



Group 1 – Nivea

Durante os próximos 5 segundos, observe com atenção a seguinte embalagem, da marca Nivea, com um valor de 4,99€ (250ml). De seguida clique na seta para avançar.



Group 2 – Benamôr



Durante os próximos 5 segundos, observe com atenção a seguinte embalagem, da marca Benamôr, com um valor de 17€ (300ml). De seguida clique na seta para avançar.



Group 3 - Dove

Durante os próximos 5 segundos, observe com atenção a seguinte embalagem, da marca Dove, com um valor de 4,99€ (400g). De seguida clique na seta para avançar.



### Group 4 - Claus Porto

Durante os próximos 5 segundos, observe com atenção a seguinte embalagem, da marca Claus Porto, com um valor de 14 € (150g). De seguida clique na seta para avançar.



Refira o seu grau de concordância com as seguintes afirmações:

	Discordo Totalmente	Discordo	Nem Concordo nem Discordo	Concordo	Concordo Totalmente
Gosto desta marca.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Esta marca é boa.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Esta marca tem uma qualidade elevada.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Esta marca é agradável.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tenho uma sensação positiva em relação a esta marca.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Refira o seu grau de concordância com as seguintes afirmações:

	Discordo Totalmente	Discordo	Nem Concordo nem Discordo	Concordo	Concordo Totalmente
O que eu recebo da marca vale o seu custo.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A marca é uma boa compra.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A marca tem uma boa relação custo/benefício.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Estou disposto a pagar este preço pela marca.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Considerando o que pagaria por este produto, receberia muito mais do que o valor do dinheiro despendido.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Tendo em conta a imagem visualizada, refira o seu grau de concordância com as seguintes afirmações:

	Discordo Totalmente	Discordo	Nem Concordo nem Discordo	Concordo	Concordo Totalmente
Sinto-me alegre.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Estou de bom humor.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Estou surpreendido.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Refira o seu grau de concordância com as seguintes afirmações:

	Discordo Totalmente	Discordo	Nem Concordo nem Discordo	Concordo	Concordo Totalmente
Penso em argumentos para utilizar este produto.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
"Penso" em vez de "Sentir".	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Penso em como este produto podia afetar a minha vida.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Refira o seu grau de concordância com as seguintes afirmações:

	Discordo Totalmente	Discordo	Nem Concordo nem Discordo	Concordo	Concordo Totalmente
Estava mentalmente envolvido no design da embalagem enquanto a via.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
O design da embalagem afetou-me emocionalmente.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Enquanto via a embalagem, a minha atenção estava focada no seu design.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Refira o seu grau de concordância com as seguintes afirmações:

	Discordo Totalmente	Discordo	Nem Concordo nem Discordo	Concordo	Concordo Totalmente
Enquanto via o design da embalagem, a atividade que decorria à minha volta estava na minha mente.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A minha mente divagou enquanto via o design da embalagem.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Refira o seu grau de concordância com as seguintes afirmações:

	Discordo Totalmente	Discordo	Nem Concordo nem Discordo	Concordo	Concordo Totalmente
A marca tem personalidade.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A marca é interessante.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tenho uma imagem clara do tipo de pessoa que usaria esta marca.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Refira o seu grau de concordância com as seguintes afirmações:

	Discordo Totalmente	Discordo	Nem Concordo nem Discordo	Concordo	Concordo Totalmente
É muito provável que compre o produto desta marca.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Considero, seriamente, comprar produtos desta marca.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

	Muito Improvável	Improvável	Nem Provável nem Improvável	Provável	Muito Provável
Qual a probabilidade de falar desta marca aos seus amigos, familiares e colegas?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Indique o seu género:

Feminino

Masculino

Indique a sua idade:

Indique a sua atividade principal:

Estudante

Trabalhador por Conta Própria

Trabalhador por Conta de Outrem

Desempregado

Reformado

Outro