

Emotional Content in Charitable Foundations' Communication on Social Media: A Case Study Approach

This paper analyses the use of emotional content in charitable foundations' communication on social media. The theoretical part of the article discusses the opportunities of digital communication on social media, the use of emotional content in the social media communication of non-profit organisations and types of digital communication in marketing. After summarising the theoretical insights, the article presents the research results based on qualitative content analysis. Qualitative content analysis is useful for the study in order to identify the features and elements of the emotional content of the charitable foundation in digital communication in social media. The results of the study revealed that the words and phrases used, rhetorical and lexical styles, visual and auditory elements in the created content trigger emotions. Emotional content is both professionally and organically created. The latter evokes emotions due to the nature of the organisation's activities, while professionally produced content aims to evoke stronger emotional reactions from consumers.

Keywords: emotional content, digital communication, social media, charitable foundation, consumer behaviour.

Šiame straipsnyje analizuojamas emocinio turinio naudojimas skaitmeninėje labdaros ir paramos fondo komunikacijoje socialiniame tinkle. Straipsnyje teoriniu lygmeniu aptariamos skaitmeninės komunikacijos socialinėje medijoje galimybės, emocinio turinio naudojimas pelno nesiekiančių organizacijų komunikacijoje socialinėje medijoje ir skaitmeninės komunikacijos tipai rinkodaroje. Apibendrinus teorines įžvalgas, straipsnyje pateikiami tyrimo rezultatai, paremti kokybine turinio analize. Kokybinė turinio analizė tyrimui yra naudinga siekiant išsiaiškinti emocinio turinio, naudojamo labdaros ir paramos fondo skaitmeninėje komunikacijoje socialinėje medijoje, požymius ir elementus. Tyrimo rezultatai atskleidė, kad emocijas kuriamame turinyje sukelia vartojami žodžiai ir frazės, retorinės bei leksinės stiliaus figūros, vizualiniai ir garsiniai elementai. Analizuotu atveju naudojamas tiek profesionaliai, tiek organiškai kuriamas emocinis turinys. Pastarasis sukelia emocijas dėl organizacijos veiklos pobūdžio, o profesionaliai kurtu turiniu siekiama sukelti stipresnes vartotojų emocišes reakcijas.

Raktiniai žodžiai: emocinis turinys, skaitmeninė komunikacija, socialinė medija, labdaros ir paramos fondas, vartotojų elgsena.

Introduction

Digital communication in social media for businesses and non-profit

organisations has become a tool for fast information transfer, development of close relations with consumers and creation of an image in the online space.

Viktorija KUNDROTAITĖ – Master in Marketing, Faculty of Economics and Management, Vytautas Magnus University, K. Donelaičio str. 58, Kaunas LT-44248, Lithuania. Phone: +370 677 47761. Email: viktorija.kundrotaite1@vdu.lt

Miglė ŠONTAITĖ-PETKEVIČIENĖ – PhD, associate professor at Vytautas Magnus University, Faculty of Economics and Management, K. Donelaičio str. 58, Kaunas LT-44248, Lithuania. Phone: +370 37 327856. Email: migle.sontaite-petkeviciene@vdu.lt

However, with a large selection of tools and interactive opportunities came challenges. One of the most important of them is attracting and maintaining consumers' attention in the flow of information.

Emotions are described as a psychological reaction to a specific environmental stimulus. Authors K. Oatley and J. M. Jenkins (1992) state that emotional signals often indicate intentions and changes in those intentions, and are directly related to influencing a person's choices, actions, and interactions. Emotions are classified as positive and negative. The basic emotions are considered to be sadness, happiness, fear, anger, surprise, and disgust (Ekman, 1970; Cherry, 2022). These emotions are also observed in the social media communication of charity and support foundations.

Scientific literature states that emotional content is an effective tool that has a strong influence on consumer engagement and decision-making, and for the non-profit sector, the use of such content is even more beneficial due to the nature of the activity in order to make a social change.

The use of emotional content in the social media communication of charitable foundations is beneficial for several reasons. Since charitable foundations' activities are based on solving social problems, and these types of problems do not personally affect a large part of society, it is important to make these issues relevant on a personal level in order to achieve positive change.

This topic is relevant because, for charitable foundations, using emotional content in social media communication

is beneficial for attracting attention, raising awareness of an issue, prompting user action, and encouraging behavioural changes. Therefore, this paper aims to investigate how emotional content is used in digital communication on social media by a well-known charity and support foundation in Lithuania.

For non-profit organisations to thrive and remain competitive, they must be managed almost the same way as for-profit organisations (Wiggill, 2011). Non-profit organisations also carry significant responsibility as they are financially accountable for their donations and must demonstrate value to donors for the funds received (Wiggill, 2011). For this reason, communication strategy and the distribution of communicated messages become particularly important for non-profit organizations.

Researchers such as P. Deshwal (2015), X. Wang, J. Guo, Y. Wu and N. Liu (2020), J. Dennison (2023) have analysed the characteristics of emotional content, its impact on consumer behaviour, its benefits for organisations, and the emotional attachment it fosters among consumers in the digital space. Although the literature explores the use of emotional content in digital communication, there is a notable lack of research on its application within non-profit and charitable organisations. This leads to **the research problem**: how charitable foundations use emotional content in social media communication.

The object of the research is the use of emotional content in social media communication of charitable foundations.

The aim of the research is to identify the features and elements of the

emotional content in social media communication of charitable foundations.

The objectives of the research are as follows: (1) to theoretically define the opportunities of digital communication on social media; (2) to theoretically distinguish the use of emotional content in the social media communication of non-profit organizations; (3) to theoretically define the types of digital communication in marketing; (4) to prepare and justify research methodology; (5) to provide results from qualitative content analysis on the features and elements of the emotional content in social media communication of charitable foundations.

Research methods. To address the research problem, a theoretical analysis of scientific literature was conducted. The empirical research employed a qualitative research method – a qualitative content analysis.

Opportunities of digital communication on social media

Digital communication on social media provides creators with a wide spectrum of choices. It allows for the creation of diverse content, its analysis, and the pursuit of effective and result-oriented communication through social media platforms. Although most organisations agree that digital technologies can serve as a means to strengthen customer relationships, advertise, and publicise, a large portion still does not understand how to properly apply digital tools in business development (Aaker, 2015; Freitas, Macada, Brinkhues and Montesdioca, 2016).

Communication in marketing is an inseparable part of various marketing

strategies (Ailawadi et al., 2009; Shankar et al., 2022). Electronic devices and digital media are increasingly becoming facilitators of daily relationships between consumers and organizations (Shankar et al., 2022). Both electronic devices and digital media are based on the concept of digital signal processing, which simplifies communication (Shankar et al., 2022). Digital technologies enable companies and consumers to interact by creating, sharing, and evaluating in order to achieve the goals of digital communication (Freitas, Macada, Brinkhues and Montesdioca, 2016).

It is widely known that quality communication involves a two-way exchange (Lewin, 2011). To capture the target audience's attention, a story is needed that is memorable, engaging, and both associated with and representative of the brand. Storytelling also evokes emotions, which directly influence consumer choices. In the digital world, there are hundreds of tools that can be used to creatively present a brand's story, accessible to both advanced and new, inexperienced businesses.

One of the most popular opportunities offered by digital communication is digital storytelling, which was developed and first used around 1995 in San Francisco, USA, as a way to represent the ideas of protesters, artists, and researchers differently (Lewin, 2011). Today, digital storytelling is understood as the act of telling a story with the goal of captivating the user (Aragao and Varela, 2020). In the marketing context, storytelling is intended to evoke empathy in the target audience and is understood as a marketing strategy (Aragao and Varela, 2020). Storytelling is one of the integral parts of

B2C (business-to-consumer) marketing, aiming to create a strong bond between the business and the consumer (Aragao and Varela, 2020). Both marketing and communication are necessary for a story, as a message, to reach its target audience. Digital marketing consists of a business's online presence: its website, social media pages, and mobile applications, which are integrated with digital communication tools such as search engines, online advertising, email, and social networks (Aragao and Varela, 2020). This correlation between digital communication and digital marketing provides the opportunity to create a company's image and targeted communication in the digital space.

Another widespread opportunity provided by digital communication is its role in creating digital strategies. A digital strategy is a type of strategy that uses digital data and online platforms to implement a defined strategic communication plan (Morehouse and Saffer, 2018). Here, digital communication serves as a tool for collecting data from social networks, advertisements, search widgets, and reviews. It also helps to communicate the brand's values, unique features, and ideas in the digital space, thereby assisting in the execution of digital strategy goals. Creating a digital strategy involves using interactive tools and technologies to achieve communication objectives based on data and planning (Morehouse and Saffer, 2018). According to J. Morehouse and A. J. Saffer (2018), even websites, landing pages, or web browser history can become data sources for digital strategies. The most important part of digital communication is content; in strategies, it signifies the brand's

value and uniqueness (Morehouse and Saffer, 2018). Thus, another role of digital communication in digital strategies is to transmit content through various channels, such as email (newsletters, advertisements), social networks, online ads, mobile apps, and so on.

Perhaps the most important benefit of digital communication is its complexity. This means that this type of communication can encompass several processes, thereby increasing its effectiveness. Due to the popularization of communication channels in the 21st century, such as email, instant messaging, and mobile phones, digital communication has become a medium offering broad possibilities (Mane, 2022). Digital communication can also be understood as a medium for many different systems and services (Wesolowski, 2009). With digital communication, a user can view an advertisement, browse a company's website, and interact with customer service specialists—all at the same time. Furthermore, thanks to digital communication on social media, a target audience can be reached from the opposite side of the planet.

From the consumer's perspective, the use of information and communication technologies is beneficial and offers advantages such as efficiency, convenience, more abundant information, a wider range and variety of products, competitive pricing, and cost reduction (Moriones and Lopez, 2007; Tiago and Verissimo, 2014). These aspects are further enhanced by social networks, where users can communicate, share opinions, and leave reviews. This user-to-user communication is valued more than advertising, which demonstrates not only

a shift in trust in the digital space (Pitt, Berthon, Watson and Zinkhan, 2002; Berthon, Pitt, Plangger and Shapiro, 2012; Tiago and Verissimo, 2014), but also the complexity of digital communication.

In summary, digital communication on social media offers broad opportunities and can provide multifaceted benefits for the development of businesses and organizations. It can be utilized for digital storytelling as a tool to properly communicate and define a company's image and goals, and to create a close relationship between the company and the consumer. Digital communication can also become a tool for creating digital strategies, serving not only for the communication of interactive tools and technologies but also as a tool for data collection and analysis. This form of communication is also characterized by its complexity and can provide opportunities for interactive content and a wide spectrum of communication.

The use of emotional content in the social media communication of non-profit organisations

Engaging with consumers, initiating audience engagement, creating a successful experience and driving action have always been, are, and will be the main goals of profit organisations. The information age, also known as the digital age, has paved a multidimensional path of communication with consumers and has created a favourable environment, according to M. Yousef, T. Dietrich, S. Rundle-Thiele and S. Alhabash (2022), to reach the target audience in the digital space at a reduced cost. Cost optimisation is important for

both businesses and non-profit organisations, but making the most financially optimal decisions is vital for non-profit (NPO's), non-governmental organisations (NGO's) and charities due to limited financial resources. For this reason, social media is the optimal tool for these organisations to reach their target audiences and to conduct cost-effective, targeted, relevant and informative digital communication to effect social change (Yousef et al., 2022). As the goals of non-profit (NPO), non-governmental (NGO) and charitable organisations are often focused on solving social problems, organisations need to find ways to highlight their goals, issues and solutions and thus, according to Z.C. Li et al. (2021), to build community, stimulate dialogue and develop audience relationships.

According to K. Kodzo (2023), in the context of social and charitable activities, emotions are particularly important in shaping audience understanding, opinions and actions. For this reason, non-profit organisations use emotional content as a strategy to emotionally engage audiences in order to evoke feelings such as empathy, compassion, guilt, hope and others that have a direct link to the incentive to perform actions such as donating and volunteering, or to encourage support for a cause or idea (Kodzo, 2023). K. Kodzo (2023) identifies storytelling based on the use of emotions as one way to create a connection between the communicated issue and the audience. K. Kodzo (2023) note, that particularly strong emotions can be evoked by stories about individuals whose lives have been positively impacted by the work of a non-profit organisation. K. Kodzo (2023) gives the example of children receiving

help from healthcare programmes or families whose problems the organisation has managed to alleviate or solve, which can evoke feelings of empathy and compassion in the audience.

The use of emotional content is important for non-profit organisations because, according to K. Kodzo (2023), emotional reactions are directly linked to the desire to take action, such as making a donation or sharing a message on social media, thereby spreading the message and increasing visibility. Furthermore, P. Paxton, K. Velasco and R. W. Ressler (2020) highlight that consumers are willing to contribute by volunteering or donating when they know that their actions are contributing to a beneficial change. In this case, emotion-based real stories present the organisation's activities to the audience as a matter of usefulness. Affective intelligence theory also suggests that the achievement of goals provides inspiration and motivation for action. Research shows that a sense of perceived potential impact increases motivation to help (Paxton, Velasco and Ressler, 2020).

P. Paxton, K. Velasco and R.W. Ressler (2020) point out that emotion-based content provides benefits for all organisations, but is particularly beneficial for the non-profit segment, as the nature of this type of organisation is emotionally driven. For this reason, emotional content further enhances and makes the communication of non-profit organisations more impactful. But it is important to note that the effectiveness of emotional content is also determined by the level of trust. Audience trust is a key element that creates a relationship

between emotional content and audience response in digital communication (Kodzo, 2023). Research has shown that emotions do not play a significant role in taking action if a non-profit organisation does not ensure trust (Kodzo, 2023). When individuals identify an organisation as transparent and trustworthy, emotional content generates better feedback (Kodzo, 2023). Messages that demonstrate transparency, such as performance impact or financial indicators, can be used to build trust in a non-profit organisation and can directly increase the effectiveness of emotional content in the long term (Kodzo, 2023).

Empirical studies show that emotion-based content influences the reading of a communication message and encourages social sharing, feedback, and attention and reflective engagement, compared to non-emotion-based informative messages (Li et al., 2021). It is also important to highlight that the emotional content of non-profit organisations based on different emotions elicits different feelings and the actions that depend on those feelings. P. Paxton, K. Velasco and R.W. Ressler (2020) argue that combining negative and positive emotions in nonprofit communication can be particularly successful in attracting donors and volunteers. Such communication is useful because negative emotions motivate individuals and, for example, anxiety encourages users to move from automatic reactions to deeper reflection, and to resolve or cope with the negative emotion (Paxton, Velasco and Ressler, 2020), which leads to understanding the problem at a cognitive, meaningful level. Z. C. Li et al. (2021) conducted a study on the use of

emotional content strategies by non-profit organisations and their impact on user engagement on Facebook (100 non-profit organisations participated in the study), which showed results that posts that evoked negative emotions led to increased user engagement as measured by the number of comments, reactions and shares. Meanwhile, positive emotions such as hope or positivity were associated with a greater willingness to donate, increased trust and increased support for non-profit causes (Kodzo, 2023). It is worth mentioning that “of all social media platforms, Facebook is the most commonly used by non-profit organisations” (Auger, 2013; Maxwell and Carboni, 2016; as cited from Li et al., 2021, p. 2).

Both positive and negative emotions are signals that are expressed as a result of information processing, and these signals lead to either avoidance of danger (negative emotions) or reward (positive emotions) (Paxton, Velasco and Ressler, 2020). With an emphasis on fundraising, P. Paxton, K. Velasco, and R.W. Ressler (2020) argue that the most effective appeal is through the use of a combination of positive and negative emotions. It is important to note that “fundraisers report that potential donors respond best when nonprofit organization defines a social problem (negative), demonstrates harm (negative), identifies an opportunity for improvement (positive), promises to affect change through its programs (positive) and demonstrates the power of donor participation in the process (positive)” (Merchant, Ford and Sargeant, 2010; as cited from Paxton, Velasco and Ressler, 2020, p. 1056).

In summary, the use of emotional content in the digital space for non-profit

organisations is beneficial in terms of cost-effectiveness and building relationships with audiences. For these types of organisations, the use of emotional content is particularly effective due to the nature of the activity in shaping audience perceptions, problem raising and opinion forming. Emotional content is also useful for triggering action, and for this purpose, the correlation between negative and positive emotions is most effective, as well as the level of trust in the organisation, which is directly related to effectiveness.

Types of digital communication in marketing

Digital communication in marketing is manifested through the process of communication between businesses, organisations and consumers through digital tools in cyberspace (Shankar et al., 2022). Digital communication makes it easier for organisations to reach much larger volumes of potential consumers than with traditional marketing communication (Shankar et al., 2022). In today's context, we cannot imagine our daily lives without digital communication. Most of the time we don't think about it at all because we are used to it, but every day we are exposed to promotional content on social networks, we engage with interactive content from brands, we notice a new product offer popping up on search engines or we receive a brand newsletter that we have been receiving on the same day of the week for half a year now. The chapter will discuss some of the most common types of digital communication

used in marketing, according to V. Desai (2019): email marketing, social media marketing, content marketing, search engine marketing (SEM) and influencer marketing.

Email marketing is a targeted message designed to reach a specific group of consumers via email (Bawm and Nath, 2014). In these types of emails, marketers host different types of communication, such as product information, discounts and other advertisements. In addition, according to Z. L. Bawm and R. P. D. Nath (2014), email marketing is a great place to gain loyalty from potential and existing customers, expand brand awareness and build trust. Z. L. Bawm and R. P. D. Nath (2014) identify four advantages of email marketing:

1. Email marketing outperforms other types of marketing in terms of cost.

2. Marketers can spend more time communicating directly with existing and prospective customers, as creating and sending an email is less time-consuming.

3. Marketers can test different email formats to find what consumers respond best to.

4. Sharing emails is easy, so customers are more likely to share an offer they see and that interests them with other consumers.

The study showed that as many as 66% of marketers rate email marketing high in terms of return on marketing investment (ROI). The study also showed that 8% of all census companies make more than half of their projected profits from email marketing (Bawm and Nath, 2014).

Social media marketing is one of the many marketing strategies that

communicate with customers on social networks. There are 8 popular social media channels: blogs, microblogs, social networks, media sharing sites, social bookmarking and screening sites, analytics sites and forums (Kumar and Lakshmi, 2012). E. Constantinides (2014) identifies two social media marketing strategies: passive and active. The passive strategy focuses on the use of the social media domain to understand consumer opinion and use it as a source of market information (Constantinides, 2014). The active social media marketing strategy refers to the direct use of social media for marketing purposes to create product value, influence consumers and develop collaboration and feedback (Constantinides, 2014). M. S. Kumar and S. T. Lakshmi (2012) identify the promotion of engagement as a strength of social media in marketing – the social networking phenomenon has led to community camaraderie, participation and open conversations. As a result, brands and consumers have a much smaller disconnect compared to traditional marketing, which leads to a stronger connection and a greater understanding of consumer needs at an emotional level. In addition, social media marketing benefits from its low cost – hosting videos, for example, can be used as a platform for social media. The low cost of posting videos on Youtube is practically free of charge, just like on other social media channels (Kumar and Lakshmi, 2012). In this aspect, social media marketing significantly outperforms traditional marketing, where advertisements on e.g. TV or in newspapers used to take up large amounts of budget.

Content marketing is defined as a management process that is responsible for anticipating, identifying and fulfilling consumer needs through digitised content that is distributed via the aforementioned digital channels (Rowley, 2008). In marketing, digital content can play two roles: the first is to attract data, and the second is to become a value-added product in the relationship between the company and the consumer (Rowley, 2008). J. Rowley (2008) identifies 9 characteristics that reflect digital content:

1. The value of digital content is created by context.

2. Digital content is designed to be shared and therefore increases in value.

3. Digital content is dynamic, interactive.

4. Digital content is multifaceted and can be hosted on different social media channels, or alternatively, digital content can be described as mobile.

5. The speed of technology allows digital content to be hosted on a wide range of channels, provided that the network capacity is sufficient to reproduce the images.

6. The value of digital content is constant and may even have several stages of development.

7. The data stored in digital content is free of variations and differences, and remains inherently unique in the databases.

8. The digital content has the characteristics of a product.

9. The digital content is not tangible but may be portable in a medium.

Thus, content marketing has advantages in the long term, as it fosters brand loyalty and adds value to the product

without the use of traditional marketing advertising techniques (Plessis, 2017).

Search engine marketing (SEM) is a marketing strategy that directs consumers directly to the advertised page (Boughton, 2004). According to B. S. Boughton (2004), a targeted generated search engine can successfully bring a rich, consistent level of traffic that provides a return on investment. SEM can be used to promote a brand, increase visibility and ensure the return of existing customers. This marketing can also be divided into two objectives: to achieve a direct response from the audience and to increase the popularity of the brand (Boughton, 2004). According to R. Sen (2005), search engine marketing systems consist of the following factors:

1. Banner ads, where keywords play a key role.

2. Paid content – companies pay to have content highlighted on web pages, search engines, etc. in order to increase the flow of potential customers.

3. Search Engine Optimisation (SEO), which enables code to align search results with search engines.

4. Paid Placements (PP) – companies pay to advertise in a specific location on web pages.

Search engine marketing is more expensive than other types of digital communication, and R. Sen (2005) states that companies need to balance SEM costs and profits in order to reap the rewards and make the most of search engine opportunities.

Influencer marketing has become one of the most popular and visible types of marketing. With influencer marketing, companies choose well-known individuals who are often linked in various ways

to the service or product being promoted and who, through their influence, are able to shape the opinion of their existing audience (Leung, Gu and Palmatier, 2022). In this way, the brand is promoted, and the company's performance is improved. Opinion leaders are increasingly becoming direct marketing tools as brands have rapidly empowered them, and this strategy, according to F. F. Leung, F. Gu and R. W. Palmatier (2022), is about harnessing the resources of opinion leaders in order to improve the effectiveness of the firm's communication. F. F. Leung, F. Gu and R. W. Palmatier (2022) point out that the strength of opinion-maker marketing is that it targets a specific, targeted consumer segment, which has two benefits:

1. Companies do not need to make efforts to segment consumers as the audience of opinion-makers has been shaped by defined identity characteristics (Leung, Gu and Palmatier, 2022), which means that the segment is naturally formed.

2. It becomes easier for companies to keep track of changing consumer needs, each of which can control the relevant content (Leung, Gu and Palmatier, 2022).

An analysis of the 5 types of digital communication in marketing (email marketing, social media marketing, content marketing, search engine marketing (SEM) and influencer marketing) shows that digital communication enables organisations to reach consumers in a variety of ways. All of the above types of digital communication can be tailored to different needs, regardless of the nature of the organisation's activities in terms of budget, goals and objectives.

Research methodology

This study explores the emotional content used in the social media communication of the Lithuanian charitable foundation "Maisto bankas": texts, static and dynamic visuals, and video clips. Qualitative content analysis is used for this study aiming to identify features and elements of the emotional content in the communication of charitable foundation "Maisto bankas" on social media network Facebook. "Maisto bankas" was selected for this research as a leading charitable foundation in Lithuania. Therefore, the research problem is how the charitable foundation "Maisto bankas" use emotional content in its communication on the social media network "Facebook". The research object the use of emotional content in the communication of the charitable foundation "Maisto bankas" on social media.

Research method. "Content analysis is a method used to analyze verbal, written, or visual information" (Cole, 1988; Žydzūnaitė and Sabaliauskas, 2017, p. 56). Qualitative content analysis is applied to interpret the depth of various data by systematically classifying information, which helps in understanding the contextual meaning within a text (Bitinas, Rupšienė and Žydzūnaitė, 2008). The goal of content analysis is to characterise various phenomena by systematically summarising research data and to identify the meanings that individuals attribute to these phenomena (Žydzūnaitė and Sabaliauskas, 2017). Qualitative content analysis allows for "gaining new unique knowledge, facts, or insights about the phenomena being

studied" (Krippendorff, 1980; Žydzīūnaitė and Sabaliauskas, 2017, p. 57).

Criteria for content selection. The essential criteria for content selection were as follows:

The content must be published on the social network "Facebook". This choice was determined by an interview with the communications manager for the charitable foundation "Maisto bankas", which revealed that social networks are the organisation's most effective digital communication tools. The organisation's largest audience and highest frequency of posts are on Facebook. Although the organisation uses the same content on other social networks (Instagram, YouTube), posts on those platforms are less frequent.

A piece of content must have more than 100 reactions (e.g., Like, Love, Care, Haha, Wow, Sad, Angry).

The content must have been published between March 2023 and March 2024 (inclusive). This timeframe was chosen because the number of emotionally-driven posts on the "Maisto bankas" charitable foundation's Facebook page was significantly higher in January–March 2024 than in January–February 2023. Therefore, this period was selected to obtain a sufficient and diverse number of analysis units to adequately answer the research questions.

Given that "Facebook" posts contain both a textual and a visual component, each post is analysed as a single unit of content. This means the evoked emotion, strategic direction, communication message, and target audience are assessed by considering both parts of the unit together, while the specific features of the

textual and visual components are analysed separately.

To reveal the characteristics of the emotional content used by the charitable foundation "Maisto bankas", the posts are analysed within the context of four strategic directions: food waste prevention, fundraising, volunteering, and deprivation.

The content of the post must reflect one (or more) basic emotions: sadness, happiness, fear, anger, surprise, or disgust.

It should be noted that the perception of emotions is subjective, depending on personal, cultural, and individual experiences, among other factors. Therefore, this analysis was conducted from a generalised perspective. The content was analysed in terms of the six basic emotions: sadness, happiness, fear, anger, surprise, and disgust (Cherry, 2022).

Research sample and time frame.

Based on the established content selection criteria, 21 posts on the social network "Facebook" were analysed. This sample size was chosen to include a diverse range of emotional content posts from the "Maisto bankas" in the analysis and obtain reliable research results. It is expected that this sample will reveal the characteristics and peculiarities of the emotional content of the charitable foundation's "Maisto bankas" posts.

Research instrument. To analyse the characteristics of the charitable foundation's "Maisto bankas" posts on "Facebook", distinct analytical categories were distinguished. The research tool prepared allowed for analysing the peculiarities of the elements of selected posts and to identify the characteristics of the emotional content used by the charitable foundation "Maisto bankas",

and determine how it influences user behaviour.

The posts were analysed using both inductive and deductive methods. The following analytical categories were identified using the inductive method: emotions evoked in users, words and phrases used in the textual content that evoke emotions, audio elements and linguistic texts that evoke emotions (in case of a video clip), rhetorical figures used, whether there is a story being told, visual elements that evoke emotions, rhetorical figures used in visuals, content music (in case of a video clip), tone of voice (in case of a video clip), behavior encouraged by the content, and whether the content calls for action (call to action). The following analytical categories were identified by deduction: date, communication message(s), strategic direction (fundraising, volunteering, poverty, food waste), type of visual, target audience, content format, use of hashtags, number of reactions, number of comments, and number of shares.

Stages of the study:

1. Searching for the charitable foundation's "Maisto bankas" content on the Facebook social media network according to the established selection criteria.

2. Analysing selected charitable foundation's "Maisto bankas" posts according to predefined analytical categories.

3. Creating additional analytical categories and their inclusion in the analysis based on the selected posts.

Researchers' self-reflection. One charitable foundation's "Maisto bankas" Facebook post with fewer than 100 likes was included in the analysis. This choice was made because, in the researcher's opinion, the post added depth and

diversity to the analysis and was mentioned by experts during interviews as memorable and impactful.

Research results

Emotion-based content is one of the tools that help non-profit organisations, in this case, Charitable Foundation ("Maisto bankas"), to raise awareness of the issues they are addressing, to stimulate consumer action, to increase the effectiveness of the content, to monetise the attention it receives, and to transform the community's opinion.

The analysis shows that emotional content is used in all the strategic activities on the "Facebook" page of the charitable foundation "Maisto bankas". This means that it is used to communicate about food waste prevention, fundraising, volunteering and deprivation. The content unit sometimes covers several strategic activities, such as the food waste and fundraising strands, which often correlate. It was observed that the highest number of emotive content units is covered by the fundraising strategic strand. In order to reveal the characteristics of the emotional content used by the charitable foundation "Maisto bankas", the peculiarities of the posts are analysed in the context of the strategic direction.

In the strategic direction of food waste, which often includes fundraising, the predominant emotions are disgust, happiness and surprise. It is noted that in some cases, the text and the visual evoke different emotions, and therefore, both emotions are mentioned when looking at these components of the post as a single unit of content. In the textual part of

the content of the food waste clips, the emotion of happiness is predominant, as reflected in the following phrases: <...> we are happy with the work done for the environment <...>; <...> By saving food from being thrown away every day, we are not only helping those who are less fortunate, but we are also working to make sure that the land resources used to produce food do not go to waste, and that food that goes to waste does not pollute the planet; <...> Thank you to all those who contribute! Thank you for caring about people and nature! (Maisto bankas, 2023a); <...> you will help to save more good food from being thrown away and to give more good food to people (Maisto bankas, 2023d); You know the value – you save food; <...> we would like to thank all of our supporters, partners and volunteers; <...<...> Together we have saved more food than in any other year (Maisto bankas, 2023e); <...> Thank you who support, donate, volunteer, and sustain; <...> These results are only possible thanks to the work of all of us together!; <...> Thank you for knowing the value of food! (Maisto bankas, 2024a); <...> Thanks to your help, we can continue to save food from waste and help those in need (Maisto bankas, 2023b). The emotion of happiness comes from the knowledge that the rescued food, which would otherwise have been thrown away, is being used for the noble purpose of helping the poor, and not left to rot and pollute nature. This emotion is also triggered by thanking all those who have contributed, thus making the consumer feel important and special because they have contributed to mass kindness, have been useful, and, through

the content, are aware that they are visible and important.

The textual content of the food waste posts is also dominated by the emotion of surprise, which is reflected in the following phrases: Even when it seems like no big deal if I throw away an ugly apple or dinner leftovers, there are real dangers in every bin feed; <...<...> Not only are water levels rising, but some animal species are becoming endangered; <...> Each of us is responsible for ensuring that bins are not fed (Maisto bankas, 2023c); <...> Every euro you donate has helped to collect as much as 7,5 kg of food that is still fit to eat, and that would otherwise have been disposed of (Maisto bankas, 2023e). The emotion of amazement comes from the realisation that everyone is responsible for their actions for the good of the planet, as well as from the realisation of how much a single donated euro can do. The textual part of the food waste posts also uses tropes and rhetorical figures to give the texts distinctiveness and expressiveness: anaphora – “Thank you to all those who contribute! Thank you for taking care of people and nature”; personification – “the earth’s resources would not go to waste” (Maisto bankas, 2023a), rhetorical exclamation – “Don’t give away food to the #FoodMould – donate 1.2 GPT!”; epithet – “the best choice”; ellipsis – “Saturday, Sunday and Monday are the last days” (Maisto bankas, 2023b), epithet – “ugly apple”; personification – “Feeding the trash” (Maisto bankas, 2023c), epithet – “good food” [post 4]; ellipsis – “You know the value – you save the food” (Maisto bankas, 2023e); repetition – “Thank you to those who support, sacrifice, volunteer, and sustain. <...> Thank you for

knowing the value of food!"; rhetorical exclamation – "These results have been achieved only thanks to the work of all of us together!"; "Thank you to those who know the value of food!" (Maisto bankas, 2024a). These artistic expressions add expressiveness and suggestiveness to the textual part of the content, with the aim of influencing the user of the content in different ways – to express gratitude, to encourage action and to remind.

The visual parts of the food waste strategy posts include static and dynamic visuals that evoke emotions through the use of audio and visual elements, rhetorical and lexical style figures, music and tone of voice. In the case of static visuals, emotions are evoked through images and phrases. The emotion of happiness is created by phrases in the visuals, which are repeated in the visuals of two separate posts: "THANK YOU FOR KNOWING THE VALUE OF FOOD", "With YOUR help, we saved even more food" (Maisto bankas, 2023e; Maisto bankas, 2023a; Maisto bankas, 2024a). This emotion comes from an understanding of the importance of gratitude, influence and help. The textual elements of the visuals also evoke the emotion of surprise: "By SAVING FOOD, WE SAVED THE ENVIRONMENT: 1,177 billion 1,959.7 tonnes of CO2 emissions" (Maisto bankas, 2023a); "BY FEEDING THE BIN YOU ARE GROWING THE PROBLEM", "Plan your meals and don't feed the trash" (Maisto bankas, 2023c); "6193 TONS OF FOOD SAVED FROM WASTE", "VALUE OF FOOD SAVED: €12,779,762."; "SAVING FOOD AVOIDED 17,959.5 TONNES OF CO2 EMISSIONS AND SAVED 1,177 BILLION WATER". (Maisto bankas,

2023e; Maisto bankas, 2023b; Maisto bankas, 2023c, Maisto bankas, 2023d). Although numerical information is a rational fact, the emotion of amazement comes from the perception of the amount of food saved and the significant environmental benefits brought about by the organisation's activities.

Emotions are also evoked not only by the textual but also by the visual elements of the records. The emotion of disgust is evoked by the static visual of a man eating with a garbage can on a table (Maisto bankas, 2023c), and in the dynamic visuals by the detailed decay of an animated loaf of bread (Maisto bankas, 2023d), and by the character of the "Maisto bankas", an animated food mould in a dark basement surrounded by garbage cans (Maisto bankas, 2023b). In these dynamic visuals, emotions are also evoked through the use of sound elements, tone of voice, music and rhetorical figures. The emotion of surprise is triggered by the animated footage of a man speaking in a distressed tone of voice, who talks about irresponsible food consumption and the possibilities for the organisation if people were more responsible and prevented food from going bad: „most people who meet me say "eww", but "I'm not guilty, I'm not guilty of the fact that people feed me by leaving a lot of food for me to eat", "if "Maisto bankas" had more capacity it could save several times more food, we're talking about hundreds of thousands of tonnes", "I'm going to be honest – the more you donate to "Maisto bankas", the less food you'll give for me to eat" (Maisto bankas, 2023b).

Meanwhile, the emotion of fear is triggered by the creepy music and the backstage voice speaking in a creepy,

serious tone about the amount of good food being destroyed by the mould: “thousands of tons of food are being lost”, “we have to stop it” (Maisto bankas, 2023d). In order to be suggestive, attention-getting and impactful, certain visuals use rhetorical and lexical figures of speech: personification – “most people who meet me say “eww” and “I’m innocent of the fact that people are feeding me by themselves”, inversion – “people are feeding me by themselves, leaving lots of food for me to eat”, repetition – “but I’m not guilty of it, I’m not guilty of it”, hyperbole – “hundreds of thousands of tones”, synecdoche – “the more you donate to the “Maisto bankas”, the less food I have left”, epithets: “brave mould”, metaphor: “to save food” (Maisto bankas, 2023b); personification: “by feeding the garbage” and “you are growing the problem”, epithet: “food is wasted” (Maisto bankas, 2023c), hyperbole: “it’s killing thousands of tons of food”; synecdoche: “we have to stop it [mould]” (Maisto bankas, 2023d). The figures used are a powerful representation of the problem of wasted food and a visual demonstration of the consequences of the problem, helping to bring it to the forefront of our minds.

The posts in the fundraising strategy are dominated by emotions of happiness, sadness, surprise and fear. It has been observed that in some cases, the text and the visual evoke different emotions, and therefore, both emotions are mentioned in the assessment of these components as a single unit of content. The emotion of happiness in the textual part of the recording is triggered by the following phrases thanking for generosity and help on a personal level: <...> We are extremely grateful <...>; <...> Thank you for being

together <...> (Maisto bankas, 2024b), The food that arrived in Kherson from Lithuania is not only a real help, but also an expression of our support and concern for the people of Ukraine <...>; <...> We sincerely thank those who have donated and we ask you to continue to help <...>; <...> Thank you, each and every one of you <...> (Maisto bankas, 2023f), <...> Thank you for donating, thanks to you there is more sunshine and more light <...>; <...> Let’s keep helping <...> (Maisto bankas, 2023g), <...> Thank you to everyone who lends a helping hand!; We are happy to announce that 244,993 food items worth more than 368,000 euros were donated in the autumn campaign of “Maisto bankas” <...> (Maisto bankas, 2023k). These phrases create a link between the organisation and the consumer, show that everyone’s contribution is worthwhile, promote solidarity and create a shared perception of well-being by evoking positive, happy emotions.

The posts in the fundraising strategic direction also evoke an emotion of sadness due to the perception of the lack of food and the hardship of losing their homes and deprivation due to the war in Ukraine: <...> They have nothing there, they don’t even have enough food <...>; <...> The other area is the villages on the border with Russia, where shelling is still going on, and there is a lack of food <...>; <...> How many lorries we will be able to send will depend on your kindness (Maisto bankas, 2023h), <...> I have lived through poverty myself and I know how important it is when someone extends a helping hand and lets you know that life can be better <...>; <...> thanks to your donations, seniors will be able to try food that is often passed by on the shelves of

shops, so that mothers who give everything to their children can also enjoy a bite to eat themselves <...> (Maisto bankas, 2023i), <...> The need for help is very urgent, and it is likely that in a few days, not hundreds but thousands of homeless people will be evacuated <...> (Maisto bankas, 2023j). Although these phrases are rational and factual, they evoke emotions about the problems being communicated, people's experiences, and bring them up to date. In this way, the conscience of the users is appealed to, which encourages them to think about the problem and to take action, such as donating or volunteering.

The textual part of the fundraising strategy posts also uses rhetorical and lexical figures to reinforce the emotion of the text: the rhetorical exclamation – “This year you are more generous!”, parallelism – “We are extremely grateful for every food donation and every minute volunteered” (Maisto bankas, 2024b), rhetorical exclamation – “Thank you!”, epithet – “It's a sunny Friday”, metaphor – “Thanks to you, there is more sunshine and more light out there too”, anaphora – “Thank you! Thank you to our friends in Ukraine” (Maisto bankas, 2023g), epithet – “for the most beautiful holidays” and “huge shelling”, ellipsis – “One of those regions – Kramatorsk” (Maisto bankas, 2023h), rhetorical exclamation – “Attention!”, “Please help!” and “Thank you!” (Maisto bankas, 2023j). The rhetorical and lexical figures used reinforce the acknowledgements, add expressiveness to the text, help to draw attention to the cry for help and strengthen its impact.

The elements in the visual part of the fundraising posts also evoke emotions.

In the case of the static visuals, the emotion of happiness is evoked by the images of working-age people, seniors, people with disabilities and children in Ukraine taking and holding boxes full of donated food (Maisto bankas, 2023f) and a little girl wearing a blue-yellow dress and a smiling woman (Maisto bankas, 2023j). The emotion of happiness comes from the knowledge that the people affected by the war in Ukraine are being helped. In the case of the dynamic visuals, the emotion of happiness comes from the realisation that the people affected by the war in Ukraine are sincerely grateful for the help of every single person who contributed to the cause (Maisto bankas, 2023g). In contrast, the emotion of fear is triggered by images of war, buildings destroyed by explosions, ambulance workers, people holding food parcels, motorcades, a woman crying and sad children (Maisto bankas, 2023h). The images and the emotion of fear they evoke make us think and worry about our neighbours and our own well-being, and to take preventive action, such as donating to end the war.

Emotions in fundraising videos are also triggered by the phrases, tone of voice and music in the videos. The emotion of sadness is evoked by the phrases in the voice that reflect the horrors of war: “<...> the city was bombed; we were in the sun for four days with a small child; babies were born in the motorcade, old people died, some of the children had sunstroke <...>”; “<...> you know how hard it is now for my mother, who is still there, how she is going through it, I cannot imagine <...>”; “<...> we did not choose war, nor did we choose our neighbour who just attacked us <...>”;

"<...> instead of coming to us and just having lunch and dinner and enjoying life, he wants to kill and we have to answer for it <...>" (Maisto bankas, 2023h). Also, at the beginning of the video, there is sad and mournful music, and at the end, there is hopeful and sad music. The video features three speakers; the first is sad and mournful, the second is neutral, and the third is hopeful and lively. All these elements add to the impact of the video, and the emotion of sadness appeals to compassion and empathy, which can influence consumers to take action.

The phrases used in the videos also evoke the emotion of happiness: "In these years we have also understood and felt who are our friends, who are our real friends; I want to thank "Maisto bankas" and its donors for this great help to Ukraine, which they have been giving during all these days and months of war; the help gives these people the opportunity to continue to live and to work, or rather, to survive; thanks to all of the people of Lithuania; thanks to "Maisto bankas" and for the humanitarian aid it has provided [clip 10], thanks to our Lithuanian friends" (Maisto bankas, 2023g). The emotion of happiness comes from gratitude for the help, the personalisation of gratitude on the level of friendship, and the realisation that the help given in Ukraine is helping the people to fight against the aggressor and survive.

The phrases used in the videos are reinforced by the use of rhetorical and lexical figures: the rhetorical exclamation – "Slava Ukraina! Героям слава!" ("Glory to Ukraine! Glory to Heroes!") (Maisto bankas, 2023g), parallelism – "we lived, we fought", repetition – "for the people who are left behind, who are

on the frontline and who are in great need of help", "we have understood and we have felt who are friends, who are real friends" and "we did not choose war, nor did we choose our neighbour", epithet – "great help", antithesis – "we will fight, it is not our choice", correction – "gives these people the opportunity to continue to live and work, or rather to survive", rhetorical exclamation – "Together we will win the war!" and "Glory to Ukraine!" (Maisto bankas, 2023h). These stylistic figures powerfully demonstrate the everyday reality of the war in Ukraine, expressively convey the speakers' thoughts and increase the persuasiveness of the emphasis on aid in the face of war.

The third, volunteering, strategic direction posts are characterised by an evocative emotion of happiness, but sometimes overlap with emotions of sadness and surprise. In the textual part of the content, the emotion of happiness is triggered by the everyday life of the volunteers, their role in the organisation's activities, the gratitude expressed, and the help given. "<...> In independent Lithuania, we have freedom – freedom to choose, freedom to love. The freedom to share <...>; <...> We are grateful to be able to share and to always lend a helping hand to anyone in need" (Maisto bankas, 2024c); "Our youngest volunteer. He tries very hard and enjoys all the work he is entrusted with" (Maisto bankas, 2023l); "<...> As many as 1,806 people in need in the Utena district – seniors, families with many children – who receive food donations from the "Maisto bankas", visit here, saving money to buy the medicine they need or to pay taxes <...>; <...> I see a great meaning in helping people <...>" (Maisto bankas, 2024d); "<...> Not only a

decorated Easter egg, a delicious bun and lunch, but also a sincere wish for the upcoming Easter <...> Both those who received and those who wished for Easter smiled, and sometimes even squeezed out a sincere tear. After all, it is always a pleasure to receive, but also to share. And not just before the holidays, but every day” (Maisto bankas, 2024e). It is also an emotion of amazement to learn about the amount of food that is saved every day. This emotion is also aroused by the realisation of the efficiency of the organisation and the activity of the volunteers.

The textual part of the posts in the strategic direction of volunteering also uses various rhetorical and lexical figures that reinforce the influence of the texts: rhetorical exclamation – “Happy 16th of February!”, repetition – “In independent Lithuania we have freedom – freedom to choose, freedom to love. Freedom to share”, metaphor – “to lend a helping hand” (Maisto bankas, 2024c), repetition – “he tries very hard and is very happy with all the work he has been entrusted with” (Maisto bankas, 2023l), diminutive – “a bunch of local volunteers”, epithet – “great meaning”, “good deeds” and “good food” (Maisto bankas, 2024d), epithet – “a sincere tear”, “a tasty muffin” and “a heartfelt wish” (Maisto bankas, 2024e). The emotion of happiness is evoked in the visual part of the entries of the volunteering strategy through pictures and visual elements. This emotion is evoked by an AI-generated visual of a young child holding a soup plate with his hand stretched forward (Maisto bankas, 2024c), a photo of a young child volunteering and sorting potatoes [visual 15], photos of shelves full of food and smiling volunteers of all ages (Maisto bankas,

2024d and a photo of a smiling retired woman volunteer and a table piled high with food (Maisto bankas, 2024e). The emotions of happiness are evoked by the young children, the cheerful volunteers, the large amount of food and the knowledge that it will be donated to the underprivileged.

The posts of strategic direction of poverty are dominated by emotions of sadness, happiness and surprise. In the textual part of the entries, the emotion of sadness is triggered by the statistics of poverty in Lithuania, which are very high, the elderly, children and women are at higher risk of poverty, illustrated by the following phrases: “<...> Often elderly, lonely, but no less looking forward to Easter, to the warmth of spring and our volunteers. May Easter be not only bright but also nutritious for each of them” (Maisto bankas, 2023m); “<...> Sad statistics – more and more people in Lithuania cannot afford food <...>; <...> One in seven people in the country has difficulties in buying food. Among those with incomes below €500, one in three people lack food <...>; <...> The most basic staples will help those in need to have a more prosperous tomorrow <...>” (Maisto bankas, 2024f); “<...> Sadly, more women are at risk of poverty today. We have several times more single mothers than dads, more women seniors on lower pensions <...>; <...> more women in difficult social work <...>” (Maisto bankas, 2024g). The presentation of rational facts through the emotion of sadness shows the magnitude of the problem, creates identification with the content, and, by appealing to the emotions, actualises the problem.

The textual part of the posts also evokes the emotion of happiness, which

arises from gratitude, personalisation and the sharing of experiences, and is reflected in the following phrases: “<...> Thank you for finding the courage and hope. Thank you for sharing your time, care and kindness <...>” (Maisto bankas, 2024g); “<...> There are no strange children, no strange people – we are all close to each other <...>; <...> It is not easy to describe in words the true joy of the children, the eyes full of happiness <...>, Santa Claus, will you visit us next year? <...>; <...> We can all lend a helping hand by giving our time, advice, a smile, sharing items or food <...>; <...> Thank you for sharing!” (Maisto bankas, 2023n). The emotion of happiness is triggered by the actualisation of gratitude and help at a personal level, which creates a bond between the organisation and the consumers, and initiates consumer behaviour.

The textual part of the posts also evokes the emotion of surprise: “<...> Currently „Maisto bankas“ is helping 232,000 people in need, almost 40,000 were able to benefit from the food donated during the “Maisto bankas” autumn campaign <...>” (Maisto bankas, 2024f). This shows that a rational fact becomes emotional due to the nature of the activity, and it is surprising to realise how large a number of people are experiencing poverty and how important and effective the organisation's work is.

The rhetorical and lexical figures used in the textual part of the posts also underline the importance of helping people in need: epithet – “the most remote villages of the Telšiai district” (Maisto bankas, 2023m); rhetorical question – “Santa Claus, will you visit us next year?”, rhetorical exclamation – “Thank you for sharing!” and “Merry Christmas!”

epithet – “the true joy of children”, “eyes full of happiness”, “a sincere question”, “strange children”, “strange people” and “an open heart”, repetition – “there are no strange children, no strange people”; diminutive – “little children”; enumeration – “lend a helping hand by giving your time, advice, smile, sharing things or food”; metaphor – “lend a helping hand” (Maisto bankas, 2023n); metaphor – “will help you have a better tomorrow”, epithet – “sad statistic” (Maisto bankas, 2024f); repetition – “Women open the door of our shops more often. <...> / Women open the door of our shops more often. <...> / Women open the door of our shops more often. <...>” and “Thank you for finding courage and hope. Thank you for sharing your time, care and kindness”, epithet – “difficult social work”, “senior women with lower pensions”; metaphor – “extending a helping hand to others”, “finding courage and hope”, “sharing your time, care and kindness” (Maisto bankas, 2024g). The emotional impact of rhetorical figures helps to connect with the content, feel empathy and better memorise content phrases, which can lead to actions.

The visual part of the posts of the poverty strategy evokes an emotion of sadness due to the depiction of elderly people living in poverty, who are assisted by “Maisto bankas”, as well as the rational presentation of facts about poverty in Lithuania and the realisation that it is very severe. This is illustrated by the seven photographs of pensioners and food aid volunteers (Maisto bankas, 2023m) and the yellow icon of a hand holding a plate and the phrases in the four visuals: “IT'S GETTING HARDER TO PAY FOR FOOD”, “14.3% of the population

is in need of food”, “it’s harder to get food” and “14.3% of the population is in need of food” “14.14% of people in Lithuania do not have enough money for food”, “29.9% of people with incomes below 500 euros do not have enough food”, “32.5% of people who do not have enough food are age 26–45” (Maisto bankas, 2024f). The visual part of the posts also evokes an emotion of happiness, which is triggered by the depiction of children in need and the festive joy and heart of gratitude that “Maisto bankas” helps them. This is reflected in the seven photographs of happy children of all ages holding presents and interacting with Santa Claus (Maisto bankas, 2023n) and the illustrative hearts made of fruit and berries (Maisto bankas, 2024g).

The use of emotional content based on storytelling by “Maisto bankas” proved to be very rare. Story-telling was observed in the video clip of the fundraising strategy about the war in Ukraine and the aid to the people there (Maisto bankas, 2023h), and in the textual part of the volunteering strategy clip about the activities of the “Maisto bankas” outlet (Maisto bankas, 2024d). It was noted that the organisation hardly uses hashtags in the emotional content. They were observed in two posts. The hashtag #IKnowFoodValue was used in the food waste strategy post (Maisto bankas, 2024a), while the hashtags #FoodBankUkraine and #HelpForPeople were used in the fundraising strategic direction post (Maisto bankas, 2023f).

The posts use a call to action to initiate consumer behaviour. This is particularly reflected in the food waste and fundraising strategic directions. The videos encourage people to plan their food

purchases, not to waste food, and to support “Maisto bankas” activities through personal income tax (PIT) or donations. Call to action in the food waste strategic direction messages is reflected in the following phrases used in the textual part of the posts: “Don’t give away food to #FoodMould – contribute 1,2 PIT!”, “We invite you to find out how to avoid it <...>”, “Donate now!”, “Help save more food for more people. Contribute 1.2% of the PIT. To help us save even more wasted food this year and give it to those in need, we invite you to support our work <...>”.

In the fundraising strategic direction, call to action is indicated by the following phrases: “You can donate by clicking on this link <...>”, “Don’t stop helping, donate to our project on aukok.lt <...>”, “You can make a donation by clicking on this link <...>”, “1343 (donation: €5), 1413 (donation: €10), call and donate now”.

Call to action is used in one post in the volunteering strategic direction: “If you also want to contribute to the good activities of “Maisto bankas” in Utena, you can fill in the form: <...>”, “And there is no cost to contribute to the organisation’s activities – you just need to declare your income and assign 1.2% of the personal income tax (PIT).”

In the strategic direction of poverty, a call to action is also used in one post, to invite people to donate non-perishable food to the “Maisto bankas” campaign, to donate financially or to assign 1.2% PIT to “Maisto bankas”. “Please choose a grocery shop and see us tomorrow from 3 pm: <...>”, “If you cannot come to the grocery shop, please support “Maisto bankas” by calling 1343 (donation EUR 5) or by donating 1.2% of your personal income tax.” It can be concluded that the

call for donations is used in all the posts with emotional content in the strategic activities in order to achieve a quick consumer action.

It appears that the number of shares (from 20 shares) is higher when emotional content evokes emotions of sadness, happiness and disgust, while the same emotions evoked by emotional content lead to a higher level of consumer engagement in the form of comments (from 20 comments). The number of reactions is highest (from 200 reactions) when the content evokes the emotions of happiness, sadness and amazement, and the most reactions are also generated by the posts in the volunteering strategy direction. This means that these emotions affect the audience and encourage them to share, react and express their opinions more than others, suggesting that the emotions of sadness, happiness, surprise and disgust are the most influential in triggering different types of user engagement with emotional content.

Conclusions

To summarise the results of the qualitative content analysis, it could be stated that emotional content used by charitable foundations on the social media platform Facebook is used to communicate messages on a variety of topics, but reflects four strategic activities: fundraising, volunteering, poverty and food waste. The target audience of the posts under consideration is volunteers, potential or existing donors and all content users, which determines the main message and the strategic direction of the communication message. The posts also

evoke five emotions out of six, with the emotion of anger not being used, and the emotion of fear being the least frequently evoked.

Emotions are evoked by both textual and visual parts of the content items – photos, static visuals and video clips – and sometimes these parts evoke different emotions, or one of them does not evoke emotion at all. The clips of the food waste strategic direction usually evoke emotions of happiness, disgust and surprise, the fundraising direction evokes emotions of happiness and sadness, the volunteering direction evokes emotions of happiness, and the clips analysed of the poverty strategic direction evoke emotions of sadness and happiness.

The analysis revealed that rhetorical and lexical figures are used in both textual and visual parts of the posts, but are more frequent in the textual parts due to the fact that the visuals are often in the form of pictures. This is related to increasing the impact of the language in order to evoke a stronger emotional response and increase the memorability of the content.

The analysis showed that the charitable foundation “Maisto bankas” rarely uses emotionally driven storytelling and only uses hashtags in exceptional cases. The analysis also showed that the organisation's emotional content tends to encourage a certain behaviour or action, using call to action phrases. These phrases are most commonly used in the food waste and fundraising strategic directions to encourage consumers to donate and reduce food waste. Consumer engagement with the analysed content in the form of reactions, comments and shares was found to be higher when the

post evoked emotions of happiness, sadness, surprise and disgust. The highest levels of user engagement were observed in the areas of volunteering and poverty strategic directions.

It was observed that the highest user engagement with the organisation's emotional content – measured by likes, comments, and shares – is found within the strategic areas of volunteering and poverty. In light of this, it is recommended to

also focus on the strategic directions of food waste prevention and fundraising by creating content that evokes happiness, as this encourages content sharing and helps reach target audiences.

The analysis revealed that the call to action within emotional content is most frequently used in the strategic areas of food waste prevention and fundraising, with less attention given to the strategic directions of volunteering and poverty.

References

1. Bawm, Z. L., Nath, R. P. D. (2014). A Conceptual Model for Effective Email Marketing. – Research Gate. doi:10.1109/ICCITechn.2014.7073103
2. Bitinas, B., Rupšienė, L., Žydzūnaitė, V. (2008). Kokybinių tyrimų metodologija. Vadovėlis vadybos ir administravimo studentams. – Klaipėda: Socialinių mokslų kolegija.
3. Boughton, B. S. (2004). Search Engine Marketing. Internet access: <https://citeseerx.ist.psu.edu/document?repid=rep1&type=pdf&doi=0160a19d56de661d5dc294e21e4722c26ba5f787>
4. Cherry, K. (2022). The 6 Types of Basic Emotions and their Effect on Human Behavior. Internet access: <https://www.verywellmind.com/an-overview-of-the-types-of-emotions-4163976>
5. Constantinides, E. (2014). Foundations of Social Media Marketing // *Procedia – Social and Behavioral Sciences*. Vol. 148, pp. 40–57. doi:10.1016/j.sbspro.2014.07.016
6. Dennison, J. (2023). Emotions: Functions and Significance for Attitudes, Behaviour, and Communication // *Migration Studies*. doi:10.1093/migration/mnad018
7. Desai, V. (2019). Digital Marketing: A review // *International Journal of Trend in Scientific Research and Development*. Special Issue, pp. 196–200. doi:10.31142/ijtsrd23100
8. Deshwal, P. (2015). Emotional Marketing: Sharing the Heart of Consumers. Internet access: <https://garph.co.uk/IJARMSS/Nov2015/25.pdf>
9. Freitas, J. C., Jr. Maçada, A. C. G., Brinkhues, R., Montesdioca, G. P. Z. (2016). Digital Capabilities as Driver to Digital Business Performance. – ResearchGate. Retrieved from: https://www.researchgate.net/publication/305851313_Digital_Capabilities_as_Driver_to_Digital_Business_Performance
10. Kodzo, K. (2023). The Role of Emotions in Nonprofit Communication. Internet access: <https://forthworthjournals.org/journals/index.php/IJPRC/article/view/57>
11. Kumar, M. S., Lakshmi, S. T. (2012). Social Media Marketing. Internet access: https://www.lifesciencesite.com/ljsj/life0904/670_13061life0904_4444_4451.pdf
12. Leung, F. F., Gu, F. F., Palmatier, R. W. (2022). Online Influencer Marketing // *Journal of the Academy of Marketing Science*. Vol. 50, No. 2, pp. 226–251. doi:10.1007/s11747-021-00829-4
13. Lewin, T. (2011). Digital Storytelling // *Participatory Learning and Action*. Vol. 63, pp. 54–62. Internet access: <https://insightshare.org/wp-content/uploads/2017/06/InsightShare-globalnetwork-of-community-owned-video-hubs-S.MunizInsightShare.pdf#page=56>
14. Li, Z. C., Ji, Y. G., Tao, W., Chen, Z. F. (2021). Engaging your Feelings: Emotion Contagion and Public Engagement on Nonprofit Organizations' Facebook Sites // *Nonprofit and Voluntary Sector Quarterly*. Vol. 51, No. 6, pp. 1281–1303. doi:10.1177/08997640211057398
15. Maistobankas. (2023a, July 5). Internet access: <https://www.facebook.com/maistobankas/posts/pfbid02znDqiUmGp1FDDc3hswcaX71R6PHgVPoKZLKVTEpn9dGSwoeFqVmbT4haoiXbDo3fl> [Accessed: April 5, 2024]. [facebook.com/maistobankas/posts/pfbid02znDqiUmGp1FDDc3hswcaX71R6PHg](https://www.facebook.com/maistobankas/posts/pfbid02znDqiUmGp1FDDc3hswcaX71R6PHg)

- VPoKZLKVTEpn9dGSwoeFqVmbT4haoiXb-Do3fl [Accessed: April 5, 2024].
16. Maisto bankas. (2023b, April 29). Internet access: <https://www.facebook.com/maistobankas/posts/pfbid08MUHDAs48jYUzYpJevDqciXrXvLT25UHCFvQFvqCQaeWs9Cm6VuVd3DVFmuTNMCwl> [Accessed: April 5, 2024].
 17. Maisto bankas. (2023c, March 4). Internet access: <https://www.facebook.com/maistobankas/posts/pfbid0rLjMmZZRDP9rx-DoPMVUx28HzsQ2TvjjosKPo5VL6FBnyPF-H4Xj6SK5oFfYxGZAvl> [Accessed: April 5, 2024].
 18. Maisto bankas. (2023d, March 21). Internet access: <https://www.facebook.com/maistobankas/posts/pfbid0gcM2ZC7PKM3J9doGDyWm-WHbrhLjyF8Zz6Y68Qiq78k39PqMynBZtzV-VuMFMd15fl> [Accessed: April 5, 2024].
 19. Maisto bankas. (2023e, September 29). Internet access: <https://www.facebook.com/maistobankas/posts/pfbid02GKea5LvR5iCjtfQhFvCS-LxRxSzGRRN6P86H2RoPGNheiQ32CVX-tFLcrAAWupMujl> [Accessed: April 5, 2024].
 20. Maistobankas. (2024a, January 2). Access via internet: <https://www.facebook.com/maistobankas/posts/1467385977172780:1467385977172780>. [Accessed: April 5, 2024].
 21. Maisto bankas. (2024b, March 17). Internet access: <https://www.facebook.com/maistobankas/posts/pfbid03L6SyLUSgqjQxkFwqtBoYMhbQm69MsGwhnMN4gpWhSj1Nwc1pakt-7NAM5CQqN56l> [Accessed: April 5, 2024].
 22. Maisto bankas. (2023f, August 4). Internet access: <https://www.facebook.com/maistobankas/posts/pfbid02rmKD7irgk8kCRwA4p3DEK-AgSpfu5QBB1FCoc6fhGBVpQaFqB43Fs77U12DzHMVvml> [Accessed: April 5, 2024].
 23. Maisto bankas. (2023g, July 14). Internet access: <https://www.facebook.com/maistobankas/videos/669779091855118/> [Accessed: April 5, 2024].
 24. Maisto bankas. (2023h, April 6). Internet access: <https://www.facebook.com/maistobankas/posts/pfbid02gT4ZYk4NyMpdpAPQuDjmhT6X-1Q2iUJXgTTEuex1HuiwzZTKZEQ1gfehnyhN-Q6cal> [Accessed: April 5, 2024].
 25. Maisto bankas. (2023i, November 13). Internet access: <https://www.facebook.com/maistobankas/posts/pfbid02PjbsJ1oXQK642ZCL1pj5PKqjU4aJJAHqhsVXSsjroMnmpE-3hBPSsSQ2jvAWgZUigKl> [Accessed: April 5, 2024].
 26. Maisto bankas. (2023j, June 7). Internet access: <https://www.facebook.com/maistobankas/posts/pfbid025F3wsG2QKZyhihEisuzutq5n-rkvdTtCfD4b36L6XhgHsRvsCPziGDDNrGV-vY8GC9l> [Accessed: April 5, 2024].
 27. Maisto bankas. (2023k, October 15). Internet access: <https://www.facebook.com/maistobankas/posts/pfbid02zrosnzTooZS8rde1sjRtsi-5UwkfYvaXLHNDqnR1xLBHgo66em2k-WqAr2gNjxtadul> [Accessed: April 5, 2024].
 28. Maisto bankas. (2024, February 16). Internet access: <https://www.facebook.com/maistobankas/posts/pfbid0KXdUg86fHyRpbdHkPzSkDgsoA3kJHqe18k7KbLN17KmZCqyTVKALX-Yeq5mzfA7a6l> [Accessed: April 5, 2024].
 29. Maisto bankas. (2023l, March 20). Internet access: <https://www.facebook.com/maistobankas/posts/pfbid02jyJUTgA7DrvUsatRf2oRt8xZS-rFyxcxbeBGK8qmcCKQbvqwXc8cRAfurVb-p8R76l> [Accessed: April 5, 2024].
 30. Maisto bankas. (2024c, March 21). Internet access: <https://www.facebook.com/maistobankas/posts/pfbid02FkfYjCS5MebuYXb9SUorzp-PHywMiQYDvRiN5hLj8LGvPpkjx78KPPH7o-Qecw3Xefl> [Accessed: April 5, 2024].
 31. Maisto bankas. (2024d, March 28). Internet access: <https://www.facebook.com/maistobankas/posts/pfbid025TBDQQH6FDsFh5pwxBE5CmzYueKdqWhzwwujd7m9H26GsdnmUrh5XgiWeC8dwV7Wl> [Accessed: April 5, 2024].
 32. Maisto bankas. (2023m, April 7). Internet access: <https://www.facebook.com/maistobankas/posts/pfbid02YkPxnwx4VygTzjCHNCtQXM7pSGMz-bqamuqiXfbcvjUCTrj1enFHAp5mWsn4tTeHyl> [Accessed: April 5, 2024].
 33. Maisto bankas. (2023n, December 24). Internet access: <https://www.facebook.com/maistobankas/posts/pfbid02xNm7JucB89n-P9yJjxbVnXAZmXKCuMrGMK8dbHh-6b267r9qEmS2T2ArFTjdj9HTNI> [Accessed: April 5, 2024].
 34. Maisto bankas. (2024e, March 14). Internet access: <https://www.facebook.com/maistobankas/posts/pfbid0zZSoPzMod7Sd3WGLnfo1hM-6LDm3pMJxSK5rYxeEDEgXLR2Ee3yrYeuQp-6vivnl1> [Accessed: April 5, 2024].
 35. Maisto bankas. (2024f, March 8). Internet access: <https://www.facebook.com/maistobankas/posts/pfbid0jYVfXiM9so3pfhTD6w-qikszjmoRSSVuz43XJp1MmneQ5tdRoZnmX-V61WKYUTc5Wl> [Accessed: April 5, 2024].
 36. Mane, S. (2022). Theoretical Aspects on Digital Communication Technologies. – ResearchGate. Internet access: https://www.researchgate.net/publication/366065967_Theoretical_Aspects_on_Digital_Communication_Technologies

37. Morehouse, J., Saffer, A. J. (2018). Digital Strategy // *The International Encyclopedia of Strategic Communication*, pp. 1–7. doi:10.1002/9781119010722.iesc0062
38. Oatley, K., Jenkins, J. M. (1992). Human Emotions: Function and Dysfunction // *Annual Review of Psychology*. Vol. 43, No. 1, pp. 55–85. doi:10.1146/annurev.ps.43.020192.000415
39. Paxton, P., Velasco, K., Ressler, R. W. (2020). Does use of Emotion Increase Donations and volunteers for Nonprofits? // *American Sociological Review*. Vol. 85, No. 6, pp. 1051–1083. doi:10.1177/0003122420960104
40. Plessis, C. D. (2017). The Role of Content Marketing in Social Media Content Communities // *SA Journal of Information Management*. Vol. 19, No. 1. doi:10.4102/sajim.v19i1.866
41. Rowley, J. (2008). Understanding Digital Content Marketing // *Journal of Marketing Management*. Vol. 24, No. 5–6, pp. 517–540. doi:10.1362/026725708X325977
42. Sen, R. (2005). Optimal Search Engine Marketing Strategy // *International Journal of Electronic Commerce*. Vol. 10, No. 1, pp. 9–25. doi:10.1080/10864415.2005.11043964
43. Shankar, V., Grewal, D., Sunder, S., Fossen, B., Peters, K., Agarwal, A. (2022). Digital Marketing Communication in Global Marketplaces. Internet access: https://drive.google.com/file/d/1koo_kqxvWaYm7gwWV6gwfkE4c05hgnBr/view
44. Tiago, M., Veríssimo, J. M. C. (2014). Digital Marketing and Social Media: Why bother? Internet access: https://www.academia.edu/8180901/Digital_Marketing_and_Social_Media_Why_bother
45. Varela, M., Aragão, D. (N. d). Digital Marketing and the Role of Storytelling in Customer Loyalty // *EBSCOhost*. Pp. 201–218. Internet access: <https://web.s.ebscohost.com/ehost/pdfviewer/pdfviewer?vid=0&sid=f07462a7-540c-4ff9-b0c0-27655d272eb9%40redis>
46. Wang, X., Guo, J., Wu, Y., Liu, N. (2019). Emotion as Signal of Product Quality // *Internet Research*. Vol. 30, No. 2, pp. 463–485. doi:10.1108/intr-09-2018-0415
47. Wesolowski, K. (2009). Introduction to Digital Communication Systems. Internet access: https://www.google.lt/books/edition/Introduction_to_Digital_Communication_Sy/9JV5RYL0ZkUC?hl=lt&gbpv=0
48. Wiggill, M. N. (2011). Strategic Communication Management in the Non-Profit Sector: A Simplified Model. doi: 10.1002/pa.415
49. Yousef, M., Dietrich, T., Rundle-Thiele, S., Alhabash, S. (2022). Emotional Appeals Effectiveness in Enhancing Charity Digital Advertisements // *Journal of Philanthropy and Marketing*. Vol. 27, No. 4, pp. 1–13. Internet access: <https://doi.org/10.1002/nvsm.1763>
50. Žydzūnaitė, V., Sabaliauskas, S. (2017). Kokybiniai tyrimai. Principai ir metodai. – Vilnius: Šv. Ignaco Lojolos kolegija.

The paper submitted: July 7, 2025

Prepared for publication: October 30, 2025

Viktorija KUNDROTAITĖ, Miglė ŠONTAITĖ-PETKEVIČIENĖ

EMOCINIS TURINYS LABDAROS FONDŲ KOMUNIKACIJOJE SOCIALINĖJE MEDIJOJE: ATVEJO ANALIZĖS PRIEIGA

S a n t r a u k a

Skaitmeninė komunikacija drastiškai pakeitė organizacijų informacijos perdavimą, nustumdama tradicinės komunikacijos priemones į antrą planą. Didžiajai daugumai organizacijų, siekiančių neatsilikti nuo technologijų raidos ir patenkinti žaibiškai kintančius vartotojų poreikius, skaitmeninės komunikacijos priemonės tapo pagrindiniais kanalais, kurie naudojami įvairiais būdais ir tikslais: ryšiams kurti, žinomumui didinti, palaikymui siekti, pardavimams ir jiems didinti, komunikacijai su tikslinėmis auditorijomis, tikslams aktualizuoti ir kt. Tačiau esant dideliame priemonių pasirinkimui, interaktyvioms galimybėms ir patogumui, kyla ir iššūkių, o bene svarbiausias iš jų – dėmesio informacijos srautė atkreipimas ir išlaikymas, kai vartotojai skaitmeninėje erdvėje kiekvieną dieną susiduria su daugybe skirtingo turinio. Dėl šios priežasties išskirtinumas ir unikalumas tapo itin svarbiais aspektais skaitmeninės komunikacijos kontekste. Šiuos aspektus galima pasiekti įvairiais būdais: demonstruoti išskirtines vertybes, kurti šokiruojantį turinį, pasiūlyti itin išskirtinę reklamą ar šūkį, bet bene veiksmingiausias būdas tai daryti – pasitelkti emocinį turinį. Kadangi ne pelno organizacijų veikla paremta socialinių problemų sprendimu, o didžiosios visuomenės dalies tokio tipo problemos neliečia asmeniškai, siekiant daryti teigiamą pokytį svarbu jas aktualizuoti asmeniniu lygmeniu.

Emocinio turinio naudojimas ir komunikacija socialinėje medijoje kaip pamatinės straipsnio temos mokslinėje literatūroje plačiai analizuojamos verslų kontekste, rečiau – pelno nesiekiančių organizacijų kontekste. Visgi šis turinys suteikia itin daug naudos ne pelno organizacijoms, nes dėl emocinio veiklos pobūdžio didinamas komunikacijos efektyvumas, tačiau apie tai mokslinėje

literatūroje randama nedaug informacijos. Šiame straipsnyje siekiama išanalizuoti emocinio turinio panaudojimą labdaros ir paramos fondo komunikacijoje socialinėje medijoje. Siekiant išsiskirti tikslo, suformuluoti tyrimo uždaviniai: 1) teoriškai apibrėžti skaitmeninės komunikacijos socialinėje medijoje galimybes; 2) teoriniu lygmeniu išskirti emocinio turinio panaudojimą pelno nesiekiančių organizacijų komunikacijoje socialinėje medijoje; 3) teoriniu lygmeniu apibrėžti skaitmeninės komunikacijos tipus rinkodaroje; 4) parengti ir pagrįsti tyrimo metodologiją; 5) pateikti kokybinės turinio analizės apie emocinio turinio savybes ir elementus labdaros organizacijų komunikacijoje socialinėje medijoje rezultatus.

Apibendrinus tyrimo rezultatus galima teigti, jog socialiniame tinkle „Facebook“ emocinis turinys naudojamas įvairių temų komunikacijos žinutėms skleisti bet atspindi keturias strateginės veiklos kryptis: lėšų pritraukimą, savanorystę, nepriteklių ir maisto nešvaistymą. Nagrinėjamų įrašų tikslinė auditorija yra savanoriai, potencialūs ir esami paramos teikėjai ir visi turinio vartotojai, o tai lemia komunikacinės žinutės pagrindinė mintis ir strateginės veiklos kryptis. Šie įrašai taip pat sukelia penkias emocijas iš šešių, nenaudojama pykčio emocija, o rečiausiai sukelia baimės emocija. Emocijas sukelia ir tekstinės, ir vizualinės turinio vienetų dalys – nuotraukos, statiniai vizualai ir vaizdo klipai. Kartais šios dalys sukelia skirtingas emocijas arba viena iš jų nekelia emocijų. Maisto nešvaistymo strateginės krypties įrašai dažniausiai sukelia laimės, pasibjaurėjimo ir nuostabos, lėšų pritraukimo – laimės ir liūdesio, savanorystės – laimės, o nepritekliaus krypties analizuojami įrašai – liūdesio ir laimės emocijas.