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El buen gusto de la cultura y el arte: una estrategia de marketing con causa

The good taste of culture and art: a cause-related marketing strategy

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RESUMEN

Los argumentos textuales que tienen los empaques influyen en la percepción de los productos. Específicamente, la información prosocial relativa a prácticas empresariales sostenibles mejora la evaluación del producto. Esta investigación evalúa el efecto del apoyo a actividades culturales y artísticas como argumento que influye en la evaluación del gusto. El gusto es una metáfora de la respuesta emocional a los productos. Se realiza un experimento de modelos mixto: El argumento "Apoya actividades culturales/artísticas" es la variable ente grupos y cuatro frutas son la variable intra-sujeto (i.e., gayaba, piña, manzana roja y uvas verdes). Las estadísticas descriptivas y un análisis MANOVA muestran que el sabor dulce y el umami aumentan cuando las frutas tienen el argumento cultural/artístico. Este efecto no se observa para el sabor agrio y amargo. Por lo tanto, los resultados confirman la metáfora del sabor.

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De acuerdo con la literatura de marketing con causa, es posible interpretar que el apoyo a la industria cultural/artístico tiene un significado simbólico para el consumidor.

PALABRAS CLAVE
Mercadeo con causa; comportamiento del consumidor; fruta fresca; estadístico tipo ANOVA modificado; percepciones gustativas; prueba de Wald.

ABSTRACT

Package claims influence product perceptions. Specifically, prosocial information concerning sustainable organisational practices improves product evaluation. This research evaluates the effect of supporting cultural and artistic activities as a claim that influences taste evaluations. Taste is a metaphor for an emotional response to products. We conducted a mixed model experiment: The claim "Supports cultural/artistic activities" is the between-group variable, and four fruits are the within-subject variable (i.e., guava, pineapple, red apple, and green grapes). Descriptive statistics and a MANOVA analysis show that the sweet and umami taste is enhanced when fruits hold the cultural/artistic claim. This effect is not observed for the sour and bitter taste. Therefore, the results confirm the taste metaphor. Within the cause-related marketing literature, it is possible to interpret that supporting the culture/arts industry has a symbolic meaning for the consumer.

KEYWORDS
Economic and business cycle; monetary policy; capital; based Macroeconomics; Austrian Economics; Heterodox approaches.

Clasificación JEL: M30. M31.

MSC2010: 62J05, 62J10

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1. INTRODUCTION

Cultural and artistic industries find positioning and differentiation by enhancing consumers' senses through the expression of emotions and human values (Pitt et al., 2018; Schiuma and Schiuma, 2011). Art has an aesthetic value as it reveals a significant here-now, enabling people to experience ideas like beauty, humour, movement, harmony, happiness, handsomeness, and shock, among many others (Naukkarinen, 2020). Likewise, cultural expressions facilitate the involvement of an emotional experience with an additional contextual and probably historical touch. Thus, the cultural/artistic products are valued for the meaning and the emotional experience they enhance.

Regarding their emotional implications, cultural and artistic expressions have a neurological rationale that attracts individuals. First, the amygdala, a structure responsible for fly/fight responses, would reject objects (i.e., products) that appear weird or unexpected. Interestingly, the amygdala is also activated in response to aesthetic objects, meaning these are desirable, and the individual should focus on them (Wald, 2015). Second, aesthetic images are quickly and easily interpreted in the orbitofrontal cortex as rewarding and pleasant (Álvarez del Blanco, 2020). These neurological procedures, one in the limbic system (amygdala) and one in the cerebral cortex (more evolved structure) are combined as humans encounter an aesthetic product, which is interpreted as trustworthy and appealing (Wald, 2015). Therefore, these brain mechanisms can explain human engagement with cultural/artistic representations.

Because of the connection with emotions and socially significant representations, it makes sense for marketing strategists to have artistic/cultural expressions associated with a brand or product. An aesthetic product motivates a positive experience in the purchase and consumption context (Álvarez del Blanco, 2020). Thus, culture/art could be strategic in branding because of the sensory experience it drives and the conceptual meaning that cultural/artistic expressions have for humans. Hence, supporting the culture/ arts has been an organisation's strategic tool (Roschwalb, 1989). This could be a strong marketing initiative today as individuals value cultural and social activities where emotional expressions and connections occur. By supporting the culture/arts, brands support emotional expressions that are meaningful to society.

The purpose of this research is to associate the idea of supporting the culture and the arts as an argument that yields positive emotional experiences consumers can attribute to a product. This is a win-win strategy for both: Cultural/artistic companies get sponsorship and the supporting company adds value to their brand/product. Marketing strategies that support a social cause increase customers' valuation of products, willingness to pay, and brand perceptions (Barone et al., 2000; Vanhamme et al., 2012). By supporting a social cause, the investing organisation shows it cares about social expressions representing emotional experiences within a society. Hence, supporting a meaningful social cause reveals prosocial organisational behaviour.

Prosocial behaviours are related to a positive brand image. The value of this research is to use taste metaphors to describe consumers' perceptions of supporting culture/art. A metaphor is a linguistic expression representing an object with attributes or benefits that do not belong to the object. In the case of food, taste serves as a metaphor representing an emotional meaning or personal attributes. For example, sweetness is a metaphor for friendly and caring (Meier et al., 2012; Schaefer et al., 2021). Therefore, a cause-related marketing action is not intrinsically sweet, but social responsibility influences consistent agreeable attributes like friendliness, cooperation, and compassion (Meier et al., 2012). This study expects to visualise the effect of supporting the culture/arts through food taste. The study extends the relationship between sweet/bitter tastes and prosocial behaviour (Schafer et al., 2021) to a specific social cause: Supporting cultural and artistic expressions.

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Consumers are claiming for socially responsible organisations (Westbrook and Angus, 2023). Consistently, they expect brands to implement practices that demonstrate environmental care by reducing plastic use and waste and adopting responsible practices using energy, water, and natural resources. Moreover, consumers' expectations of a socially responsible brand overpass environmental issues and include social concerns like supporting social initiatives, donating to NGOs/charities, and being in tune with social issues (Westbrook and Angus, 2023). Moreover, some studies show consumers are more concerned about social than environmental issues (Catlin et al., 2017). This study focuses on supporting cultural/artistic expression as a social matter.

1.1. Cause-Related Marketing for the Arts

Extensive research has been conducted on the relationship between visual or auditory information and taste (Piqueras-Fiszman and Spence, 2015). The brand/names, descriptions, and labels are visual package information understood (or listened to) as they are read. Thus, words or sentences influence consumers' sensory experience (Piqueras-Fiszman and Spence, 2015). This research focuses on the influence of a cause-related marketing claim (i.e., supporting cultural/artistic activities) on taste.

Cause-related marketing is the link between a corporate identity with non-profits and significant social issues by implementing marketing activities that support that specific cause (File and Prince, 1998; Pracejus et al., 2019; Varadarajan and Menon, 1988). Interestingly, the first cause-related marketing activity supported a cultural/artistic representation. In 1984, American Express (AE) joined a non-profit group to promote fine arts and launched a marketing campaign that funded the restoration of the Statue of Liberty.

The AE card increased usage by 28% from this marketing joint venture, and profits were donated to the artistic cause (Barnes and Fitzgibbons, 1991). Since then, cause-related marketing has become more common because organisations have gotten involved in socially responsible activities that bring positive outcomes for the non-profit beneficiary and the organisation/product that uses this marketing strategy. However, organisations have focused on health, environmental and social issues rather than the cultural/artistic industry as a social cause (Rentschler and Wood, 2001). Additionally, organisations must acknowledge the implications of supporting one cause or another, considering the image attributed to the product promoted (Varadarajan and Menon, 1988). Consumers' responses to cause-related marketing depend on their perception of the corporate motivation and the ability of the company to embrace cause-related marketing while maintaining the same price and quality level (Barone et al., 2000). This perception of corporate motivation towards the cause relies on the congruence between the concept of the brand and the supported cause (Bigné-Alcañiz et al., 2012).

Findings in the cause-related marketing literature consistently show its benefits in consumers' support for a social cause (Bigné-Alcañiz et al., 2012). Cause-related visual information increases consumers' trust in a brand, which shows a stronger perception of honesty (i.e., the company is reliable and realistic) and benevolence (i.e., the company has good intentions) (Badenes-Rocha et al., 2021). Therefore, consumers have a better attitude towards the product, which translates into purchase intentions (Baxter and Ilicic, 2015; Bigné-Alcañiz et al., 2012; Goldsmith and Yimin, 2014; Huertas-García et al., 2017; Kim et al., 2015; Robinson et al., 2012). Within a retail setting, cause-related marketing information is communicated through packaging images or claims (Hulten, 2013). Regarding labelling, sensory marketing literature on food reveals that linguistic information on the package guides consumers' perceptions of the product (Piqueras-Fiszman and Spence, 2015).

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A cause-related marketing claim enables consumers to improve their perceptions of a brand/company that embraces such a cause. Moreover, the benevolent halo effect of social goodwill makes them expect better products. For example, if holding a claim with a social cause, wine is perceived to have a better taste, software to be more efficient, and toothpaste to perform better (Chernev and Blair, 2015). Regarding food perception, social welfare claims improve consumers' taste perceptions. Moreover, socially responsible claims (i.e., employee welfare) seem to have a stronger influence on food attributes than environmental claims (Wei et al., 2018). The halo effect means the transference of emotional meaning attributed to a claim, such as socially responsible behaviour, to the product image or even specific attributes, such as tastes. Next, we will explain the sensory response to each taste and how taste has a meaning.

1.2. Tastes and emotions

Taste is a psychophysical response to food. Taste receptors capture food molecules our brains interpret (Shepherd, 2016) as sweet, salty, bitter, sour, and umami. These five tastes are associated with different nutritional values, emotions, and behaviours. Thus, eating is more than an action that secures surveillance by satisfying a primary need; eating involves cognitive and emotional processes (Shepherd, 2016). Emotions are abstract concepts that can use a basic somatosensory concept, like tastes, as a metaphor that most humans can understand (Zhou and Tse, 2020). This study uses the taste metaphor as an outcome variable to represent consumers' product evaluation (Meier et al., 2012; Schafer et al., 2021).

Sweet tastes hold a special place in humans. Mammals have a biological need for sweet food intake because it is associated with high energy (i.e., more calories), necessary for daily activities (Shepherd, 2016). From the first stages of life, humans experience breast/formula milk that tastes sweet (Meier et al., 2012). Individuals are instinctively drawn to high-calorie food (Garcia-Burgos et al., 2017) not only because it fuels the human body but because it provides a hedonic experience in the brain. Sweets generate positive feelings and emotions of reward (Berthoud and Morrison, 2008) as they trigger the release of dopamine (Herz, 2017). Due to the positive psychophysical consequences of sweets, this is a desirable taste associated with positive emotions (Zhou and Tse, 2020). Moreover, sweetness is considered the taste of romanticism and love (Chan et al., 2013).

Along with sweetness, the umami taste is the most attractive to humans (Zhao et al., 2003). Umami is associated with the presence of monosodium glutamate in food, which creates a perception of a pleasant or savoury delicious taste sensation (Allen, 2012; Tracy, 2018). Because the idea of umami is somewhat difficult to understand, it is also explained through an amplified savoury taste. Like sweet tastes, umami relates to high energy intake and a nutritious meal (Allen, 2012). Evolutionary theory argues that human desire for the umami taste is about seeking the pleasure of deliciousness; this taste is a sign of valuable protein (Tracy, 2018). From a cognitive perspective, its intake activates the reward and pleasure regions of the brain (Kringelbach et al., 2012).

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Regarding expected pleasure and joy, bitterness and sourness are opposite to sweetness and umami (Alba and Williams, 2013). Bitter and sour are primarily associated with negative emotions (Zhou and Tse, 2020). Bitterness is a taste that causes an aversive reaction in animals (Zhao et al., 2003). The response to bitterness is an evolutionary response to avoid intoxication. Vegetables naturally have or expel certain chemicals as a protection mechanism; thus, a bitter flavour can signify toxic substances (Shepherd, 2016). Natural selection and cooking processes enable humans to consume bitter foods; however, early humans learned to avoid this taste to prevent poisoning (Silvertown, 2017). Consistent with our biological response to a bitter taste, people talk about bitter feelings or embittered people (Chan et al., 2013) when someone is unhappy and reflects negative feelings towards others and themselves. Bitterness is related to sadness and betrayal (Chan et al., 2013).

Sourness describes the sour level in food. It is the characteristic taste of unripe fruit that is too green to be consumed, and it is also associated with the opposite stage, fermented food that can be rotten (Shepherd, 2016). In small quantities, a sour taste can enhance the taste experience of food, and some fruits with a high vitamin C content have a sour taste (Silvertown, 2017). The capacity to detect sourness was developed in humans as a mechanism to detect ripeness, meaning that fruit is ready to eat (Arboleda et al., 2023). In terms of emotions, a sour taste is associated with strong feelings that are difficult to take, such as watching our favourite sports team lose a match (Noel and Dando, 2015). Moreover, when the team loses, the sour taste of lemon juice is easier to detect than its sweetness (Herz, 2017). Just like the sense of having too much saliva after a sour bite, this emotion is associated with the idea of an overwhelming or unwanted experience.

Considering the psychophysical experience of taste, sweet and umami are desirable, while sour (in high concentrations) and bitter are rejected experiences. Consistently, a pleasant experience is well repressed by sweetness and savoury (Noel and Dando, 2015). An unpleasant experience could be represented by bitterness (Zhao et al., 2003) and sourness. Thus, taste can describe our emotional responses. Because of the correlation between taste and emotion, emotional experiences could modify the expected taste of food.

Pleasant real-life situations can drive the acceptability of certain foods and enhance desired tastes, whereas unpleasant moments can make undesired food even less likeable and intensify undesired tastes (Noel and Dando, 2015). The satisfying feeling of winning something can make food taste sweeter and umami (Noel and Dando, 2015), and situations that make people feel stressed can decrease these tastes (Al'absi et al., 2012). Moreover, listening to music that communicates positive emotions enhances beer's expected sweetness. In contrast, music associated with negative emotions motivates the perception of a bitter beer and a higher alcohol level (Reinoso-Carvalho et al., 2019).

Therefore, the sensory marketing literature shows that the personal experience of a context or product influences taste. Thus, because supporting a social cause (i.e., culture/art) has a positive meaning associated with trust, honesty, and benevolence (Badenes-Rocha et al., 2021), consumers' responses would align with this feeling through a corresponding taste. In this study, we hypothesise that:

H1. Claiming to support cultural/artistic activities (vs. no claim) will enhance an expected sweet and umami taste.

H2. Claiming to support culture/artistic activities (vs. no claim) will decrease an expected bitter and sour taste.

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2. METHOD

This study investigates the effect of having a tag with caused-related marketing information (i.e., support cultural/artistic activities) on taste expectations. The methodology describes the manipulated stimuli, followed by the experimental procedure (assignment and evaluation).

This is a 2 x 4 mixed model experiment approved by the ethics committee at the institution where the study was conducted (Acta 333). The between-subjects conditions manipulate the organisational cause-related marketing activity: supporting culture/artistic activities vs. the control condition (without any claim). Subjects evaluated four fruits as a repeated measures procedure: guava, pineapple, red apple, and green grapes.

A tag claiming "Supports cultural/artistic activities" was attached to the fruit (Figure 1). We use fresh fruit because this is usually a product with no marketing strategies such as a brand, package, or advertisement. Additionally, fruit is a grocery commonly found in retail, which is a context that vigorously implements cause-related marketing practices (4.1 times more than other categories) (IEG Sponsorship, 2019).

Previous studies on sensory marketing consistently use experimental designs to test the effect of product attributes on consumers' responses. More precisely, experimental research on claims shows that labels or descriptive information on food packages create expectations regarding products' attributes and benefits (Piqueras-Fizman and Spence, 2015).

Figure 1. Stimulus example.

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2.1. Participants and procedure

Undergraduate students participated in the experiment in exchange for course credit (n=68). Of the total sample, 66% were females; the average age was 20 years (SD= 1.61). All subjects declared consuming fresh fruit (mean consumption a week= 5.24, SD=2.67). Participants were randomly assigned to the between-group conditions: product with or without a tag. Participants who observed the product with a tag could read the claim about sponsoring cultural and artistic activities. The control condition was the group without a tag or cause-related marketing claim (n=34 per group). Participants responded to a questionnaire using a 22-inch monitor (75% brightness/contrast, 1024x768 pixels of resolution). In the questionnaire, fruit appeared in random order, which helps to avoid biases due to the order in which the stimuli are presented.

For each fruit image, participants rated the expected tastes. Following hypothesis 1, responses for the expected sweetness and umami taste were compared between the group with a cultural/artistic claim and the group that did not have this claim (i.e., the control group). Likewise, for hypothesis 2, responses to the expected bitter and sour taste were compared among the two groups (with and without the cultural/artistic claim).

Taste expectations are measured using a Visual Analog Scale (VAS) of 300 mm. This technique is used to sensory-evaluate food's expected taste (Lawless and Heymann, 2010). Taste expectations included four tastes congruent with fruits: sweet, bitter, sour, and umami. Salty was omitted because it is a taste hardly associated with fruit. Umami was labelled in the survey as "savoury" because the general population does not know or fully understand the word "umami" (Noel and Dando, 2015). Anchor labels were adapted from Noel and Dando (2015), ranging from "none" to "strong." Finally, participants were asked if they remembered the message tagged on the fresh fruit (manipulation check). Accordingly, participants recognised the corresponding claim on the fruit or declared that the fruits did not have a claim.

3. RESULTS

3.1. Descriptive statistics

Figures 2 and 3 present the sweet and umami scores' distributions with or without a claim for each fruit. Results support H1, showing that regardless of the fruit, the mean score of the expected sweet and umami taste is higher when the fruit holds the claim "supports culture/artistic activities" than when the fruit does not have a tag. On the other hand, H2 was not supported. For the sour (Figure 4) and bitter (Figure 5) valuations, the difference between fruit images with and without a claim is not as straightforward.

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Figure 2. Boxplot and violins for sweet valuation with and without a claim perf fruit.

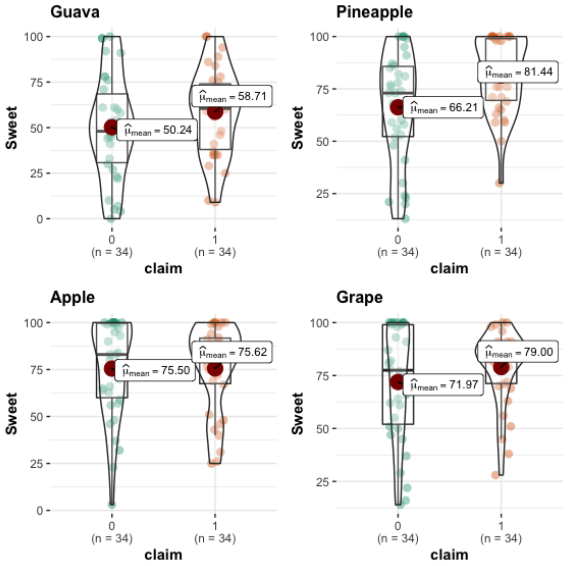

Figure 3. Boxplot and violins for umami valuation with and without a claim per fruit.

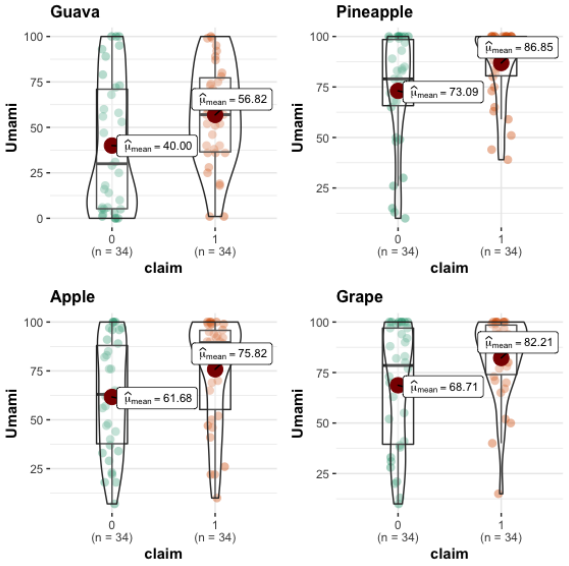

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Figure 4. Boxplot and violins for sour valuation with and without a claim per fruit.

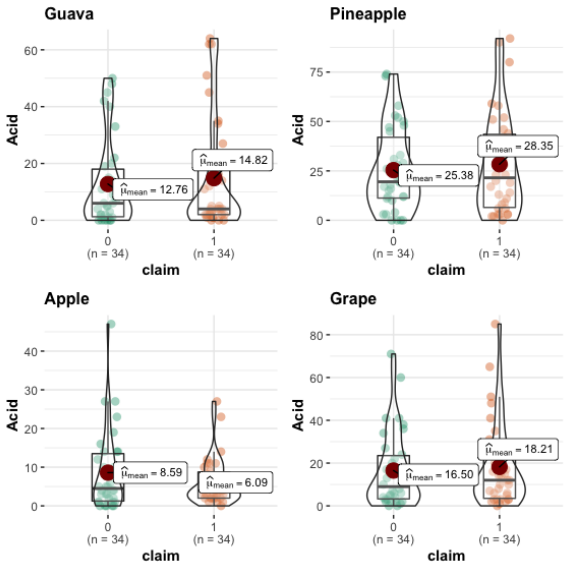

Figure 5. Boxplot and violins for bitter valuation with and without a claim per fruit.

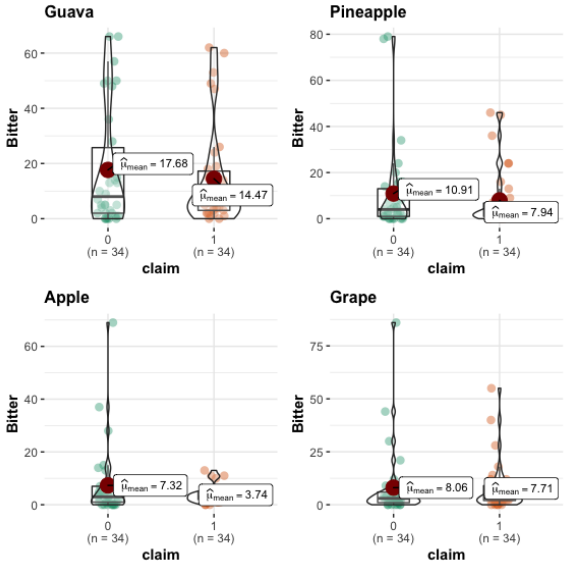

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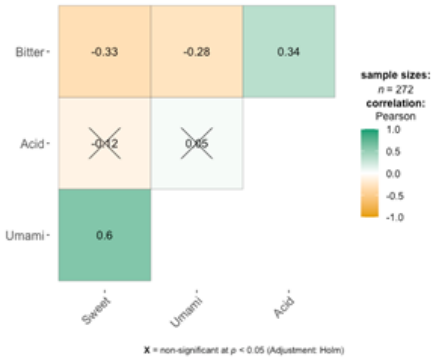
Figure 6 presents the correlation matrix for sweet, sour, bitter, and umami. Sweet and umami valuations present a moderate positive correlation (r (270) = 0.60, p < .001). Sour valuations are not correlated with umami (r (270) = 0.05, p = .409) nor with sweet (r (270) = -0.12, p = 0.055) valuations with 95% of confidence. The other correlations are weak. Thus, these taste variables are not strongly correlated but present some degree of association, as expected from the theory (Shepherd, 2016).

Figure 6. Pearson's correlation between sweet, sour, bitter, and umami.



3.2.MANOVA analysis

The multivariate analysis expects to provide more evidence to confirm the descriptive analysis. This is a 2X4 multivariate design. The two manipulated variables are: claim (i.e., with (1) and without claim (0)) and fruit (guava, pineapple, red apple, and green grapes). The dependent variables associated with taste are sweet, umami, sour, and bitter. A MANOVA model is suitable for determining if there is a difference in the mean valuation of the four taste variables in the presence vs absence of the claim, controlling for the four fruits. Before the analysis, we checked for missing data and outliers and confirmed no missing data or univariate or multivariate outliers (using Mahalanobis distance). Observations were not multivariate normal, and homoscedastic assumptions were not met (In all cases, Levene's ps < 0.001).

Wilks' Lambda, Lawley-Hotelling, Roy's biggest root, and Pillai's Trace or (generalised) linear mixed models with generalised estimating equations are commonly used to estimate MANOVA models (See for example, Davis (2002), Johnson and Wichern (2014), or Härdle and Simar (2019)). However, most of these approaches rely on certain distributional assumptions (multivariate normality) or specific covariance (e.g., homoskedasticity across groups), which are unmet in this case. An alternative to tackle the above problems is nonparametric statistical methods that do not assume any distribution and equal covariance matrices across the groups (the Behrens-Fisher situation). In the context of the MANOVA model and relaxed conditions, Friedrich et al. (2017) and Bathke et al. (2018) discussed different parametric and nonparametric approaches to study longitudinal and multivariate data in factorial experiments and the use of different bootstrapping techniques to compute the respective p-values. One of the discussed approaches is Konietschke et al. (2015) Wald-type statistic (WTS) that follows an asymptotic chi-squared distribution and bootstrap technique for p-value computation.

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Friedrich et al. (2017) document that the WTS with asymptotic and bootstrapped p-values performs more accurately than traditional statistics in a wide range of Monte Carlo Experiments. Friedrich and Pauly (2018) modified ANOVA-type statistics (MATS) to show that their MATS improves the behaviour of the WTS with a parametric bootstrap. In general, the simulation studies showed that MATS and WTS with wild or parametric bootstrapping techniques provide accurate inferential results in terms of p-value estimates, improving the traditional methods when assumptions are not met (see Friedrich et al. (2017) and Bathke et al. (2018)).

In our MANOVA analysis, we employed both the WTS and MATS statistics with asymptotic and bootstrapped p-values. We used two different resampling technics to generate the simulated p-values: parametric bootstrap and wild bootstrap with Rademacher weights. Tables 1 and 2 report the results.

Table 1. Walt-type statistic to reject the null hypothesis of means being equal within groups.

Group	WTS	df	Asy p-value PB	p-value	WB p-value
claim	20.165	4	0	0.001	0.001
fruit	120.801	12	0	0	0
claim:fruit (interaction)	8.494	12	0.745	0.776	0.778

WTS: Wald-type statistic. Asy: asymptotic. PB: parametric bootstrapped. WB: Wild bootstrapped

Table 2. Modified ANOVA-type statistic to reject the null hypothesis of means being equal within. groups

Group	MATS	PB p-value	WB p-value
claim	28.063	0	0.001
fruit	147.828	0	0
claim:fruit (interaction)	6.106	0.881	0.847

MATS: ANOVA-type statistic. PB: parametric bootstrapped. WB: Wild bootstrapped

The primary aim of MANOVA analysis is to determine if the effect of one independent variable on the dependent variables (collectively) is influenced by the values of other independent variables. In other words, we wanted to investigate whether there were any significant differences in the dependent variables (valuations of the four tastes) based on the levels of the independent variables (fruit and claim). This is called an interaction effect. However, if no interaction effect is present, researchers would be interested in the main effects of each independent variable instead, i.e., a univariate approach would be more suitable.

We found significant multivariate main effects for the claim (WTS (4) =20.16, $p < 0.01$) (MATS=28.06, $p < 0.01$) and fruit (WTS (12)=120.8, $p < 0.01$) (MATS=147.83, $p < 0.01$), but not for the interaction between the claim and fruit (WTS(12)=8.49, $p = 0.78$) (MATS=6.106, $p = 0.85$).

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Results showed that there is no interaction effect. Therefore, we considered only hypotheses based on individual factors. Following Friedrich and Pauly's (2018) approach to test restrictions in this framework, we found a significant difference between the average valuation with the claim and without it (Estimate = 20.8, with p-value with parameter bootstrapping =0.001 and p-value wild bootstrapping =0.007).

3.3.Univariate analysis

The null hypothesis stating that the means for the valuations of the four tastes with and without claim (controlling for the fruit) are the same was rejected. Thus, we conducted a post-hoc procedure with a univariate analysis to identify which variables contributed to our result. We calculated the univariate p-values conserving the 2X4 design for each dependent variable (taste variables) and adjusted them using Bonferroni correction to account for multiple comparisons. We performed WTS and MAST statistics calculations and both resampling approaches (parametric and wild bootstrapping).

Table 3 shows that the means of the sweet valuation for images with and without claim are different (parametric bootstrapped p = 0.04 and wild bootstrapped p = 0.036). The MATS confirmed the same conclusion. Supporting H1 for sweet and umami taste, the results are the same: there is a difference in the mean valuation when comparing the groups that observed a claim or not (controlling for the fruit). For the sour and bitter taste, there is no evidence of a difference in the means between the group that observed an image with the claim and the group that observed the image without the claim. These results reveal that the sour and bitter tastes do not contribute to the significant difference observed in the multivariate case between the group with a claim or not. Thus, failing to support H2.

Figure 7 presents Wild Bootstrapped 95% confidence intervals for the difference between groups' mean valuations with and without claim for each dependent variable. As mentioned before, there was no evidence of a significant difference between sour and bitter. However, there were significant differences in the expected umami and sweet tastes. These results reveal that the presence of the cultural/art cause-related marketing claim increases, on average, the sweet and umami taste, regardless of the fruit.

Table 3. Rejecting the null that the claim changes the mean of each taste variable (Bonferroni adjustment).

Variable	WTS (PB)	WTS (WB)	MATS (PB)	MATS (WB)
Sweet	0.040	0.036	0.040	0.032
Umami	0.000	0.000	0.000	0.000
Sour	1.000	1.000	1.000	1.000
Bitter	0.688	0.704	0.688	0.708

PB: Parametric bootstrapped. WB: Wild bootstrapped WTS: Walt-Type statistic. MATS: Anova-type satistic.

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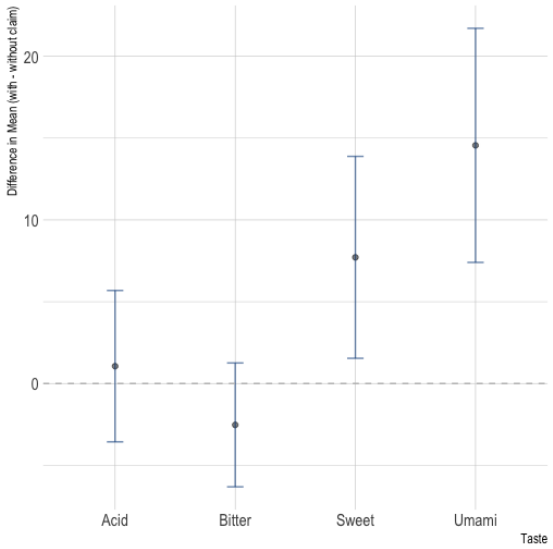
Figure 7. 95% Confidence intervals for the difference between groups' mean valuations with and without claim by variable (Wild Bootstrap).



4. DISCUSSION

Cultural/artistic organisations get resources by selling products/services, but more than this income source may be needed to survive (Rentschler and Wood, 2001). Other resources come from government funding or donations from big corporations, but donations are limited and are challenging to access (Zhou et al., 2018). Cause-related marketing is another strategy for founding and sourcing cultural/artistic organisations (Rentschler and Wood, 2001). This strategy suits consumers' expectations, demanding socially responsible organisations committed to practices and actions to make a better world (Westbrook and Angus, 2023).

Previous research shows that cause-related marketing activities are a win-win strategy for brands/organisations and the cultural/artistic industry (Roschwalb, 1989). This strategy brings financial support to the industry; meanwhile, cultural/artistic production transfers a social concern (Chernev and Blair, 2015) and adds value to the product (Estes et al., 2018). Hence, this study aims to determine the effect of culture/arts as a cause-related marketing strategy influencing consumers' perception of food taste. Two concepts underline the theoretical contribution of this research: cause-related marketing for culture/arts and the taste metaphor as a consumer evaluation.

Cultural and artistic expressions have a valuable meaning for society as they aesthetically represent emotions (Naukkarinen, 2020). Thus, by supporting this social cause, organisations can inspire positive attitudes and trust among consumers (Badenes-Rocha et al., 2021). The positive effects of cause-related marketing activities are well supported (Bigné-Alcañiz et al., 2012). However, despite the potential positive effect of investing in the arts because of the transference of an aesthetic value (Naukkarinen, 2020), there is not much research evaluating this idea as a cause-related strategy (Rentschler and Wood, 2001). This study brings back the idea of having the arts as an effective cause-related marketing strategy.

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Art influences psychological processes and consumers' behaviour (Naletelich and Paswan, 2018). Therefore, when a product is associated with art, it is conceptually influenced by a hedonic experience (Hoyer and Stokburger-Sauer, 2012). Thus, a brand could benefit from marketing strategies that have sensory stimuli with an artistic approach (Álvarez del Blanco, 2020). There is an "art infusion," meaning that consumers give products a positive evaluation when they are associated with art (Hagtvedt and Patrick, 2008). In turn, the art infusion increases willingness to buy, makes consumers happy, and increases pleasure and the sense of well-being after using a brand associated with art. This effect is strong for functional products (Estes et al., 2018). Art makes individuals think about emotions, symbols, and meanings. Moreover, positive emotions and the feeling of humanity lead them to prosocial choices (Kim et al., 2018).

Second, this study evaluates consumers' taste perception as an outcome variable, a metaphor representing the product's appreciation. Taste is a psychophysical experience that individuals have through food or eatable stimuli. Individuals experience taste through their senses, but this experience also has a symbolic and emotional meaning (Zhou and Tse, 2020). Because basic tastes have a predictable physiological response in humans, creating an emotional metaphor describing such experiences is possible. Thus, results from this study support the idea that culture/art, as a cause-related marketing claim, enhances expected favourable tastes (i.e., sweet and umami). However, the same cause-related marketing claim does not reduce unfavourable tastes (i.e., bitter and sour).

Consumers relate food with sweet and umami tastes with the most positive meanings because of their pleasant experience and nutritional value (Zhao et al., 2003). Sweetness is related to feelings of enjoyment, desire, and amusement (Desmet and Schifferstein, 2008). An umami-tasting food is associated with comfort, satiety, and well-being (Sakai et al., 2016). Results for this study supporting cultural/artistic activities are related to positive rather than negative taste expectations. Consumers' evaluations of fruit in the study show that the expected sweetness and umami taste increase when the fruit has a tag with a cause-related cultural/artistic claim. Instead, the expected sourness or bitterness does not appear to change with the cause-related tag. In other words, the cause-related marketing strategy improves the favourable taste attributes of products but does not modify the negative ones.

Regarding practical implications, results show it is a strategic idea to pair products with the concept of culture/art as a cause-related marketing strategy because it enhances positive expectations. There is an emotional transference from the activity a brand/organisation supports to the expected product characteristics. Moreover, supporting the culture/arts is a positive strategy if it is congruent with the brand concept (Bigné-Alcañiz et al., 2012). To this extent, the cause-related marketing strategy could enhance brand image and potentially increase sales (Varadarajan and Menon, 1988).

Because our research evaluates fruit, it is possible to show that healthy food may benefit from promoting cultural and artistic activities. Healthy food, like fruit, is considered unappealing or un-tasty (Raghunathan et al., 2006). Supporting the culture/arts may enhance a positive experience (i.e., sweet and umami) because it is associated with social and ideological pleasure (Alba and Williams, 2013). Social pleasure is derived from relationships with others and positive contributions to society; ideological pleasure is gained from the meaning of culture/art and personal values associated with the industry.

To conclude, results for the taste metaphor show that by supporting a cultural/artistic activity, brands may reinforce their positive emotional experience, not their emotional flaws. However, there is a limitation to the former assumption. The stimulus of the study was fruit; thus, the dependent measures (i.e., taste) were created consistently. Therefore, these results cannot be extrapolated to another product category. Although individuals use the word "sweet" to represent something they like or strongly appreciate (Chan et al., 2013; Zhou and Tse, 2020) and "savoury" as a word that represents an amplified pleasant experience (Tracy, 2018), our results

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are only gathered for fruit. Results do not evaluate the metaphor for the emotional experience with other products, which may be explored through future research.

Additionally, our manipulation did not consider a specific cultural expression or an art piece; instead, our independent variable was the idea of supporting culture/artistic activities. A specific cultural/artistic expression may have different outcomes depending on its characteristics and the emotional information it holds. Moreover, our cause-related stimulus was written, but future research could determine the independent effect of text and graphic information in cultural/artistic artworks.

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