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The impact of brand coolness on the consumption of craft beer: A study with Portuguese consumers

Tomás da Silva Santos Rodrigues

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2023

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UNIVERSIDADE DO PORTO

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Dissertation
Master in Management

Supervised by
Belém Barbosa

2023

Acknowledgments

Gostaria de agradecer aos meus pais: Joana e José Luis. Não existem formas de verbalizar a gratidão por tudo o que me dão, mas acima de tudo por todo o amor e por serem um exemplo para mim. Espero que, um dia, entendam o orgulho que é ser vosso filho.

Aos meus irmãos, Diogo e Francisco. Obrigado por serem um exemplo a seguir: um no que toca ao perfecionismo e a todos os detalhes; o outro no que diz respeito á paixão pelo que fazemos e por ser sempre um exemplo que devemos sempre perseguir o que idealizamos.

Aos meus avós maternos, Lucinda e Raúl. Obrigado por terem moldado grande parte do meu crescimento e por terem sempre representado a definição perfeita de avó e avô.

Aos meus avós paternos, Maria do Céu e Ernesto. Muito desta conquista deve-se a vocês e a todos os ensinamentos que passaram ao vosso filho, que na missão de pai sempre mos passou de forma exímia. Espero que estejam a celebrar todas as conquistas que a família tem tido, sem nunca esquecer que "saudade não quer dizer que estamos longe, mas que um dia estivemos juntos".

Ao Gonçalo, que desde o primeiro dia cumpre a definição de amigo sem ter espaço para apontar qualquer defeito, que saibas sempre que os teu objetivos e missão irão ser cumpridos e alcançados, por muito que o caminho possa parecer mais longo do que o esperado.

Ao Bastos e ao Samuel, que a vida vos sorria sempre da mesma forma que vocês fazem aos que vos rodeiam, no qual eu tenho o prazer de estar incluído.

Vitória, obrigado por nunca ter deixado que todo este processo acabasse por ruir. Alguém como tu está feita para grandes conquistas e espero ter a sorte de as presenciar.

Professora Belém, obrigado por toda a compreensão e atenção ao lado destes meses, foi peça fundamental para ser possível dizer a palavra: feito.

Abstract

The aim of this dissertation is to identify the impact that brand coolness has on craft beer consumption. Brand coolness is a topic that is attracting increasing interest, but it is still the subject of a small number of studies and is focused on certain and specific markets.

This dissertation investigates the tangible impact of brand coolness on craft beer consumption among Portuguese consumers, examining its relationship with key variables: word of mouth, purchase intention, willingness to pay, brand attitude, and brand equity. The study, conducted through an extensive survey, rigorously validates the hypotheses developed, providing robust empirical support for its findings.

The research begins with an extensive review of literature to establish the theoretical framework. Subsequently, a quantitative survey is conducted among a diverse and sizable sample of Portuguese craft beer consumers. This survey explores the empirical relationships between brand coolness, word of mouth, purchase intention, willingness to pay, brand attitude and brand equity, and craft beer consumption patterns, while also considering various demographic variables.

Empirical findings reveal that brand coolness positively impacts word of mouth, amplifying the viral marketing effect within the craft beer community. Moreover, it significantly enhances purchase intention, prompting consumers to actively seek out and purchase cool brands. Willingness to pay for craft beer is positively affected by brand coolness, indicating that consumers attach added value to cool brands and are willing to invest accordingly. Furthermore, brand coolness fosters a positive brand attitude and enhances brand equity, contributing to the long-term success and sustainability of craft beer brands.

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1. Introduction

The concept of "cool" encompasses various interpretations linked to expressing aesthetic admiration, characterizing a distinct persona, or showcasing emotional expressiveness (Dinerstein, 2020). While numerous descriptions of coolness exist today, recent marketing research indicates that brand coolness is perceived as a favorable fusion of multiple attributes (Li et al., 2022; Tiwari et al., 2021; Loureiro et al., 2020). This includes perceiving a brand as extraordinary, aesthetically pleasing, authentic, iconic, and/or popular. Additionally, cool is considered a positive trait (Gerber & Geiman, 2012), and Warren et al. (2019) propose that consumers associate it with "generally desirable" properties.

The concept of brand coolness is founded upon a subjective criterion that relies entirely on consumers' perceptions of brands. As a result, perceptions of coolness can differ depending on the brand being evaluated by consumers. This dynamic nature of coolness makes it a complex phenomenon to quantify, articulate, and study objectively (Pountain & Robins, 2013) . According to Warren and Campbell (2014), coolness is "a subjective and dynamic, socially constructed positive trait attributed to cultural objects inferred to be appropriately autonomous".

Cool brands are more likely to be successful in selling their goods, that's why marketers seek for coolness. Coolness is a desirable attribute among consumers (Kerner & Pressman, 2007). Additionally, coolness acts as a differentiating element that distinguishes products in a market where similarity is increasingly prevalent (Kerner & Pressman, 2007). Businesses who hold the elusive trait of being "cool" benefit greatly from a competitive advantage (Runyan et al., 2013). However, despite having a significant impact on branding, coolness is still a difficult term to fully express.

Perceptions of coolness are shaped by societal influences and conventions and can differ between generations (Runyan et al., 2013; Danesi, 1994). The four generations demonstrate variations in terms of various characteristics and so, it is indicated that younger people (i.e., Generation X, Generation Y, and Generation Z) and their old counterparts (i.e., Baby Boomers) have different definitions of what constitutes a cool brand. This study will have as population of study these two generations: Generation Y/Millennials, born between 1983 and 1995, and Generation Z who were born since 1996 (Chen et al., 2023), which are significantly large in terms of number. There are 1.8 billion millennials around the world,

equal to 23% of the global population, almost a third of the world population. This age group generally possesses considerable disposable income and the ability to indulge in unrestricted spending (Gardiner et al., 2014; Leask et al., 2013; Lazarevic, 2012; Kumar & Lim, 2008; Morton, 2002). Also, they are inclined to seek distinctive experiences that hold social significance, enhancing their sense of self and identity. They have a strong affinity for branded products, willingly paying a premium price for specific brands, and placing great important on products perceived as trendy or cool (Gardiner et al., 2014; Runyan et al., 2013; Lazarevic, 2012; Ferguson, 2011). Generation Z constitutes 26% of the total population across the world, meaning that 2 billion people are in Gen Z. Generation Z is believed to exhibit distinct consumption patterns in comparison to previous generations (Goldring & Azab, 2021). They are known for being selective in their consumption, cautious about their spending habits and less loyal to brands (Jiang et al., 2021). Generation Z tends to avoid brands they perceive as overly expensive or overly mainstream, unless they consider the brand to be trendy or cool (Jiang et al., 2021). Herbig et al. (1993) stated that each successive generation tends to exhibit higher levels of materialism compared to the preceding one. In this context, Generation Z stands out as the most materialistic generation to date. For them, consumption becomes imperative not only for shaping their identity but also for attaining a coveted status of coolness (Ferguson, 2011).

The fourth most common beverage in the world, after water, coffee, and tea is beer, which is the most consumed alcoholic beverage globally. Craft beer's popularity has risen noticeably during the past years in several countries, and its sales have increased far more quickly than those of conventional mass-produced lagers (Gómez-Corona et al., 2016)

Craft beer is distinct for traditional produced beer in several aspects. Brewpubs, microbreweries, and regional craft breweries are the three main types of brewers that predominate in the craft beer sector. These different subcategories cover the wide range of craft beer manufacturing (Pokrivčák et al., 2019). Craft beers, which are often produced in microbreweries, follow the basic brewing rules while integrating different adjuncts and yeast strains to suit the preferences of their consumers. After being produced, these beers are largely sold in local markets (da Costa Jardim et al., 2018). These breweries typically have a professional master brewer in charge who works to produce a product with a particular flavor and high standards (Albán-Cabaco et al., 2015). The goal is to create a beer that is exceptional in taste and quality overall. The importance of placing quality over quantity is highlighted.

Craft beers, recognized for their distinctive aromas, superior quality, and distinguishing sensory characteristics, have become increasingly popular among consumers worldwide in recent years (Humia et al., 2019). The rise of craft beer has coincided with the emergence of Generations Y (born between the early 1980s and mid-1990s) and Z (born between the mid-1990s and early 2010s) as influential consumer segments. These generations possess unique characteristics and values that significantly impact their purchasing decisions, with brand coolness playing a pivotal role.

1.1 Research Gap and Research Problem

Despite the growing popularity of craft beer and the recognition of brand coolness as a significant factor influencing consumer behavior, there exists a research gap regarding the specific impact of brand coolness on the consumption of craft beer. While studies have explored the influence of brand coolness on consumer preferences in various industries, such as fashion (Loureiro et al., 2020) technology (Tiwari et al., 2021) and hotel industry (Khoi & Le, 2022), limited attention has been given to its effects specially within the craft beer market. Therefore, there is a need for a comprehensive comparative study that examines the distinct perceptions, attitudes, and behaviors of Portuguese consumers towards brand coolness and its subsequent impact on their consumption patterns of craft beer. Such research would contribute to a more nuanced understanding of the interplay between brand coolness and consumer behavior and provide valuable insights for craft beer producers and marketers targeting these two generational segments.

Given the gap in the literature and the relevance/ timeliness of the topics, the research problem is: How brand coolness impacts the consumption of craft beer on the Portuguese consumers?

1.2 Research Objectives

To tackle the research problem, the following objectives were defined:
- To examine the influence of brand coolness on consumer perceptions and attitudes toward craft beer, including factors such as brand attitude, brand equity, and purchase intention.

- To investigate the extent to which brand coolness affects Portuguese consumers' word-of-mouth marketing behavior related to craft beer.
- To analyze the relationship between brand coolness and consumers' willingness to pay for craft beer products in Portugal.

Overall, this study will provide theoretical and practical contributions on the brand coolness and craft beer filed: a) further exploring knowledge on both areas; b) provide empirical evidence on Portuguese consumers on brand coolness towards the craft beer market; c) understanding to what extent this concept can be useful for brands to make their craft beer more appealing and their work more effective.

1.3 Adopted Methodology

This research adopted a quantitative approach with the main objective of confirming the conceptual model proposed through the literature review. A quantitative survey was adopted to collect data from a representative sample of participants from Portuguese craft beer consumers. The survey includes items measuring brand coolness perception, craft beer consumption patterns, attitudes, and preferences. This study also utilizes appropriate statistical techniques to analyze the survey data. This analysis will help examine the relationships between brand coolness, craft beer consumption, and the variables of interest, including generational differences.

1.4. Thesis Structure

This dissertation is structured as follows. The literature review is included in Section 2. On the following section, Section 3, it is described the methodology adopted in the study. The results and analysis can be found on the Section 4. The overview of the findings and its conclusion, along with the limitation of the study and future research directions can be found on the Section 5.

2. Literature Review

2.1. Brand Coolness Definition

The concept of "cool" has its origin on the African-American culture, back to the late 1920s, encompassing diverse meanings associated with aesthetic approval, personality depiction, and emotional expression, seen notably in different fields like jazz, acting, basketball (Dinerstein, 2020). Despite its roots, the definition and understanding of "cool" have remained uncertain and subject to ongoing change even in present times (Warren & Campbell, 2014; Kerner & Pressman, 2007; Dar-Nimrod et al., 2012). While different interpretations of coolness exist today, Warren et al. (2019) stated that a cool brand is perceived as "popular, authentic, original, rebellious, having an appealing aesthetic, energetic and iconic". Despite being a matter of personal perspective, it is evident that individuals can really identify a brand as cool when they encounter it (Warren & Campbell, 2014; Sundar et al., 2014; Belk et al., 2010). It is characterized by its dynamic nature, continuously evolving over time, and fading away quickly (Wooten & Mourey, 2013). This concept also facilitates the attainment of contradictory ideals by enabling individuals to simultaneously stand out and blend in (Wooten & Mourey, 2013). In terms of categorizing a product, the coolness attached to the product enhances the positive traits of the product itself (Bird & Tapp, 2008). The concept of coolness has become the subject of extensive research in various domains like marketing (Rahman, 2013), hotel brands (Khoi & Le, 2022), technology (Tiwari et al., 2021), and luxury brands (Loureiro et al., 2020).

Recognizing the widespread appeal of coolness, companies recognized its significance and actively incorporated it into their marketing strategies, resulting in a broader acceptance of the concept (Belk, 2006). Coolness holds significant influence over marketing outcomes, impacting factors such as brand attitudes and consumers 'willingness to pay for a particular brand (Warren et al., 2019). Consumers recognize that cool brands evoke positive emotions, establish emotional connections with them, and enable memorable experiences (Warren et al., 2019). However, consumer perceptions of coolness can differ depending on the brand being evaluated, and this ever-changing attribute makes coolness a challenging phenomenon to objectively define, describe and study (Pountain).

2.2. Outcomes of Brand Coolness

According to the literature, coolness leads to various outcomes, including quality, perceived value, attitude, satisfaction, intention to use, attachment, and loyalty(Im et al., 2015; Shin, 2017; Chen & Chou, 2019; Kim & Park, 2019; Liu & Mattila, 2019; Warren et al., 2019). However, the literature has been silent in several outcomes. In this section, the following outcomes will be examined and how brand coolness affects them: Word of Mouth (WOM), Purchase Intention, Willingness to Pay, Brand Equity and Brand Attitude.

2.2.1   Word of Mouth (WOM)

Word of Mouth has been a traditional method of transmitting information since early times (Dellarocas, 2003) and multiple definitions have been provided to describe it. Arndt (1967) proposed that WOM functions as a form of interpersonal communication, involving a correspondent and receiver, where the receiver views the information shared about a brand, product/services as non-promotional. WOM has been characterized as consumer-to-consumer communication regarding a product or service, where the individuals are perceived to be free from any commercial bias (Litvin et al., 2008). Word-of-mouth is regarded as the broadest and most crucial medium through which customers gather information and share their insights towards a brand or product/service (Özdemir et al., 2016).

WOM is acknowledge as a highly influential element that significantly impacts consumer behaviour (Daugherty & Hoffman, 2014). With WOM, customers can exchange their experiences, viewpoints, and expertise, benefiting others potential customers by sharing valuable perceptions (Prendergast et al., 2010), thereby increasing the purchasing intentions of others as well. When customers have the intention to make a positive use of WOM, they may engage in sharing and endorsing products or services they have previously used or experienced (Zhang et al., 2017). Chen and Huang (2016) argued that word-of-mouth possesses the potential to be a highly influential communication tool in motivating consumers. It is expected that a positive WOM would affect positively the consumer behaviour towards a brand, product, or service, while the opposite can also be expected.

With that, this study expects that a positive brand coolness will contribute to a positive word-of-mouth towards a brand, thus influencing, in this case, the purchase and consumption of craft beers. Therefore, it is proposed that:

H1: Brand coolness has an impact on the Word-Of-Mouth (WOM).

2.2.2 Willingness to pay

Willingness to pay refers to the highest price a purchaser is willing to pay in exchange for a specific quantity of goods or services (Le Gall-Ely, 2009). Brand coolness is directly linked to behavioural intentions like, purchasing, repeat buying, and willingness to pay a premium price (Bagozzi & Khoshnevis, 2022; Warren et al., 2019). Brands that are perceived as cool enable consumers to distinguish themselves from the rest and establish connections with objects or communities that validate their uniqueness. Consequently, such cool brands will likely justify premium pricing (Koskie & Locander, 2023). The coolness of brands follows a life cycle: as the brand's coolness expands to a broader audience, it gains market share and the capacity to command higher prices (Warren et al., 2019). Given that cool brands can charge more than uncool counterparts (Warren et al., 2019), it is anticipated that brands appealing to individuality and a sense of belonging will have the advantage of pricing their products at a premium price.

So, the following hypothesis is proposed:

H2: Brand Coolness positively relates to Willingness to Pay

2.2.3 Purchase Intention

Purchase intention refers to a consumer's deliberate intention to acquire a specific brand (Spears & Singh, 2004). The idea of purchase intention is intricately connected to consumer behaviour and their perception through a brand (Jäkel, 2020). Consumer purchase intention arises from the perceived value of a product (Lee & Lee, 2009; Jäkel, 2020). Enhanced purchase intention stems from favourable experiences and product knowledge (Aggarwal et al., 2020). It should be emphasized that the three attributes of brand coolness- "exceptional", "visually attractive", and "dynamic"- contribute to the overarching factor of "desirability" (Warren et al., 2019). Because coolness is associated with "authenticity", "desirability", and

"novelty" of the product, it can lead to customer attraction (Mehmooda et al., 2018). Customers exhibit a positive intention to purchase from those who offer a cool product or service (Kim et al., 2015). It is proposed that:

H3: Brand Coolness has a positive impact on Purchase Intention

2.2.4   Brand Equity

According to Laroche et al. (2012), Sadek et al. (2018), Seo et al. (2020), brand equity is "the set of brand assets and liabilities associated with the brand, its name, and symbol, which adds or subtracts from the value provided by a product or service to a company and customers of that company." In the literature, there is a lack of consensus regarding whether brand equity pertains to the value of the brand itself or the value of its brand name (Baalbaki & Guzmán, 2016). The brand equity concept has two paradigms attached to it: the financial paradigm is related to the economic/financial success of the organization/brand (Isberg & Pitta, 2013; Ailawadi et al., 2001), and the customer paradigm relates to the interaction of brand and customer (Veloutsou et al., 2013). From the consumer's point of view, brand equity signifies the extra value given to the product by the brand (Haudi et al., 2022). When a particular brand enjoys a favourable reputation, it indicates the potential for the brand to possess significant brand equity (Wantini & Yudiana, 2021). The success of a brand relies significantly on the appeal of its product, with product coolness playing a pivotal role(Khan & Kashif, 2023). The success of a brand is the combination of the two paradigms of brand equity stated before: the economic/financial and the customer one. With that, and with the relationship between brand coolness, brand equity, and the success of a brand, it is proposed that:

H4: Brand Coolness has an impact on Brand Equity.

2.2.5 Brand Attitude

Brand attitudes represent the overall assessment that a consumer makes about a brand (Faircloth et al., 2001; Keller, 2003). It is formed through the brand's attributes and the benefits linked to them (Park et al., 2010) . A positive brand attitude leads to a rise in market share, thereby enhancing brand success and profitability (Faircloth et al., 2001), contributing to brand equity (Jäkel, 2020). Consumers hold a more positive brand attitude towards cool brands (Warren et al., 2019). With that said, the last hypothesis formulated is:

H5: Brand Coolness exerts influence on Brand Attitude

3. Methodology

The methodology section of this paper outlines the research design, data collection, and data analysis procedures applied to investigate the impact of brand coolness on the consumption of craft beer by the Portuguese consumers. This section provides a comprehensive overview of the steps taken to achieve the research objectives and answer the research questions.

The study employs a quantitative research approach to collect and analyse numerical data related to brand coolness, its outcomes, and craft beer consumption among Portuguese consumers.

The questionnaire includes sections on demographics, brand coolness and its outcomes studied in this paper (Word of Mouth, Brand Attitude, Brand Equity, Purchase intention and Willingness to pay more) and craft beer consumption. This questionnaire was distributed electronically through social media networks to reach a diverse geographically dispersed sample and it was also conducted at shopping centres and public areas. Before it was finalized, the questionnaire underwent pre-testing to confirm its validity and reliability. Scales that were unfavourable before were changed.

To counteract social desirability bias and preserve confidentiality and anonymity, it was emphasized that there were no right or wrong answers. The survey was conducted in the Portuguese language.

3.1. Conceptual model proposed for this study

The main contributions of the literature review were used to identify several hypotheses, as was seen in the preceding sections. These theories will serve as the basis for the study which objective is to identify the impact of brand coolness and its outcomes on the consumption of craft beer, by the Portuguese consumers.
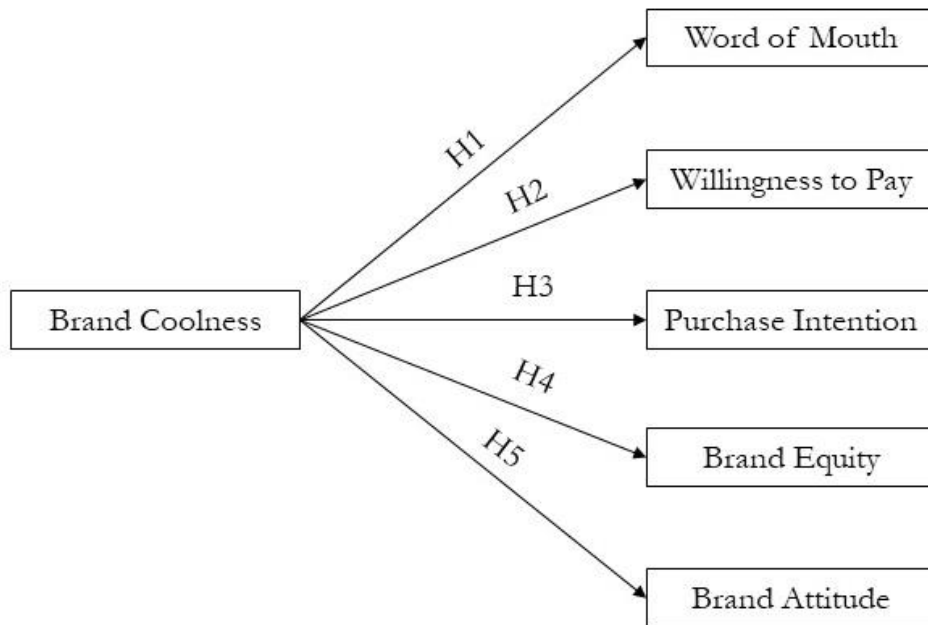
Figure 1 Visual Representation of the Hypothesis Developed

3.2. Materials

A questionnaire, according to Malhotra et al. (2017), is a structured data collection method that entails a list of questions that respondents must answer verbally or in writing through the respondents. Quantifying the data and extrapolating it to a broader population are the goals of this kind of research (Malhotra, 2019).

Quantitative methods involve a first phase of research comprising the following phases:

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          │       1. Theory          │
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          │      2. Hypothesis       │
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          │    3. Research Design    │
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          │     9. Data Analysis     │
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          │ 10. Findings/Conclusions │
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Figure 2 Quantitative Research Process

Using an online questionnaire survey, data for the study was gathered. The online approach of gathering this data was deemed suitable since it enables wide dissemination through a network of connections. The Likert Scale was used as a model for creating the questionnaire (Spears & Singh, 2004). The criteria on this scale range from 1 to 5, with 1 representing "strongly disagree". The form was created using the Google Forms platform. It was sent to the sample via social media, and responses were also gathered in public areas like shopping malls.

The questionnaire consisted of 7 sections and 27 questions. The first 6 sections are where data is collected to analyse the variables identified in this dissertation's model. The last section contains demographic data.

All the constructs used were measured using 5-point Likert scales (1. Strongly disagree - 5. Strongly agree). This scale was applied in the first 6 sections of the questionnaire.

The questionnaire was shared online in groups and social networks and through direct collection in shopping centres and public spaces.

The questionnaire can be found on the **Annex 1** - Questionnaire

3.3. Measurement Scales

The questionnaire was created utilizing scales created by other writers, The following table contains the original items and links each scales adaption to the variable to be measured and its appropriate source.

Table 1 Scales Used and Respective Sources

Variable	Item	Translation to Portuguese
Word of Mouth Adapted from Bagozzi and Khoshnevis (2022)	It is likely that I will say positive things about this craft beer to others.	É provável que eu diga coisas positivas sobre esta cerveja artesanal a outras pessoas.
	It is likely that I will encourage friends and relatives to consider this craft beer.	É provável que encoraje os meus amigos e familiares a consumir esta cerveja artesanal.
	It is likely that I will recommend this craft beer to others.	É provável que eu recomende esta cerveja artesanal a outras pessoas.
	When I hear people speaking badly about this craft beer, I will try to defend it.	Quando ouvir pessoas a falar mal desta cerveja artesanal, tentarei defendê-la.
Brand Attitude	Good/Bad	Boa/Péssima
	Appealing/Unappealing	Apelativa/Não apelativa

Adaptes from Suzuki and Kanno (2022)	Pleasant/Unpleasant	Agradável/desagradável
	Favorable/Unfavorable	Favorável/Desfavorável
Brand Equity Adapted from Khamwon and Kularbkaew (2021)	This craft beer brand represents a high-quality product.	Esta marca de cerveja artesanal representa um produto de alta qualidade.
	This craft beer brand represents a reliable product.	Esta marca de cerveja artesanal representa um produto fiável.
	I can distinguish this craft beer brand from other brands.	Consigo distinguir esta marca de cerveja artesanal de outras marcas.
	I can easily identify this craft beer brand through its features, like logo, symbol.	Consigo identificar facilmente esta marca de cerveja artesanal através das suas características, como o logótipo, o símbolo.
Purchase Intention Adapted from Pavlou and Gefen (2004)	Given the chance, i would consider purchasing craft beer in the future.	Se tivesse oportunidade, consideraria comprar cerveja artesanal no futuro.
	It is likely that I will purchase craft beer in the near future.	É provável que eu venha a comprar cerveja artesanal num futuro próximo.
	Given the opportunity, i intend to purchase craft beer.	Se tiver oportunidade, tenciono comprar cerveja artesanal.
Willingness to Pay	I am willing to pay more for a craft beer compared to other beers in the same category.	Estou disposto a pagar mais por uma cerveja artesanal do que por outras cervejas da mesma categoria.

	A craft beer brand justifies a higher price.	Uma marca de cerveja artesanal justifica um preço mais elevado.
	I am willing to continue purchasing a craft beer even if they increase their pricing compared to competitors.	Estou disposto a continuar a comprar uma cerveja artesanal mesmo que aumentem os preços em relação aos concorrentes.

3.4. Participants

According to Malhotra et al. (2017) the population corresponds to a group of people who have certain characteristics or information of interest to the researcher, which makes it possible to answer the research questions through a sample. With that, the population for this study is all people who drink beer and know at least one brand of Portuguese craft beer.

In this case, a non-probabilistic method was used to select the sample. The sample was selected for convenience as it consists of individuals with access to the link to the questionnaire. Given the use of the non-probabilistic method, the aim was to collect the maximum number of responses possible to increase the representativeness and certainty of the statistical conclusions.

About sample size, Malhotra et al. (2017) state that it varies according to the type of research, with descriptive study with a large number of variables and several items per construct requiring larger samples. In addition to influencing the capacity for statistical analysis, the sample size also allows for a better estimation of the effect of variables(Stevens, 2012). In addition, it is desirable to have homogeneity between the groups so that the results have greater predictive capacity(Calder et al., 1981).

The data was collected through a questionnaire which had 260 responses. After being filtered, 16 responses had never consumed beer, 44 were not familiar with any Portuguesa craft beer brands, and 2 respondents were underage, leaving a total of 198 (n=198) valid responses of interest to the study. From the 198 valid responses, 95,5% (189) have already consumed craft beer and 4,5% (9) haven't consumed craft beer.

This questionnaire was distributed by direct contact and via social media.

During the questionnaire, respondents had to select from the Portuguese craft beer brands made available the ones they knew, which would serve as a reference base for the second

part of the questionnaire, which contained questions related to the variables under study and the impact on craft beer consumption.

After analysing the responses, 198 (n=198) valid answers were filtered out, from which 95,5% (189) have already consumed craft beer and 4,5% (9) have never consumed craft beer. In the 198 valid responses, 63,6% (126) of the respondents were part of one of the generations relevant to the study, either Generation Y or Generation Z. It is worth noting that 64,6% (128) of the respondents had consumed beer in the last 7 days leading up to the moment of responding to the questionnaire.

Table 2 Sample Characterization

	Frequency	Percentage
Age		
18-22	28	14,1%
23-30	49	24,7%
31-40	49	24,7%
41-50	42	21,2%
51 or older	30	15,2%
Education Level		
Did not complete high school	3	1,5%
High school	36	18,2%
Bachelor's degree	92	46,5%
Master's degree, postgraduate or Ph.D.	67	33,8%
Occupation		
Student	21	10,6%
Part time job	15	7,6%
Full time job	149	75,3%
Unemployed, unpaid work, domestic work or similar	13	6,6%
Monthly Income		
No Income	24	12,1%
Until 500€	10	5,1%

[16]

501€-1000€	23	11,6%
1001€-1500€	55	27,8%
1501€-2000€	50	25,3%
More than 2000€	36	18,2%
Have you ever consumed craft beer before?		
Yes	189	95,5%
No	9	4,5%
When was the last time you consumed beer (any type)?		
This week	49	24,7%
This month	29	14,6%
1-2 days ago	51	25,8%
2-3 months ago	6	3,0%
4-6 months ago	5	2,5%
More than 6 months	8	4,0%
Today	28	14,1%
Last month	22	11,1%
From the following Portuguese craft beer brands, select the ones that you know:		
Sovina	133	67,17%
Letra	92	46,46%
Musa	88	44,44%
Dois Corvos	41	20,71%
Mean Sardine	14	7,07%
Vadia	104	52,52%
Maldita	67	33,83%
Post Scriptum	35	17,68%
Oitava Colina	35	17,68%

Algarve Rock Brewery	19	9,59%
Other	16	8,08%
When you consume beer, how often do you consume craft beer?		
Never	18	9,1%
Very rarely	76	38,4%
Rarely	45	22,7%
Occasionally	39	19,7%
Frequently	13	6,6%
Very frequently	7	3.5%

3.5. Statistical Analysis Procedures

The different data analysis techniques used to test the validity of the hypotheses put forward in this study are presented below to draw fundamental conclusions. In addition to the definition of each of them, their scope of application will be explained.

3.5.1 Descriptive analysis of the variables

For a better understanding of the nature of the data, a descriptive analysis of the respective variables was first carried out. The normality of the data was assessed and also the mean, median, standard deviation, maximum and minimum (Malhotra et al., 2017). On Table 3 it is possible to find the descriptive statistics for each of the variables under study. To get all the statistics, the SPSS was used.

3.5.2 Normality Test

To assess the normality of the distribution of the sample data, normality tests were carried out according to Kolmogorov-Smirnov and Shapiro-Wilk. These tests are used to measure normalcy by analysing and computing the differences between the data obtained in a distribution in regard to the sample's mean and standard deviation(Hair et al., 2010). Although both test the normality of a variable's distribution, the Shapiro-Wilk test is recommended for samples of more than 100 observations, while the Kolmogorov-Smirnov test is more suitable for samples of between 30 and 100 observations (Hair et al., 2010).

3.5.3　Reliability analysis

According to Field (2013) , it is essential to make sure that the measures have specific features that might give us confidence that they are carrying out their role appropriately in order to ensure that the measurement error is minimized. One of these is construct validity, which confirms that a particular scale measures what it claims to measure, and reliability, which assures that an instrument can be consistently interpreted in various contexts. Scale reliability is a prerequisite, but it is insufficient on its own. A scale must be trustworthy before it can be deemed genuine (Field, 2013).

When evaluating a scale's reliability, Malhotra et al. (2017) state that internal consistency is used to gauge how well a scale consistently generates results when the same measurements are utilized repeatedly. The most typical method for determining a scale's internal consistency is to estimate a coefficient known as Cronbach's alpha, or α (Bland & Altman, 1997). It can only take values in the range of 0 and 1, where a value of 0 indicates that there is no consistency between the things, i.e., they are all statistically independent, and a value of 1 indicates that all the items perfectly correlate with one another, i.e., they are all consistent (Bland & Altman, 1997). In general: coefficient values larger than 0.9 suggest excellent reliability; between 0.8 and 0.9 indicate good reliability; between 0.7 and 0.8 decent reliability; between 0.6 and 0.7 low reliability and values below 0.6 indicate poor reliability (Hair, LDS Gabriel, et al., 2019).

Discriminant validity was also calculated by comparing the correlations of the model developed with the square root of the AVE scores, whereby these correlations had to be lower than the square root of the AVE of the variables(Hu & Bentler, 1999).

Structural equation modelling (SEM) is a tool that examines the structural theory of a particular event using a confirmatory methodology (Byrne, 2013). This model is based on a multivariate technique that employs multiple regression and factor analysis to create a model that can provide complex results more rapidly while still being effective. Additionally, it reveals the interdependencies between measured variables and hidden variables (Cakici & Tekeli, 2022). SEM can be used for exploratory purposes, while being viewed primarily as a confirmatory tool. SEM expands the potential of links between latent variables and has two components, a measurement model (basically the CFA), and a structural model, as opposed to CFA, which is a confirmatory technique also known as a measurement model that employs a more theoretical approach (Schreiber et al., 2006).

Exogenous, which resembles independent variables, and endogenous, which resembles dependent variables, are two more concepts connected to SEM. Depending on the model being evaluated, exogenous and endogenous variables may be observed or unobserved. Exogenous variables are the constructs that influence other constructs being studied in structural modelling but are unaffected by other variables in the quantitative model. Exogenous factors and other endogenous variables in the model have an impact on the endogenous constructs that were found (Schreiber et al., 2006; Wolf et al., 2013).

4. Results

4.1. Data Preparation

The data was collected through a questionnaire which had 260 responses. After being filtered, 16 responses had never consumed beer, 44 were not familiar with any Portuguesa craft beer brands, and 2 respondents were underage, leaving a total of 198 (n=198) valid responses of interest to the study. Once the data had been collected, it was duly validated and processed with the aim of ensure the absence of errors and prejudices, and a database was created in which the variables were coded.

The following analyses were carried out by using IBM SPSS (model 27) to analyse the sample and characterize it and SMART-PLS to build the measurement models and then structural models (SEM) to analyse the results of the variables and their interrelationships.

4.2. Descriptive analysis of variables

For a better understanding of the nature of the data, a descriptive analysis of the respective variables was first carried out. The normality of the data was assessed and also the mean, median, standard deviation, maximum and minimum (Malhotra et al., 2017). On **Annex 2** - Descriptive Analysis it is possible to find the descriptive statistics for each of the variables under study. To get all the statistics, the SPSS was used.

About the mean, the item with the highest mean was the "I can distinguish this craft beer brand from other brands." (BE3), while the "People who consume this brand are unique" (BCS4) item had the lowest mean, with 4,42 and 2,22, respectively. The variable with the

most significant disparity in the mean value of the items is the "Brand Coolness" variable, with values ranging from 2.57 to 4.38, excluding the lowest mean value, as mentioned above. This disparity can be explained by the numerous items that the "Brand Coolness" variable contains and the various dimensions that it studies, having been applied to a product/market that is not always very well-known and appreciated by consumers. As for the other items in the different variables, they all have similar means, ranging from 3.17 to 4.29. The variable with the items with the highest mean is the "Brand Equity" variable.

4.3. Normality Test

The Normality Test table can be found on **Annex 3 -** Normality Test.

After checking that all the items had a p-value=0.000, the null hypothesis was rejected, as a significance level of more than 0.05 is required for it to be accepted. Therefore, it can be concluded that none of the metric variables (items) has a normal distribution. This can be troublesome since it may result in errors when estimating standard deviations, which would ultimately compromise the accuracy of confidence intervals and hypothesis tests (Bernier et al., 2011).

4.4. Structural Equation Model

During the process of analysing the validity of the model, certain items/constructs were sequentially eliminated. These items/constructs were eliminated sequentially due to a lack of internal consistency and multicollinearity problems. As such, these items/constructs can still be found in the previous tables but, since they have been eliminated, they have not been used in the analyses that can be found below.

The items/constructs that were eliminated were:

- Construct "Popular" of Brand Coolness
- Construct "Subcultural" of Brand Coolness
- Construct "Iconic" of Brand Coolness
- Construct "Energetic of Brand Coolness
- Item "BCAA3: Don't seem artificial".
- Item "WOM2: It is likely that I will encourage friends and relatives to consider this craft beer".

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- Item "BE3: I can distinguish this craft beer brand from other brands".
- Item "WTP2: A craft beer brand justifies a higher price".
- Item "PI3: Given the opportunity, i intend to purchase craft beer".

4.4.1 Model Validity Analysis

According to Hair et al. (2010), it is important to consider the outer loadings, the reliability of the items/indicators, the reliability of the constructs, and their discriminant validity when evaluating the measurement measures of the model. Table 5 below shows the indicators mentioned, which do not include the discriminant validity of the constructs.

The reliability of the items was assessed using factor loadings. As can be seen, all the items registered values higher than 0.708, which, according to Hair and Alamer (2022), is the required for the outer loadings, which means that all the constructs include at least 50% of the variance of the variables.

The Cronbach's alphas for each construct were examined to evaluate the data's internal consistency and reliability, and according to Hair, Risher, et al. (2019), they were pretty satisfactory/good, ranging between 0.781 and 0.938. The constructs "Willingness to Pay" and "Original" were the ones with the least internal consistency, with 0.781 and 0.857, respectively. On the other hand, with 0.938, the "Popular" construct was the one with the highest internal consistency. The rest had values classified as good, above 0.871.

Another measure for assessing internal consistency is composite reliability (CR), which has slightly higher values compared to Cronbach's alpha, except for the "Brans Attitude", "High Status", "Rebellious" and "Useful/Extraordinary" constructs. The recommended values for descriptive research vary between 0.70 and 0.90, with 0.95 being the maximum value allowed to avoid redundancy of indicators(Hair, Risher, et al., 2019). This means, therefore, that most of the constructs showed some internal consistency problems, registering values slightly above those recommended.

Evidence regarding the convergent validity of the constructs was collected through the Average Variance Extracted. According to Hair, Risher, et al. (2019), the AVE is calculated as the average of the factor loadings of each item squared and should be greater than 0.5 to explain at least 50% of the variance of the items.

Table 3 Results of the Validity and Reliability of the Model´s Measures

	CODE	FACTOR LOADINGS	CRONBACH ALPHA (α)	COMPOSITE RELIABILITY (CR)	AVE
Useful/Extraordinary	BCE1	0.829	0.924	0.922	0.748
	BCE2	0.733			
	BCE3	0.941			
	BCE4	0.940			
Aesthetic Appealing	BCAA1	0.935	0.938	0.939	0.837
	BCAA2	0.852			
	BCAA4	0.955			
Original	BCO1	0.787	0.857	0.865	0.764
	BCO2	0.954			
Authentic	BCA1	0.890	0.909	0.909	0.715
	BCA2	0.850			
	BCA3	0.791			
	BCA4	0.848			
Rebellious	BCR1	0.904	0.908	0.907	0.765
	BCR2	0.822			
	BCR3	0.895			
High Status	BCHS1	0.815	0.888	0.887	0.726
	BCHS2	0.751			
	BCHS3	0.974			
Brand Attitude	BA1	0.984	0.924	0.923	0.752
	BA2	0.825			
	BA3	0.849			
	BA4	0.799			
Word Of Mouth	WOM1	0.926	0.896	0.899	0.750
	WOM3	0.897			
	WOM4	0.766			
Brand Equity	BE1	0.898	0.873	0.879	0.709
	BE2	0.878			
	BE4	0.742			
	WTP1	0.900	0.781	0.792	0.658

Willingness To Pay	WTP3	0.711			
Purchase Intention	PI1	0.948	0.905	0.907	0.830
	PI2	0.872			

As far as discriminant validity is concerned, it can be evaluated based on two different criteria, namely the Fornell and Larcker criterion (Fornell & Larcker, 1981) and the Heterotrait-Monotrait Ratio (HTMT) proposed by Henseler et al. (2015) both represented in the two following tables. Thus, according to the criteria established by the authors for checking discriminant validity, it is possible to state that the model has discriminant validity.

Table 4 HTMT Matrix

	Aesthetic Appealing	Authentic	Brand Attitude	Brand Equity	Extraordinary	High Status	Original	Purchase Intention	Rebellious	Willingness to Pay	Word of Mouth
Aesthetic Appealing											
Authentic	0.688										
Brand Attitude	0.731	0.728									
Brand Equity	0.710	0.781	0.830								
Extraordinary	0.522	0.502	0.612	0.524							
High Status	0.421	0.412	0.492	0.603	0.583						
Original	0.579	0.670	0.549	0.554	0.602	0.609					
Purchase	0.504	0.605	0.680	0.701	0.596	0.433	0.530				

Intention										
Rebellious	0.415	0.538	0.506	0.571	0.471	0.650	0.723	0.431			
Willingness to Pay	0.460	0.504	0.649	0.726	0.488	0.444	0.396	0.870	0.455		
Word of Mouth	0.487	0.651	0.676	0.720	0.686	0.542	0.558	0.799	0.49	0.633	

Table 5 Fornell-Larcker Matrix

	Aesthetic Appealing	Authentic	Brand Attitude	Brand Equity	Extraordinary	High Status	Original	Purchase Intention	Rebellious	Willingness to Pay	Word of Mouth
Aesthetic Appealing	0.915										
Authentic	0.686	0.846									
Brand Attitude	0.727	0.730	0.867								
Brand Equity	0.706	0.780	0.827	0.842							
Extraordinary	0.526	0.505	0.621	0.530	0.865						
High Status	0.421	0.422	0.496	0.596	0.583	0.852					
Original	0.575	0.670	0.551	0.548	0.599	0.601	0.874				
Purchase	0.505	0.607	0.686	0.698	0.599	0.437	0.525	0.911			

Intention											
Rebellious	0.416	0.542	0.509	0.565	0.471	0.646	0.709	0.433	0.875		
Willingness to Pay	0.468	0.511	0.659	0.726	0.484	0.441	0.387	0.858	0.445	0.811	
Word of Mouth	0.487	0.649	0.683	0.717	0.681	0.540	0.549	0.797	0.487	0.625	0.866

4.4.2 Structural Model Analysis

PLS-SEM estimates the model to maximize the explained variance. The model's structure is next evaluated after the measures have been assessed, considering the corresponding R2, Q2, f2, and VIF shown in Tables 8 and 9.

Table 6 Result of R2 and Predictive Relevance (Q2)

	R2	R2 Adjusted	Q2
Aesthetic Appealing	0.443	0.440	0.385
Autentic	0.587	0.585	0.498
Brand Attitude	0.792	0.791	0.691
Brand Equity	0.922	0.922	0.769
Extraordinary	0.452	0.450	0.389
High Status	0.345	0.342	0.284
Original	0.357	0.353	0.288
Purchase Intention	0.873	0.872	0.748
Rebellious	0.325	0.322	0.270
Willingness to Pay	0.789	0.788	0.600
Word of Mouth	0.859	0.859	0.734

The endogenous constructs' R2 values, which indicate the proportion of variation explained by the model's constructs and paths, are displayed in Table 8 as varying between 0.325 and 0.922. The construct "Brand Equity" is the one that presents the highest R2, with a value of 0.922. This means that the model established can explain 92,2% the equity of the craft beer

brands related with the Brand Coolness aspect. The adjusted R2 is a modified form of R2 that takes the complexity of the model into account. R2's calculation shows how a group of predictors can account for the variation in the defined variable (Henseler et al., 2016). With that, this indicator shows that the capacity of the model to explain the "Brand Equity" relationship with the "Brand Coolness" is 92,2%. The values of R2 and R2 Adjusted do not differ that much from each other, meaning that the model has a good capacity to explain each one of the variables.

Regarding the Q2 values, all the values are above zero which indicates that the values are recreated, and the model is predictively relevant.

The collinearity statistic (VIF) was used to evaluate the model's collinearity, as shown in Table 9 below. According to Mason and Perreault Jr (1991), values of more than 5 may cause issues with construct collinearity. Since the VIF values in this instance ranged from 1,694 to 4.933, there doesn't seem to be any cause for concern about potential issues at this level.

According to Cohen (1977)recommended ranges, f2 values more than 0.35, 0.15, and 0.02 are regarded as strong, moderate, and weak, respectively. In this instance, all values are regarded as strong because they are all higher than 0.35.

Table 7 Level of collinearity between variables (VIF) and f2

	VIF	F2
BCAA1	4.632	0.795
BCAA2	3.568	
BCAA4	4.805	
BCA1	2.472	1.424
BCA2	3.687	
BCA3	2.446	
BCA4	4.011	
BA1	3.575	3.801
BA2	2.581	
BA3	4.933	
BA4	4.886	
BE1	4.184	11.835
BE2	4.323	
BE4	1.900	
BCE1	3.840	0.826

BCE2	4.102	
BCE3	2.412	
BCE4	3.833	
BCHS1	2.926	0.527
BCHS2	3.132	
BCHS3	2.152	
BCO1	2.287	0.554
BCO2	2.287	
PI1	3.163	6.879
PI2	3.163	
BCR1	3.997	0.482
BCR2	4.287	
BCR3	2.275	
WOM1	3.784	6.116
WOM3	3.962	
WOM4	2.055	
WTP1	1.694	3.732
WTP3	1.994	

4.4.3   Analysis of hypothesis tests

Structural equation models, in this case the PLS-SEM, as described in the methodology chapter, enable testing of the entire model while simultaneously incorporating moderation and mediation analyses (Hair et al., 2010). Building paths that connect the constructs based on theoretical justification is the first step in obtaining the structural model, representing the hypotheses that will be tested and examined. The inner model and the outward model are the two outputs of this process. The reflective outer model is represented by the model in the following illustration.
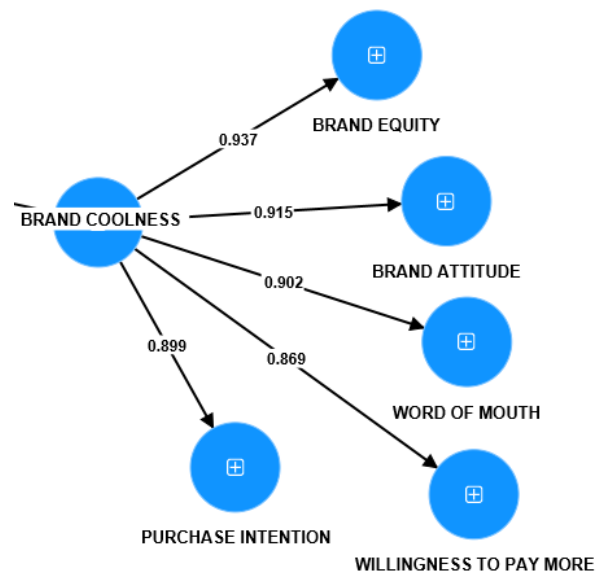
Figure 3 Structural Model Estimation

The statistical significance of the path coefficients shown was evaluated using a bootstrapping resampling process with 5000 subsamples. The results of this process are shown in the table below. For a 95% confidence level, we can state that the value of β is significantly different from zero if the t-value is more than 1.96 (Hair Jr et al., 2023). A relationship's p-value needs to be lower than 0.05 to be deemed significant. This is the likelihood of incorrectly rejecting a null hypothesis that is true, or the likelihood of presuming a substantial relationship between the variables when there is actually none (Hair Jr et al., 2023).

Table 8 Estimation of model parameters

	β	Standard Deviation	T-Value	P-Value	Result
H1: BC->WOM	0.902	0.023	40.040	0.000	Supported
H2:BC->WTP	0.869	0.045	19.621	0.000	Supported
H3:BC->PI	0.899	0.025	37.965	0.000	Supported
H4:BC->BE	0.937	0.016	61.064	0.000	Supported
H5: BC->BA	0.915	0.027	32.481	0.000	Supported

According to the data presented in the table, it is possible to state that all the hypotheses established are supported by the model developed. It can therefore be concluded that Brand Coolness has an impact on the 5 constructs presented: Word of Mouth, Willingness to Pay More, Purchase Intention, Brand Equity and Brand Attitude. This means that if the Coolness of a craft beer brand increases, all the other constructs will also increase, thus benefiting the brand in question. All these hypotheses are in line with what was proposed and presented in the literature when the hypotheses were defined

5. Conclusion

The aim of this dissertation was to contribute to the study of brand coolness by studying this concept and applying it to the craft beer market. Driven by the literature review on the scarce contributions on the topic, it was suggested that brand coolness positively affects several variables, namely Word of Mouth (H1), Willingness to Pay (H2), Purchase Intention (H3), Brand Equity (H4), and Brand Equity(H4). The empirical study conducted within the craft beer segment provided support to the five hypotheses defined for this study.

5.1. Theoretical contributions

This dissertation provides some theoretical, contribution to the concept of brand coolness.

Brand coolness is a concept that has been studied, but its study is still restricted to specific fields of study, as mentioned in the Introduction. This concept has only been explored in the areas of fashion, technology, and the hotel industry, for example, and this dissertation was an opportunity to apply this concept to a different market, the craft beer market.

Since the "coolness" aspect has increasingly emerged and influenced consumers' purchasing patterns and behaviours, it is highly important to understand how this aspect can influence consumers' purchase of craft beers. This type of study is important for companies/brands producing craft beer so that they can understand consumer behaviour and, consequently, invest in the relevant aspects and position themselves in such a way that consumption of the brand in question increases, as well as the perception, the value of the beer.

5.2. Limitations of the study and suggestions for future research

Due to the type of sample, the conclusions of this study cannot be generalized to the population. Another limitation of the study, which can also be seen in other studies on the subject of "brand coolness", is that it is not possible to use the scale created for it completely, i.e. there are dimensions of the scale that have to be removed from the model so that it can be correctly estimated and analysed, and this dissertation did not escape this aspect and it was also necessary to remove constructs from the brand coolness scale, as mentioned above.

It is suggested that the topic of brand coolness should continue to be the subject of various studies, trying as much as possible to apply it to different markets, as it is a concept with a lot of room to be explored and with relevant interest for the literature and for the world of management in general.

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6. Annexes

Annex 1 - Questionnaire

Estudo sobre cerveja artesanal - Consumidores de cerveja Portugueses

O principal objetivo deste estudo é compreender o o consumo de cerveja artesanal por parte do jovens Portugueses. Cerveja artesanal é uma cerveja produzida por um fabricante de cerveja que seja pequeno, independente e tradicional, com uma produção inferior a 6 milhões de barris. Alguns exemplos de marcas portuguesas de cervejas artesanais: Sovina, Musa, Letra, sendo que existem muitas outras.

Os participantes devem ter idade igual ou superior a 18 anos e serem consumidores de cerveja.
O questionário é composto por várias perguntas sobre as suas perceções e intenções enquanto consumidor. Não há respostas certas ou erradas, por isso pedimos-lhe que partilhe as suas opiniões sinceras.

Adicionalmente, solicitamos alguma informação sociodemográfica (como a idade e o nível de escolaridade) apenas com o objetivo de caracterizar a amostra.

A participação neste estudo é voluntária, anónima e confidencial. Em nenhum momento lhe será pedida informação que o possa identificar. Os dados obtidos neste estudo serão analisados de forma agregada. Os resultados poderão ser incluídos em publicações científicas e outras, mas em nenhuma circunstância serão incluídos quaisquer elementos de identificação dos participantes.

O tempo estimado para o preenchimento do questionário é de 5 minutos.

Se
tiver alguma dúvida ou queira esclarecer qualquer questão acerca deste estudo, por favor contacte-nos para o e-mail: up202102500@fep.up.pt

Obrigado pela participação!
Tomás Rodrigues

Consentimento Informado

Declaro que tenho idade igual ou superior a 18 anos e que li e compreendi as informações fornecidas. A minha participação na investigação é voluntária e posso interromper a participação em qualquer momento, sem necessidade de indicar um motivo. Confirmo igualmente que autorizo a utilização dos meus dados conforme descrito.

○ Sim

○ Não

Quando foi a ultima vez que consumiu cerveja (qualquer tipo)?

○ Hoje

○ Há 1-2 dias

○ Esta semana

○ Este mes

○ No mes passado

○ Há 2-3 meses

○ Há 4-6 meses

○ Há mais de 6 meses

○ Nunca

Das seguintes marcas de cervejas artesanais portuguesas, selecione aquelas que conhece.

- ☐ Dois Corvos
- ☐ Vadia
- ☐ Post Scriptum
- ☐ Letra
- ☐ Não conheço nenhuma marca de cerveja artesanal
- ☐ Oitava Colina
- ☐ Mean Sardine
- ☐ Algarve Rock Brewery
- ☐ Musa
- ☐ Sovina
- ☐ Maldita
- ☐ Outra:

Já alguma vez consumiu cerveja artesanal?

- ◯ Sim
- ◯ Não

Conhece alguma marca de cerveja artesanal portuguesa?

- ◯ Sim
- ◯ Não

Quando consome cerveja, com que frequência consome cerveja artesanal?

○ 1 Nunca

○ 2 Muito raramente

○ 3 Raramente

○ 4 Por vezes

○ 5 Frequentemente

○ 6 Muito frequentemente

○ 7 Sempre

Pensando nas marcas de cerveja artesanal portuguesas, classifique cada uma das afirmações de 1 Discordo totalmente a 5 Concordo totalmente

	1 - Discordo totalmente	2 - Discordo um pouco	3 - Não discordo nem concordo	4 - Concordo um pouco	5 - Concordo totalmente
São excecionais	○	○	○	○	○
São soberbas	○	○	○	○	○
São valiosas	○	○	○	○	○
São extraordinárias	○	○	○	○	○

Pensando nas marcas de cerveja artesanal portuguesas, classifique cada uma das afirmações de 1 Discordo totalmente a 5 Concordo totalmente

	1 - Discordo totalmente	2 - Discordo um pouco	3 - Não discordo nem concordo	4 - Concordo um pouco	5 - Concordo totalmente
São energéticas	○	○	○	○	○
São vigorosas	○	○	○	○	○
Têm boa estética	○	○	○	○	○

Pensando nas marcas de cerveja artesanal portuguesas, classifique cada uma das afirmações de 1 Discordo totalmente a 5 Concordo totalmente

	1 - Discordo totalmente	2 - Discordo um pouco	3 - Não discordo nem concordo	4 - Concordo um pouco	5 - Concordo totalmente
Tem bom aspeto	○	○	○	○	○
São esteticamente apelativas	○	○	○	○	○
São atraentes	○	○	○	○	○
Tem um aspeto muito agradável	○	○	○	○	○

Pensando nas marcas de cerveja artesanal portuguesas, classifique cada uma das afirmações de 1 Discordo totalmente a 5 Concordo totalmente

	1 - Discordo totalmente	2 - Discordo um pouco	3 - Não discordo nem concordo	4 - Concordo um pouco	5 - Concordo totalmente
São inovadoras	○	○	○	○	○
São originais	○	○	○	○	○

[42]

Pensando nas marcas de cerveja artesanal portuguesas, classifique cada uma das afirmações de 1 Discordo totalmente a 5 Concordo totalmente

	1 - Discordo totalmente	2 - Discordo um pouco	3 - Não discordo nem concordo	4 - Concordo um pouco	5 - Concordo totalmente
São autênticas	○	○	○	○	○
São fieis às suas raízes	○	○	○	○	○
Não parecem artificiais	○	○	○	○	○
Não tentam ser algo que não são	○	○	○	○	○

Pensando nas marcas de cerveja artesanal portuguesas, classifique cada uma das afirmações de 1 Discordo totalmente a 5 Concordo totalmente

	1 - Discordo totalmente	2 - Discordo um pouco	3 - Não discordo nem concordo	4 - Concordo um pouco	5 - Concordo totalmente
São rebeldes	○	○	○	○	○
São desafiadoras	○	○	○	○	○
São inconformistas	○	○	○	○	○

[43]

Pensando nas marcas de cerveja artesanal portuguesas, classifique cada uma das afirmações de 1 Discordo totalmente a 5 Concordo totalmente

	1 - Discordo totalmente	2 - Discordo um pouco	3 - Não discordo nem concordo	4 - Concordo um pouco	5 - Concordo totalmente
São chiques	◯	◯	◯	◯	◯
São glamorosas	◯	◯	◯	◯	◯
São sofisticadas	◯	◯	◯	◯	◯

Pensando nas marcas de cerveja artesanal portuguesas, classifique cada uma das afirmações de 1 Discordo totalmente a 5 Concordo totalmente

	1 - Discordo totalmente	2 - Discordo um pouco	3 - Não discordo nem concordo	4 - Concordo um pouco	5 - Concordo totalmente
São apreciadas pela maioria das pessoas	◯	◯	◯	◯	◯
Estão na moda	◯	◯	◯	◯	◯
São populares	◯	◯	◯	◯	◯
São amplamente aceites	◯	◯	◯	◯	◯

Pensando nas marcas de cerveja artesanal portuguesas, classifique cada uma das afirmações de 1 Discordo totalmente a 5 Concordo totalmente

	1 - Discordo totalmente	2 - Discordo um pouco	3 - Não discordo nem concordo	4 - Concordo um pouco	5 - Concordo totalmente
Tornam as pessoas que as consomem diferentes das outras pessoas	○	○	○	○	○
Ao consumir, distinguir-me-ia dos outros	○	○	○	○	○
Ajudam as pessoas que as consomem a destacarem-se da multidão	○	○	○	○	○
As pessoas que as consomem são únicas	○	○	○	○	○

Pensando nas marcas de cerveja artesanal portuguesas, classifique cada uma das afirmações de 1 Discordo totalmente a 5 Concordo totalmente

	1 - Discordo totalmente	2 - Discordo um pouco	3 - Não discordo nem concordo	4 - Concordo um pouco	5 - Concordo totalmente
São um simbolo cultural	○	○	○	○	○
São icónicas	○	○	○	○	○

[45]

Por favor considere as marcas de cerveja artesanal que conhece

	1	2	3	4	5	
Péssima	◯	◯	◯	◯	◯	Boa

	1	2	3	4	5	
Não Apelativa	◯	◯	◯	◯	◯	Apelativa

	1	2	3	4	5	
Desagradável	◯	◯	◯	◯	◯	Agradável

	1	2	3	4	5	
Desfavorável	◯	◯	◯	◯	◯	Favorável

Classifique cada uma das afirmações de 1 Discordo totalmente a 5 Concordo totalmente

	1 Discordo totalmente	2 Discordo um pouco	3 Não concordo nem discordo	4 Concordo um pouco	5 Concordo totalmente
É provável que eu diga coisas positivas sobre cerveja artesanal a outras pessoas	◯	◯	◯	◯	◯
É provável que encoraje os meus amigos e familiares a consumir cerveja artesanal	◯	◯	◯	◯	◯
É provável que eu recomende cerveja artesanal a outras pessoas	◯	◯	◯	◯	◯
Quando ouvir pessoas a falar mal desta cerveja artesanal, tentarei defendê-la.	◯	◯	◯	◯	◯

Classifique cada uma das afirmações de 1 Discordo totalmente a 5 Concordo totalmente

	1 Discordo totalmente	2 Discordo um pouco	3 Não concordo nem discordo	4 Concordo um pouco	5 Concordo totalmente
Cerveja artesanal representa um produto de alta qualidade	◯	◯	◯	◯	◯
Cerveja artesanal representa um produto fiável	◯	◯	◯	◯	◯
Consigo distinguir cerveja artesanal de outras cervejas	◯	◯	◯	◯	◯
Consigo identificar facilmente uma marca de cerveja artesanal através das suas características, como o logótipo, o símbolo	◯	◯	◯	◯	◯

Classifique cada uma das afirmações de 1 Discordo totalmente a 5 Concordo totalmente

	1 Discordo totalmente	2 Discordo um pouco	3 Não concordo nem discordo	4 Concordo um pouco	5 Concordo totalmente
1 Estou disposto a pagar mais por uma cerveja artesanal do que por outras cervejas	○	○	○	○	○
2 Uma marca de cerveja artesanal justifica um preço mais elevado.	○	○	○	○	○
3 Estou disposto a continuar a comprar uma cerveja artesanal mesmo que aumentem os preços em relação aos concorrentes	○	○	○	○	○

Classifique cada uma das afirmações de 1 Discordo totalmente a 5 Concordo totalmente

	1 Discordo totalmente	2 Discordo um pouco	3 Não concordo nem discordo	4 Concordo um pouco	5 Concordo totalmente
1 Se tivesse oportunidade, consideraria comprar cerveja artesanal no futuro	◯	◯	◯	◯	◯
2 É provável que eu venha a comprar cerveja artesanal num futuro próximo	◯	◯	◯	◯	◯
3 Se tiver oportunidade, tenciono comprar cerveja artesanal	◯	◯	◯	◯	◯

Estas perguntas finais destinam-se à caraterização da amostra

Idade *

◯ 1 Menos de 18

◯ 2 18-22

◯ 3 23-30

◯ 4 31-40

◯ 5 41-50

◯ 6 51 ou mais

[50]

Nível de ensino mais elevado que completou *

○ 1 Não tem ensino secundário completo

○ 2 Ensino Secundário

○ 3 Licenciatura ou bacharelato

○ 4 Mestrado, Pós-Graduação ou Doutoramento

Ocupação *

○ 1 Apenas estudante

○ 2 Trabalho Part-Time

○ 3 Emprego a tempo inteiro

○ 4 Desempregado, reformado, trabalho não remunerado, trabalho doméstico ou similar

Rendimento Mensal *

○ 1 Sem rendimento

○ 2 Até 500€

○ 3 501€-1000€

○ 4 1001€-1500€

○ 5 1501€-2000€

○ 6 Mais de 2000€

Annex 2 - Descriptive Analysis

N=198	Code	Mean	Median	Standard Deviation	Minimum	Maximum
Brand Coolness						
Are exceptional	BCE1	3,53	4,00	0,916	1	5
Are superb	BCE2	3,31	3,00	0,925	1	5
Are valuable	BCE3	3,66	4,00	0,951	1	5
Are extraordinary	BCE4	3,60	4,00	0,922	1	5
Are energetic	BCEC1	3,11	3,00	0,933	1	5
Are vigorous	BCEC2	3,41	3,00	0,825	1	5
Have good aesthetics	BCEC3	4,21	4,00	0,973	1	5
Look Good	BCAA1	4,38	5,00	0,869	1	5
Are aesthetically appealing	BCAA2	4,35	5,00	0,853	1	5
Are attractive	BCAA3	4,25	4,00	0,898	1	5
Have a really nice appearance	BCAA4	4,31	5,00	0,897	1	5
Are innovative	BCO1	3,70	4,00	0,884	1	5
Are original	BCO2	3,97	4,00	0,982	1	5
Are authentic	BCA1	4,23	4,00	0,823	1	5
Are true to its roots	BCA2	4,21	4,00	0,820	1	5
Don't seem artificial	BCA3	4,28	5,00	0,906	1	5
Don't try to be something that are not	BCA4	4,15	4,00	0,938	1	5
Are rebellious	BCR1	3,38	3,00	0,914	1	5
Are defiant	BCR2	3,47	4,00	0,877	1	5
Are nonconformist	BCR3	3,37	3,00	0,849	1	5
Are chic	BCHS1	3,23	3,00	1,016	1	5
Are glamorous	BCHS2	3,26	3,00	0,988	1	5
Are sophisticated	BCHS3	3,46	4,00	0,954	1	5

Are liked by most people	BCP1	2,66	2,00	1,014	1	5
Are in style	BCP2	3,84	4,00	1,016	1	5
Are popular	BCP3	3,29	4,00	1,078	1	5
Are widely accepted	BCP4	2,97	3,00	1,103	1	5
Make people who use it different from other people	BCS1	2,88	3,00	1,525	1	5
If I were to use it, it would make me stand apart from others	BCS2	2,72	3,00	1,410	1	5
Help people who use it stand apart from the crowd	BCS3	2,57	2,00	1,327	1	5
People who consume this brand are unique	BCS4	2,22	2,00	1,170	1	5
Are a cultural symbol	BCI1	2,89	3,00	1,260	1	5
Are iconic	BCI2	3,05	3,00	1,123	1	5
Brand Attitude						
Good/Bad	BA1	4,08	4,00	0,925	1	5
Appealing/Unappealing	BA2	4,24	4,00	0,889	1	5
Pleasant/Unpleasant	BA3	4,11	4,00	1,068	1	5
Favorable/Unfavorable	BA4	4,10	4,00	1,042	1	5
Word of Mouth						
It is likely that I will say positive things about this craft beer to others.	WOM1	3,96	4,00	0,976	1	5
It is likely that I will encourage friends and relatives to consider this craft beer.	WOM2	3,83	4,00	1,121	1	5

It is likely that I will recommend this craft beer to others.	WOM3	3,80	4,00	1,111	1	5
When I hear people speaking badly about this craft beer, I will try to defend it.	WOM4	3,33	3,00	1,153	1	5
Brand Equity						
This craft beer brand represents a high-quality product.	BE1	4,16	4,00	0,946	1	5
This craft beer brand represents a reliable product.	BE2	4,17	4,00	0,913	1	5
I can distinguish this craft beer brand from other brands.	BE3	4,42	5,00	0,873	1	5
I can easily identify this craft beer brand through its features, like logo, symbol.	BE4	4,29	5,00	1,015	1	5
Willingness to Pay						
I am willing to pay more for a craft beer compared to other beers in the same category.	WTP1	3,83	4,00	1,266	1	5
A craft beer brand justifies a higher price.	WTP2	4,16	4,50	1,099	1	5
I am willing to continue purchasing a craft beer even if they increase	WTP3	3,17	3,00	1,113	1	5

their pricing compared to competitors.						
Purchase Intention						
Given the chance, i would consider purchasing craft beer in the future.	PI1	3,94	4,00	1,077	1	5
It is likely that I will purchase craft beer in the near future.	PI2	3,84	4,00	1,005	1	5
Given the opportunity, i intend to purchase craft beer.	PI3	3,75	4,00	0,996	1	5

Annex 3 - Normality Test

	Kolmogorov-Smirnov			Shapiro-Wilk		
	Statistic	Gl	Sig.	Statistic	Gl	Sig.
BCE1	0,228	198	<0,001	0,890	198	<0,001
BCE2	0,244	198	<0,001	0,892	198	<0,001
BCE3	0,265	198	<0,001	0,870	198	<0,001
BCE4	0,258	198	<0,001	0,870	198	<0,001
BCEC1	0,251	198	<0,001	0,886	198	<0,001
BCEC2	0,238	198	<0,001	0,857	198	<0,001
BCEC3	0,282	198	<0,001	0,772	198	<0,001
BCAA1	0,332259	198	<0,001	0,711	198	<0,001
BCAA2	0,311	198	<0,001	0,731	198	<0,001
BCAA3	0,294	198	<0,001	0,779	198	<0,001
BCAA4	0,303	198	<0,001	0,740	198	<0,001
BCO1	0,281	198	<0,001	0,860	198	<0,001
BCO2	0,255	198	<0,001	0,836	198	<0,001

BCA1	0,259	198	<0,001	0,791	198	<0,001
BCA2	0,273	198	<0,001	0,797	198	<0,001
BCA3	0,318	198	<0,001	0,762	198	<0,001
BCA4	0,282	198	<0,001	0,804	198	<0,001
BCR1	0,231	198	<0,001	0,868	198	<0,001
BCR2	0,236	198	<0,001	0,868	198	<0,001
BCR3	0,239	198	<0,001	0,863	198	<0,001
BCHS1	0,227	198	<0,001	0,896	198	<0,001
BCHS2	0,211	198	<0,001	0,903	198	<0,001
BCHS3	0,253	198	<0,001	0,877	198	<0,001
BCP1	0,332	198	<0,001	0,808	198	<0,001
BCP2	0,245	198	<0,001	0,851	198	<0,001
BCP3	0,254	198	<0,001	0,882	198	<0,001
BCP4	0,260	198	<0,001	0,858	198	<0,001
BCS1	0,173	198	<0,001	0,858	198	<0,001
BCS2	0,186	198	<0,001	0,871	198	<0,001
BCS3	0,175	198	<0,001	0,880	198	<0,001
BCS4	0,240	198	<0,001	0,841	198	<0,001
BCI1	0,180	198	<0,001	0,908	198	<0,001
BCI2	0,211	198	<0,001	0,908	198	<0,001
BA1	0,243	198	<0,001	0,821	198	<0,001
BA2	0,274	198	<0,001	0,778	198	<0,001
BA3	0,258	198	<0,001	0,783	198	<0,001
BA4	0,255	198	<0,001	0,792	198	<0,001
WOM1	0,289	198	<0,001	0,822	198	<0,001
WOM2	0,291	198	<0,001	0,827	198	<0,001
WOM3	0,272	198	<0,001	0,846	198	<0,001
WOM4	0,193	198	<0,001	0,904	198	<0,001
BE1	0,263	198	<0,001	0,802	198	<0,001
BE2	0,262	198	<0,001	0,803	198	<0,001
BE3	0,348	198	<0,001	0,686	198	<0,001
BE4	0,328	198	<0,001	0,715	198	<0,001

WTP1	0,265	198	<0,001	0,811	198	<0,001
WTP2	0,278	198	<0,001	0,747	198	<0,001
WTP3	0,241	198	<0,001	0,892	198	<0,001
PI1	0,253	198	<0,001	0,829	198	<0,001
PI2	0,311	198	<0,001	0,827	198	<0,001
PI3	0,267	198	<0,001	0,868	198	<0,001