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## **The role of emotional advertising strategies on Music Events' attendance**

Marta Leão Gameiro Ferreira

Master's in hospitality and Tourism Management

Supervisor:

Professor Mónica Mendes Ferreira, Marketing, Department of Marketing, Operations and Management, ISCTE Business School

November 2022





**BUSINESS  
SCHOOL**

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Department of Marketing, Strategy and Operations

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*“Aqueles que passam por nós não vão sós, não nos deixam sós. Deixam um pouco de si, levam um pouco de nós” — Antoine de Saint-Exupéry, The Little Prince*



## **Abstract**

With the current growing competitiveness of the market, companies are being obligated to rearrange their marketing strategies to differentiate themselves, which resulted in a frequent capitalization of human emotions. This emerging marketing strategy, also called emotional marketing, appeared as a key to establishing a relationship between the consumer and the brand, consequently increasing companies' success. Emotions are an inherent force of Human nature, which means that they play a decisive role in consumer decision-making.

This dissertation examines the role of emotional advertising strategies and emotional appeals within the scope of music events'. The goal was to explore its effectiveness on music events attendance and investigate whether motives for their attendance differ based on advertising strategies that contain emotional appeals.

The study began with a collection of relevant existing literature, followed by the development of a conceptual framework based on the S-O-R model, which made it possible to formulate the hypothesis that would guide the research that followed. Nextly, all data was collected through an online survey, in which it was possible to collect 260 responses.

Results have shown that all variables significantly influenced music events' attendance and were positively correlated with each other. Besides this, the main conclusions were that most consumers emotionally connected with their favorite music event. Furthermore, it was also possible to conclude and observe the effectiveness of emotional appeals in brand perception and positive WOM, even when not considering consumers' favorite music event, as shown by the Coldplay case.

**Keywords:** Emotional Marketing; Emotional Appeals; Advertising Strategies; Music Events; Emotional Connection.

### **JEL Classification System:**

M31 – Marketing and Advertising: General

L82 – Industry Studies: Entertainment and Media





## Resumo

Com a atual e crescente competitividade do mercado, as empresas têm vindo a ser obrigadas a reorganizar suas estratégias de marketing com o objetivo de se diferenciarem, o que resultou numa frequente capitalização das emoções. Esta emergente estratégia de marketing, também chamada de marketing emocional, surgiu como uma chave para estabelecer uma relação entre o consumidor e a marca, e conseqüentemente aumentar o sucesso das empresas. As emoções são uma força inerente à natureza Humana, desse modo desempenham também um papel importante na decisão do consumidor.

Esta dissertação examina o papel das estratégias publicitárias emocionais e dos apelos emocionais no âmbito dos eventos musicais. Deste modo, o objetivo foi explorar a sua eficácia na adesão aos eventos de música e investigar se os motivos para a participação neste tipo de eventos, diferem com base em estratégias publicitárias que contêm apelos emocionais.

O estudo começou com uma recolha de literatura relevante existente, seguindo-se o desenvolvimento de um modelo conceptual baseado no modelo S-O-R, que permitiu formular hipóteses que orientaram a investigação que se seguiu. Em seguida, todos os dados foram recolhidos através de um questionário online, no qual foi possível recolher 260 respostas.

Os resultados mostraram que todas as variáveis tiveram uma influência significativa na adesão aos eventos musicais e se correlacionaram positivamente entre si. Além disso, as principais conclusões demonstraram que a maioria dos consumidores tende a sentir uma conexão emocional com seu evento musical favorito. Foi também possível concluir e observar a eficácia dos apelos emocionais na percepção da marca e WOM positivo, mesmo não considerando o evento musical preferido dos consumidores, como demonstrou o caso dos Coldplay.

**Palavras-chave:** Marketing Emocional; Apelos Emocionais; Estratégias Publicitárias; Eventos de Música; Conexão Emocional.

### **Sistema de Classificação JEL:**

M31 – Marketing e Publicidade: Geral

L82 – Estudos de Indústria: Entretenimento e Media



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## Chapter 1: Introduction

Since the time of the sophists, great classical philosophers have studied the importance of emotions and formulated theories trying to justify the fact that emotions can trigger unprecedented changes and behaviors in people's lives. Emotions are believed to be a powerful force that can influence people's decisions and their urge to act in many ways. (Miles & Nilsson, 2018).

In recent years, we watched a remarkable growth of companies appealing to people's emotions as a marketing strategy, and more and more, businesses are capitalizing on human emotions to reach different goals (Harris et al., 2018). According to Baker (2022), marketing involves appealing to people's emotions. People are continuously marketing themselves through their attitudes, beliefs, and actions. Pricing, promotion, and product placement are unquestionably beneficial to businesses, but appealing to emotions is necessary for a brand to grow.

Brakus et al. (2009) argue that it is part of consumers' natural behavior to seek experiences and something that lasts in their memory, making them more impacted by brands and their relationships with them than by the product itself.

In this research, the approached scope is Music Events, meaning that according to Brakus et al. (2009) theory, attendants would be less affected by the music the event offers and more affected by the brand beyond it and their emotional bond with it.

When it comes to advertising a music event, traditional communication tools are facing the challenge of cutting through an overload of messages aimed at consumers. In contrast, marketing and storytelling offer the chance to capture consumers' attention and interest by connecting a brand and a message with the event (Weihe et al., 2006).

Music events are a branch of Events and Events Tourism that won a significant role in the past few years. These events became like a megaphone to social and environmental causes and have also achieved a more significant purpose of carrying emotional messages that mark consumers' hearts (Kitchen & Filep, 2019). Brands might have a crucial role in determining the success of music events. Therefore, it is essential to approach brands' marketing strategies accordingly (Trindade, 2017). As a result, the urge to develop an emotional attachment between consumers and brands is growing daily so that brands can stand out from the competition and proceed to a successful communication path.

It is proper to affirm that the world is constantly changing due to economic, social, cultural, and political developments. Consequently, people's thoughts, attitudes, behaviors, and needs have considerably changed. This means that, more and more, the first step to ensuring brands' success is selecting the appropriate marketing strategy (He et al., 2022).

### **Research Problem**

In recent years, numerous research covering the theoretical and practical facets of event marketing has been published (Weihe et al., 2006). Nevertheless, the number of research in this field that focuses on the impact of emotional marketing is still far from matching its importance.

The purpose of this research starts with the urge that companies must go the extra mile and seek new ways of communicating and stand out from the mass competition. This is where the value of occupying a significant place in consumers' minds and hearts begins.

Therefore, the problem to be addressed in this thesis arises regarding the role of emotional advertising strategies on music events' attendance and whether these marketing strategies are the key to standing out and developing a successful emotional attachment with consumers.

### **Research questions and objectives**

As mentioned, there is a gap and lack of recent research concerning the role of emotional marketing in music events and the success associated with it. Accordingly, this research aims to investigate if assigning emotional meaning to brands is an effective marketing strategy in our current world and how it influences attendees' choices, especially within the scope of Music Events.

On that account, the questions investigated in the present study arise as:

- (1) Are emotional advertising strategies effective to increase music events' attendance?
- (2) Do emotional appeals positively influence consumers' preferences within this scope?
- (3) Is emotional marketing an essential strategy for companies to achieve success?
- (4) Do music events' brands need to create an emotional attachment with consumers?

The objectives established for this research are: explore the effectiveness of emotional marketing on music events attendance, determine whether motives for music events' attendance differ based on advertising strategies that contain emotional appeals, and investigate the importance of Emotional Marketing strategy for music events companies' success.

This study's main theoretical contribution is the investigation of the effects of emotional marketing on music event attendees' behavior and choices. This study also aims to fill in the gap in the literature research mentioned above. Furthermore, it is believed that the study's results will help Music Events organizers and marketeers better understand attendees' motivations.

### **Thesis structure**

The document presented here is further separated into chapters and sub-chapters, which are intended to cover distinct subjects relevant to the research scope.

After this brief introduction to the topic with the research questions and aim of the study, we move to the vital literature review section. There are essentially eight themes covered in this macro-section, all of which can be related. The two first discussed concepts are emotions and how they became the object of study in the marketing field.

The following three ideas are all connected to using emotions in brand communication and how it affects consumers' behavior. Lastly, still in this section, we move to the scope of Music Events, addressing attendees' motivations and a brief history of bands and artists that marked the music industry and presenting the recent Coldplay case.

The third section is dedicated to the conceptual framework, which will help to identify and clarify the central aspects of the research, presenting a conceptual map based on the S-O-R model (Mehrabian & Russell, 1974), and in which the hypothesis of this thesis will be presented. This conceptual model will guide the next section, dedicated to data collection and analysis methodology. The final chapter will include conclusions and implications for further research.

*"People will forget what you said, people will forget what you did,  
but people will never forget how you made them feel."*

- Maya Angelou, American Poet

## **Chapter 2: Literature Review**

### **Neuromarketing and consumer behavior**

Despite the common link between the study of the Human mind and Modernity, the desire to investigate people's minds sends us back to ancient times, where facial expressions and head movements were objects of study to decode Humans. Since then, Descartes began to study the distinction between reason and emotion (Descartes, 2015). However, the deep study of the human brain in the business area began with the father of organizational psychology: Hugo Münsterberg (2016), a remarkable personality that stated that controlling people's minds, can be as easy and exact as controlling a machine in a factory.

At the beginning of the 20<sup>th</sup> century, several studies showed that emotions are an integral part of contemporary marketing, and the validation of these findings led to the emergence of a new knowledge flow – Neuromarketing (Pluta-Olearnik & Szulga, 2022).

Since the customer-oriented era has been growing and business strategies rely on customer insights to stay ahead of the competition, brain-based approaches are developing a spotlight as a marketing tool. This kind of approach has allowed marketers to measure and analyze how customers feel, think and their buying intentions towards the brand (Hsu, 2017). This new concept, named Neuromarketing, had an essential role in helping to generate more profound insights into consumer behavior. The appearance of this technique has impacted many other applied fields, for instance, the impact of memory research on eyewitness testimony and the diagnosis and treatment of attention deficit disorder in psychiatry (Hsu, 2017).

Neuromarketing, also named consumer neuroscience, is an emerging interdisciplinary field that builds a bridge between psychology, neuroscience, and economics and takes charge of the study of how the human brain is affected by advertising and marketing strategies (Agarwal & Dutta, 2015). Emerging in 2002, when it was a controversial field, Neuromarketing quickly ensured credibility and was adopted by many advertisers and marketers since it improved the effectiveness of commercials and advertising messages worldwide (Morin, 2011).

Neuromarketing aims to understand the impact of marketing stimuli after analyzing and interpreting human emotions and disclosing the hidden knowledge behind the consumer's behavior. It furnishes unique information that traditional methods cannot reach by analyzing consumers' physiological and mental reactions (Alsharif et al., 2021).

Studying this unconscious decision-making process allows companies to be more objective and obtain a primary response from consumers (Lazizovich & Nazarova, 2019). The conclusion behind Neuromarketing is that rational decisions are not as significant as once were

believed to be and that the buying process is not entirely conscious (Singh, 2020). To speed up the decision-making process, the human brain uses many shortcuts. According to Zurawicki (2010), more than 90% of the information is processed subconsciously in the human brain. Thus, this subconscious processing of information plays a vital role in consumer decision-making and behavior. As for this concept of consumer behavior, which is usually side to side with the concept of consumer decision, it is important to remember that these two are not the same thing.

Consumer behavior is an offshoot of the marketing tree that encompasses multiple areas, such as psychology, sociology, marketing, and behavioral economics. It is the name given to the study of Human-beings as buyers and consumers (Ghuman, 2021).

To study consumer behavior clearly, it is necessary to consider all consumer activities before buying the product, during, and after consumption. According to Kardes, Cline and Cronely (2011), this concept entails all consumer activities associated with the product, encompassing emotional, mental, and behavioral responses that determine and proceed with the purchase activity. Consumer behavior is a psychological study of how individuals make buying decisions and what motivates them to purchase (Zurawicki, 2010).

With this, it is proper to say that consumer behavior and marketing must go hand-in-hand. The principle of marketing is to understand consumers' needs and wants, and consumer behavior precisely gives marketers and advertisers insights into that matter (Ghuman, 2021).

As a marketing branch, Neuromarketing develops a two-way relationship with consumer behavior, in which one contributes to the other and vice versa. This neurotechnology shows what happens inside the brain while the behavior takes action (Ghuman, 2021) and studies the brain to predict and potentially manipulate consumer behavior and decision-making before, during and after the buying process.

In the last decade, Functional Magnetic Resonance Imaging (fMRI) has emerged as a common technique in neuroscientific studies. This method allows researchers to visualize human brain function in vivo (Santos et al., 2012). Using this method, a study was conducted and analyzed by Santos et al. (2016), in which it was observed that specific brain structures activated significantly more with positive brands. The part of the brain related to emotions was one of those. With this, it was possible to conclude that the human emotional system has an essential role in evaluating brands. This emotional inducer helps the consumer differentiate between positive and indifferent brands.

Scientists and marketers believe that the first step in the direction of successful marketing is knowing the consumer needs, desires, and tendencies, a process called Consumer Psychology. Due to the technological developments and incorporation of medical and

psychological techniques into market research, it is now possible to reach into consumers' brains in that way and incorporate the human brain complexity into research (Pluta-Olearnik & Szulga, 2022). According to Harris, Ciorciari and Gountas (2018), this technique can help create new opportunities to improve our understanding of commercial decision-making, individual differences in brand preferences, shopping environments, and interpersonal influences in purchasing situations.

The brain has been reported as one of the universe's most complex and intriguing structures, which caused the failure of numerous advertising campaigns based on well-known conventional advertising techniques (Morin, 2011). With more tools and studies, emotions were proved to be strong advocates of how consumers process messages. We are not thinking machines that feel; instead, we are feeling machines that think, as António Damásio, neuroscientist and author, previously stated in his book *Descartes' Error* (2006).

According to Morin (2011), our brain receives a mean of 10,000 messages per day, so what Damásio and many other personalities from this field have been stating is that since the most ancient times, the brain works on instinctual responses, that is hand in hand with the subconscious part of our brain.

Additionally, in recent studies, Pluta-Olearnik and Szulga (2022) stated that more and more it is becoming necessary to study not only consumers' behavior but especially consumers' minds - once one helps to understand better the other – including the role of emotions triggered by brands' messages and advertising.

### **Human emotions and the study of persuasion**

The concept of emotions is present in the most diverse areas of our daily lives. In the 1970s, the Canadian psychologist Paul Ekman conducted a study on facial expressions, in which he approached the Human basic and primary emotions and proved that members from different cultures and ethnic groups similarly manifest those emotions, supporting the theory that emotions are a universal non-verbal language (Ekman & Friesen, 1977).

More psychologists, scientists and personalities in this field also proved this point. An example is Domenico Consoli, a professor and investigator, that defends in much of his research that emotions can be considered as a form of a language universally spoken and understood, a mental and physiological state associated with a diversified range of feelings, thoughts, and internal (physical) or external (social) behaviors (Consoli, 2010).

Since most ancient times, emotions have been used to persuade people. Going back to ancient Greece, a remarkable personality took charge of the study of persuasion: Aristotle. This Greek philosopher developed a theory about this art, in which he defended that a

compelling, persuasive argument relied on three pillars: ethos, logos and pathos. This set of techniques was called The Rhetorical Triangle (Miles & Nilsson, 2018).

The first – ethos, is focused on the author/ speaker: it is about credibility and building trust and authority. It is not enough that an argument is well reasoned if the audience does not trust the person or identity delivering the message, which means that persuasion starts even before delivering the message - an identity must establish its status, awareness, and professionalism. The second - logos, focuses on the message/ argument: it appeals to reason and logic and represents facts, statements and research with well-constructed ideas that build a logical argument. The last one – pathos, is focused on the audience. This is the part where the focus is appealing to emotions and how an audience feels or experiences a message (Varpio, 2018). Pathos is when you want your audience to feel a certain way when communicating with them. The idea behind this concept is to drive your audience's emotions.

We can establish a relationship between the ancient subject of rhetoric and the modern marketing discipline. As Tonks (2002) said, rhetoric is a framing device and an instrument for fully appreciating the marketing reality. After all, marketing is about persuasion.

Emotions can leave a stamp on the human brain, making it possible to anticipate human reactions (Akgün et al., 2013). This concept, just like the concept of persuasion, is an old topic in psychology but a new weapon for the benefit of advertising.

Although the study of emotions is one of the most complex and still open chapters of history, there are a few things that scientists can claim with certainty: by learning about emotions and studying them, it is possible to read others and communicate more effectively, and by accepting its importance and understanding how it affects our decisions and thoughts, we are one step closer to recognize and monitor them (Mlodinow, 2022).

### **Emotional contagion**

Schoenewolf (1990, p.50) first defined emotional contagion as "a process in which a person or group influences the emotions or behavior of another person or group through the conscious or unconscious induction of emotion states and behavioral attitudes" (Barsade, 2002). According to Hatfield et al. (1992, p.153), emotional contagion is the "tendency to catch another person's emotions". These authors developed one fundamental work in emotional contagion providing evidence about primitive emotional contagion, which they defined as "the tendency to automatically mimic and synchronize movements, expressions, postures, and vocalizations with those of another person and, consequently, to converge emotionally" (Hatfield et al., 1992, pp.153-154).

In the words of Hatfield et al. (1992), one of the main consequences of emotional contagion for social entities is the attentional, emotional, and behavioral synchrony of an

individual's emotions. Contagion is seen as relatively automatic, not intentional, uncontrollable, and unconscious (Hatfield et al., 1992; Hatfield et al., 1993).

On the one hand, previous research has proven the transfer of passion from leaders to employees. According to (Cardon, 2008), there is the idea that "monkey-see, monkey-do", that is, through emotional contagion, employees tend to mimic the leaders' language, expression, and positive behaviors. Li, Zhang, and Yang (2017) identified a positive association between a leader's work passion and an employee's work passion, confirming that this is transmitted through contact between the parties. According to the authors, "the immediate leader is a source of an employee's work passion", being affective motivation "more effective than monetary motivation in driving employees' work passion" (Li et al., 2017, p.9). In this way, the emotional display of leaders leads to a similar emotional display on the part of employees through emotional contagion (Cardon, 2008). In addition to positive emotions, such as passion, leaders' mood is also transmitted to their subordinates, representing a powerful source within groups (Sy et al., 2005).

On the other hand, research has also proven the transfer of emotions from employees to customers in direct contact. According to the authors Howard and Gengler (2001), the behavioral mimicry of the employee's smile leads to emotional contagion, which, in turn, leads to attitudinal effects on the customer. That is, emotional contagion can have a positive bias on the product-relevant attitudes of consumers. So, when the seller smiles, the customer tends to smile too, leaving an emotion of happiness that will positively impact the customer's evaluations regarding the products or services (Howard & Gengler, 2001). This idea was later supported by Isabella and Vieira (2020, p.387), who claim that "genuine smiles can encourage positive emotions on the part of consumers via emotional contagion" and, consequently, "increase product evaluation scores" (Isabella & Vieira, 2020, p.388).

The employee's emotional work demonstration strongly influences the client's emotions and perceptions (Hennig-Thurau et al., 2006). The study by Hennig-Thurau et al. (2006) contradicted the idea that the emotional contagion between employees and customers would be manifested mainly by mimic effects. There is also evidence that emotional contagion can vary depending on the size and strength of the relationship between individuals (Howard & Gengler, 2001). The stronger the connection between the customer and the brand, which in turn is represented by the employee, the more positive the effects of emotional contagion will be. However, the emotional contagion between brands and consumers was proven later by the authors Dahlen et al. (2020) through the transmission of passion in advertising.

The authors Dahlen et al. (2020) focused on studying the effects of communicating passion. More specifically, they sought to understand the transmission of work's passion and its impact on consumers. The authors concluded that when a brand communicates the passion



directly for what it does, consumers assume that the brand works harder and is more dedicated to its product, and, consequently, the products offered by the brand are perceived to be of better quality (Dahlen et al., 2020). Additionally, this study verifies that positive emotions transmitted by the brand through the transmission of passion favorably impact consumers' attitudes and purchase intentions (Dahlen et al., 2020).

People can be influenced by others' emotions in many ways, such as through facial expressions, observing other people's behavior, indirect human interactions, or simply by aligning and synchronizing with the psychological and neurological state of others (Herrando & Constantinides, 2021). People instinctively tend to align their emotional state with those around them, which means that emotions can be contagious by other people's experiences, positive or negative, and influence consumer experience and the consumer perception of the brand. For example, a positive emotional contagion might result in positive satisfaction and loyalty intentions. Therefore, understanding the mechanisms of emotional contagion can help improve marketing techniques and approaches (Herrando & Constantinides, 2021).

### **Emotional Marketing**

At its essence, marketing is about touching people's feelings. Humans constantly advertise themselves through their beliefs, attitudes, and choices, even if you do not work in marketing. Pricing, advertising, and product placement are undoubtedly helpful for businesses, but emotion must be there for a brand to develop, thrive, and be nurtured (Baker, 2022).

According to Jenblat (2018), scientists defend that Humans feel first and think second, since the emotional section of the brain can process sensory information in 1/5 of the time the cognitive section requires. Also, scientists have proved that emotions are a subjacent driving force of human behavior (Seimiene, 2012), and according to Ray & Batra (1983), emotions play a prominent role in consumers' attention and perception of the product.

Emotionally motivated purchasing decisions may be impulsive. In fact, according to research, our gut reactions can happen in as little as three seconds, leaving us with enduring memories and a propensity to respond similarly in the future (Welbourne, 2022).

All these studies make it possible to affirm that nowadays, one of the most critical aspects of product/service selling is not only the relationship between the customer and the brand but also the emotions that the product/ service communicates. As suggested by Akgün et al. (2013), emotional content mainly helps a brand communicate its values. A practical and responsive product promotion results from deciphering buyers' emotional needs and market tendencies (Yarosh et al., 2021).

Under the current economic and urban growth levels, emotional marketing is a people-focused marketing technique that cannot be disregarded (He et al., 2022). Currently, the

market is saturated, meaning that the customers, more than looking to fulfil their needs, look for the intangible factors: trust, sympathy, love, etc., which means emotions. The customers' purchase decision is driven by two kinds of factors: functional needs (related to product/ service function) and emotional needs (associated with psychological aspects of the product/ service) (Consoli, 2010). Since, nowadays, the products of different companies are equal, they must find a way to distinguish themselves from the competition, appealing to other factors and attributes, such as emotional intelligence. This term refers to a non-rational intelligence associated with perceiving, integrating, understanding, and regulating emotions. Since consumers' behavior is highly emotional and intuitive, operating through the emotional centers of the brain, and often independent of conscious control (Ray & Batra, 1983), companies must concentrate on the emotional bonding between the brand and those consumers and must constantly be working on improving their emotional intelligence (Baker, 2022).

Emotional marketing is about creating empathy between the company and the customer. It is a marketing communication strategy in which marketers use emotions and emotional appeal to lead the audience to a certain point of view. This marketing strategy approaches questions about what are the attitudes, behaviors, and preferences of the customers, as well as how customers' minds react to advertising (Rytel, 2010); (Zhang et al., 2022), leading to a long-term commitment with brands, customer satisfaction, loyalty and repurchase intention, through emotional linkages between both parts (Akgün et al., 2013). Emotional marketing is about placing consumers' emotional preferences and needs at the core of brand marketing strategy (Zhang et al., 2022).

According to a Temkin Group study (2016), positive emotional associations with a specific brand make customers 8.4 times more likely to trust the company and 7.1 times more likely to purchase more. A Nielsen study (2016) also stated that ads with higher emotional levels caused a 23% sales increase compared to average advertisements. Also, a study from Momentum Worldwide (2019) states that in that year's report, consumers identified "inspiration and meaning" as the most searched brand qualities. To sum up, the key to emotional marketing is to create emotional content that impacts and lasts in consumers' memory.

Hudson et al. (2015) stated in their research that the emotional bond that consumers develop with a brand, influences the strength of their relationship with it and that to build strong relationships, marketers need to incorporate high levels of emotional content in their marketing.

As stated in the European Journal of Business and Management (Mandina et al., 2014, p.69): "The researchers believe that in today's marketing environment, for a company to

remain relevant and competent or not for it to lose market share over others, emotional marketing is not an option but a must.". According to Akgün et al. (2013), emotional marketing can connect consumers' hearts, feelings, and thoughts to a brand, allowing the consumer to identify with the brand.

People's thoughts, attitudes, and behaviors regarding consumption have considerably changed as a result of economic development and social progress, so more and more, the first step to ensuring the brand's success is selecting the appropriate marketing plan (He et al., 2022).

## **Marketing 5.0**

The concept of Marketing 5.0 is growing among marketers and advertisers. It is a combination between technology and the human factor. Also, it has to do with what the market has already been through and what is yet to come. With the recent oscillations caused by the pandemic, companies were obligated to reinvent themselves and find a new and long-lasting way to connect with consumers. This is how Marketing 5.0 appears to enlighten marketers and advertisers (Chantamas, 2021).

This combination between technology and humanity means just what it sounds like it means. On the one hand, the world is becoming increasingly digital, so companies must insert themselves into this new way of advertising. On the other hand, if there is anything that the pandemic situation proved, it is that humanized brands tend to have more robust and long-lasting relationships with consumers and that emotions never go away since they are an inherent force of human nature and are present in every kind of situation (Kotler et al., 2021).

Marketing 5.0 looks to awaken emotional triggers and establish a connection with consumers. This will help clients to connect with the brand and become brand advocates. The keyword to this new marketing era might be adaptability, which brands are still being forced to show to keep track of the market and consumers' changes.

According to Kotler et al. (2021), Marketing 5.0 brings together the human-centricity of Marketing 3.0 and the empowerment of technology of Marketing 4.0. The world is experiencing a big joint of different generations (Baby Boomers, Gen X, Gen Y, Gen Z and Gen Alpha), which means that this need for companies to be able to adapt to current and unexpected situations came to stay, and that is precisely what Kotler et al. (2021) defend and show on their new book *Marketing 5.0: Technology for Humanity* (2021).

## **Branding and Brand Personality**

Since we live in a branded society, everything is a brand: the services, the places, the people, etc. Nevertheless, in order to define a brand, companies need to assign meaning (Sambado & Maia de Loureiro, 2018). We are all humans, so we all inherently feel emotions, even if it is unconsciously, which means that nowadays, customers seek for emotional bonds and are more influenced by the brand beyond the product and the relationship they have with that brand, than by the product /service itself (Brakus et al., 2009).

The use of emotions through emotional marketing strategy can be linked to the term brand personality. This term refers to the emotional connection between the consumer and the brand (Seimiene, 2012). Brand personality is how a brand is personified and is the culmination of its emotional, psychological, and behavioral traits. Also, the soul of a brand and its distinct competitiveness is found in its personality, which means that creating a brand's personality directly evokes consumers' emotions (Liu & Yan, 2022). Brand personality is essential in creating, developing, and maintaining strong brands (Trindade, 2017).

Since emotions are a born force of Human nature, brand personality should be perceived as a central element of any successful brand. According to Seimiene (2012), giving a brand certain personality features will humanize it — consumers will feel as though they are speaking to a single individual, fostering attachment to the brand. Maintaining a brand's DNA requires an easily recognizable and attractive personality.

Intense psychological bonds with the brands, called emotional brand connections, play a crucial part in companies' performance and competitive advantage (Akgün et al., 2013). So, when we talk about emotional marketing, it is mandatory to talk about emotional branding. Emotional branding focuses on interacting with the consumer's life, inspiring their passion, memories, and experiences (Akgün et al., 2013). This concept, according to Morrison and Crane (2007), can be defined as the bond of consumers in a deep and intimate emotional connection with the brand, which creates a trust-based relationship, adding credibility through powerful connections, not only on a personal level but also on a holistic level.

The Momentum Worldwide (2019) research has proved that 76% of all consumers spend their money on experiences rather than material items, which confirms the need for companies to assign meaning to their brands to distinguish themselves from the competition. Therefore, branding bridges the company and the customer (Akgün et al., 2013).

Emotional branding can be associated with diversified emotions, such as trust, bonding, resonance, companionship, and love (Rossiter & Bellman, 2012). Also, since it is an abstract concept, its efficiency varies in conformity with the current mundane subjects (e.g., the COVID-19 pandemic). Companies must be aware of the current trending subjects to direct their advertising and succeed with it (Singla & Gupta, 2019).

Besides this, to fortify the emotional impact, brands must study the emotional characteristics of specific target groups since they vary according to age to age, ambitions and passions, place, etc. (Singla & Gupta, 2019).

Music Events have certain connotations and traits, just like brands. An event image encompasses the perception of an event as reflected by the connections associated with the event that is stored in consumers' memories. Since the event's reputation may be linked to the brand, it is crucial to consider this (Trindade, 2017).

### **Brand love**

Love itself is a concept known by everyone, and it can be defined as a strong and profound affection for something or someone (Wolpe, 2016). However, through the years, marketing researchers affirmed that consumers could connect themselves with brands in such an intense way that it is possible to call it a love relationship between the consumer and the brand (Albert et al., 2008).

The concept of brand love has evolved and been defined by many different authors over the years. Carroll and Ahuvia (2006) defined brand love as a set of positive feelings resulting from contact with a brand. Additionally, Keh et al. (2007, p.84) suggested a more complex definition for brand love, which they described as "the intimate, passionate and committed relationship between a customer and a brand, characterized by its reciprocal, purposive, multiplex, and dynamics properties". More recently, brand love has been defined as the intense attachment that satisfied customers have to a particular brand. This attachment encompasses enthusiasm, attachment, positive emotions, favorable compliments, and love (Liu & Yan, 2022).

According to Tsotsou and Goldsmith (2017), the consumer-brand relationship is the base for understanding everything. The author affirmed that brand trust and attachment directly contribute to brand love (Tsotsou & Goldsmith, 2017); (Liu & Yan, 2022). Moreover, after the consumer connects himself with a brand through a love relationship, it is expected that the loyalty to the brand increases as well as the positive word of mouth and the willingness to pay an extra amount for the products/services (Carroll & Ahuvia, 2006); (Bairrada et al., 2018).

The concept of brand love brings other related concepts, for example, brand prestige or brand credibility, and it should not be underestimated since it is seen as a cycle. More specifically, brand trust and attachment can make the consumer look at a brand differently, making consumers "fall in love" with it. After the consumer establishes a relationship of love with the brand, the consumer considers the brand to be more credible and with greater prestige and quality, thus establishing a link of loyalty with it. Then, positive communication is expected

by the customer, which may influence others, so the cycle is repeated (Tsiotsou & Goldsmith, 2017); (Bairrada et al., 2018).

## **Storytelling**

According to numerous studies, the average individual is faced with thousands of advertisements daily, making it harder for firms to stand out. Stories that cross time, people, and cultures are what people remember instead of data, speeds, and feeds (Dias & Cavalheiro, 2022). The issue of standing out and remaining relevant in our interconnected, fast-paced global culture has led many brands along the route of humanization to shape stronger customer bonds (Kotler et al., 2017). As brands gain the ability to tell stories, they also humanize themselves by developing and expressing a personality (Biesenbach, 2018).

According to Fisher (1984), Humans have been creating symbols and communicating them through stories since the beginning of eras. Humans are innate storytellers and symbol creators, which is why this author argues that storytelling is a potent instrument for brand communication.

Storytelling has been recognized as a valuable technique for expressing brand values, fostering the connection between customers and brands, and as a result, fostering close relationships between them (Dias & Cavalheiro, 2022). Previous studies have shown the effectiveness of storytelling as a tool for communication that stimulates emotional ties to brands (Dias & Cavalheiro, 2022), improve engagement, and contribute to positive Word of Mouth (WOM) (Biesenbach, 2018).

According to Biesenbach (2018), storytelling operates deeper — on an emotional and even "visceral" — much more than on a cognitive level. Additionally, Biesenbach (2018) states that stories give people a purpose, bind them together, and connect them to future dreams more significant than themselves. This type of brand communication awakes consumers' emotional reactions, allowing them to lower their defenses and be more easily persuaded.

Storytelling is about using a narrative to connect your brand to customers. Woodside et al. (2008) present in their research at the *Psychology and Marketing Journal* five arguments for why storytelling is crucial to marketing and branding: (1) people naturally think in narratives; (2) stories help people remember things; (3) stories provide enjoyable experiences; (4) stories can help companies and goods connect strongly with consumers; (5) stories provide clarity.

Stories can deepen love marks because they emphasize knowledge, appeal to emotions, and include sensory details. According to Junaid et al. (2019), stories help consumers form emotional ties with brands. Also, Kemp et al. (2021) study that personal connections promote positive WOM and online customer engagement and that if the storytelling is based on user-generated content rather than branded content, the effect is much more powerful.

## **Music events attendees' motivations**

Motives, or motivations, are understood as internal factors that stimulate and direct people's behavior (Egresi & Kara, 2014). In event attendance, especially music concerts, motivations refer to customers' needs and wants that determine and influence their attendance concerning a specific event (Crompton & McKay, 1997).

Nowadays, music events are widely acknowledged as a determinant factor of the cultural environment. Music events today hold a high position in the cultural landscape, and are recognized as beneficial economic and social forces (Borges et al., 2021). Music events' long-term success depends on attendance levels: the higher the number of attendees, the greater the impact on the economy, tourism, and local communities will be (Leenders, 2010). Music events, in general, have always been a cultural attraction for local communities, but more and more, they are becoming a tourist attraction and essential for cities' portfolio on the world's mouth (Rodríguez-Campo et al., 2022). This propagation has led to the need to re-conceptualize music events and their marketing strategies because these events are now responsible for destinations' increase of the economy and social and cultural fields (Lee, 2014). With this, event organizers must create effective strategies to attract more people and deliver memorable experiences to retain loyal visitors (Lee, 2014).

Much of the research to date addressed the economic effects of event tourism and its benefits for local host communities (Getz, 2008), with the experience aspect receiving very little attention (Welthagen & Lotter, 2020). Therefore, further research on this crucial niche area remains paramount.

It is a fact for marketers that people look more for experiences and benefits to satisfy their needs instead of looking for products or services. Thereby, understanding attendees' motivations to go to music events can help event organizers understand how to design and format the content of their event in order to target specific clients/audiences and fulfil their needs and expectations (Perron-Brault et al., 2020). Event organizers can only fully satisfy the audience/attendees' needs if they understand their motive for attending the events. Besides that, marketers also benefit from this knowledge. It makes it easier to design marketing and promotional activities to attract more attendees (Crompton & McKay, 1997), leading to customer loyalty and repeat visitation, which will help companies maintain a strong positioning in the market, and consequently facilitate the growth of music events even further (Welthagen & Lotter, 2020); (Leenders, 2010).

Egresi and Kara (2014) mentioned that social Psychology theories inspired the earliest studies on motivations for event and festival attendance. However, an emerging theory that has inspired the most recent researchers is the push and pull theory. This framework is widely used to formulate and test motivations for event attendance, claiming that those motivations are moved by two forces: push and pull factors. On the one hand, the push factors are

understood as the internal and psychological needs and want, i.e., emotional needs. On the other hand, pull factors are understood as the external factors that arouse people's interest, like the festival offering (Abreu-Novais & Arcodia, 2013). People choose a concert or festival because they are "pushed" by these optimal emotions and "pulled" by the event's offering. According to Abreu-Novais and Arcodia (2013), at first sight, the push factors are the most determinant ones in decision-making because they precede the pull factors. Music event attendees first experience internal needs to attend an event, and only after that are pulled to determine which event to attend.

Music events are considered special and unique events that offer a cultural connection and attract different beliefs, theories, and personal tastes, meaning that different musical performances attract different target audiences (Welthagen & Lotter, 2020). Music events are portrayed as places for socialization, exploration, exposure, and self-affirmation; therefore, they always evoke numerous emotions and psychological connections (Borges et al., 2021).

According to Travel Weekly (Baran, 2007), "music is arguably the best tool to bring people together", which makes Music Tourism one of the primary motivations for travelling to a destination in order to experience a festival or concert (Gibson & Connell, 2005). As mentioned by Christian (2010), one of the most enjoyable aspects of festivals and concerts is the interaction with friends while dancing and listening to live music, meaning that music tourism is a way to engage locals and visitors simultaneously in new experiences. One of the primary reasons people want to attend one of these events is because people like to be part of something bigger, which makes the primal need to belong one of the primary motivations for this attendance (Baran, 2007).

Another commonly used theory in event motivations literature is the seek-escape dichotomy. This theory argues that individuals are moved by two motivational forces: the desire to escape from their routine and familiar environment and seek intrinsic rewards (Crompton & McKay, 1997). Digg Magazine (Zaleska, 2019) claims that seeking experiential and stimulating travel is a general motivating factor. Although the music facet is considered a fundamental motivation, attendees consider the atmosphere and experience more important, making music only one ingredient, part of the whole event. Likewise, the anticipated preparations are an essential contributor to a gradual build-up of excitement, and even when these events are over, the cycle of anticipation of the next one starts again. This factor is a detachable focus for marketing because excitement-building influences customers' decision-making (Packer & Ballantyne, 2011).

According to Abreu-Novais and Arcodia (2013), it is possible to identify seven main dimensions of motivations for music events' attendance: socialization, family togetherness, event novelty, escape and relaxation, excitement and enjoyment, cultural exploration, and event's specific characteristics (which corresponded to the attributes of the event, such as



cleaning, food offering, parking, souvenirs). Evidence shows that these motivations vary mainly depending on the event type and socio-demographic and geographical variables. However, these dimensions, or very similar ones, are present in the great majority of articles reviewed, evidencing the cross-cultural similarities, and reaching a certain generalizability of event motivations (Abreu-Novais & Arcodia, 2013). Abreu-Novais et al. (2013) also argue that emotions, as for the emotional appeal, play a crucial part in music events attendance.

According to Kim and Fesenmaier (2015), emotions play a leading role in shaping memorable experiences, which means that the main task is to understand them and to optimize the events' performance. Music events are more than cultural events; they now have the job of delivering meaningful and unforgettable tourist experiences (Rodríguez-Campo et al., 2022); (Trindade, 2017).

### **Music Events that shaped the Music Industry**

The world of music is constantly changing, but some bands and artists marked generations for some reason or another.

Dating back to ancient times, live performances have always been a musician's primary source of revenue. The origins of music events send us back to ancient Greece (e.g., Pythian Games), where such events frequently featured music, art, and sports competitions (Gajanan, 2019).

After this concept of live performances that lasted through the Middle Age, a new sort of live performance was born with music festivals. Despite not being the first of its sort, the 1969 event - Woodstock Festival, has a legendary status in American popular culture since it was one of the most successful music festivals in history, with more than half a million attendees (Gajanan, 2019). Woodstock appeared as a new Music Event concept, with much more than the music played. It appeared as a response and protest to political and social issues from that era, promoting freedom values and appealing to love and fundamental human rights. Woodstock became more than an event; it became a brand and rapidly contributed to changes in the music industry (Kennedy, 2018).

According to *Billboard* magazine, music festivals are attended by more than 32 million people every year. This number increased yearly along with the emergence of new music festivals, making these events a vital component of modern history and culture (Lynch, 2015). This kind of music event has grown from the DIY communal spirit of Woodstock into mainstream businesses that contribute to cities' economic and cultural growth. After Woodstock, many other Music Events changed the Music Industry, such as Live Aid, linked to

benefit causes, and the Beyonce concert at Coachella, linked to a message of empowerment (Kennedy, 2018).

There is no refuting that technological evolution has had a massive impact on the Music Industry since the turn of the millennium, which obligated Music Events to reinvent themselves in some ways (Sitonio et al., 2018). The impact of the internet has forced companies and bands to come up with different ways of distributing, promoting, and marketing music (Curien & Moreau, 2009). Nonetheless, the Internet has also provided new music event promotion and marketing strategies, enabling them to reach a far larger audience. Additionally, the indirect effects of the Internet have contributed to the rise of concerts' popularity, for example, with the appearance and growth of online music communities, which created new business opportunities (El Gamal & Gamal, 2012).

In an era where music streaming is primarily free, music events are prominent for listeners due to changes in music and culture, making live music much more outstanding. Over the years, Music Events had become like a megaphone that carries messages, appeals to emotions, and provide experiences (Hesmondhalgh, 2022). As an example of this, we can talk about one of the world's most well-known band: Coldplay. This band was born in 1998 and has already crossed many generations (Edwards, 2022). Known as one of the most successful alt-rock groups that emerged from the UK within the last 25 years, Coldplay has already toured through the whole world, visiting the most coveted venues. According to Edwards (2022), no band has held a more cherished position in the music scene since The Beatles.

According to *Rolling Stone Magazine*, Coldplay walked through the enormous changes of the 21<sup>st</sup> century, and according to data, successfully. They could understand the growing importance of emotional connection, and with that, they became more than a band: they became a brand that carries a message and represents much more than Music (Kreps, 2016).

Currently, Coldplay are performing the *Music of The Spheres World Tour*, which counts with numerous initiatives never done before at other concerts (e.g.: energy generated by stationary bikes and a kinetic dancefloor in the audience). They are masters at making the audience feel part of the performance, for example, with their ever-changing light show (Edwards, 2022).

Coldplay has already performed in many countries, where they performed more than once in the same venue. The emotional connection they established with the public is so huge that they already became a trend on social media (Petridis, 2022), and the love and passion they carry on their shows trespasses to the audience and future concertgoers (Edwards, 2022).

## Chapter 3: Conceptual Model and Hypothesis

### S-O-R theory

After digging into the concepts in the literature review, it is possible to state that objective information is needed to guide how brands must work on their strategies regarding music events. Also, it became clear that previous research does not include in-depth analysis regarding the role of emotions on music events attendance, although they play an essential role in consumer decision-making. Companies and brands need to adopt a new mindset. They must view music events in general as resources they can and must use to their advantage to increase awareness of their brands among consumers (Trindade, 2017).

Hence, this research proposes a model that examines the relationship between emotional marketing and other recent growing advertising strategies, and music events attendees' motivations, mediated by the unconscious part of the human brain — consumers' primary responses. In general, this research focuses on the impact of emotional triggers on consumer behavior (decision-making and motivations).

The SOR model was created decades ago to support researchers in their understanding of consumer behavior and experiences and has been widely adopted within environmental psychology to comprehend how environmental stimuli affect that behavior (Turley & Milliman, 2000); (Luqman et al., 2017). Nevertheless, only a limited number of studies have adopted the model for areas such as tourism (Kim & Moon, 2009), hospitality (Daunt & Harris, 2012), and events (Wee, 2016).

As disclosed previously, the framework chosen to lead this research helps us understand the reasons behind people's behavior and states that most human behavior reflects certain stimuli influencing our inner feelings (Wee, 2016). The psychology research of Wee (2016) has also previously used the S-O-R model to examine the effects of festival quality (service performance quality and perceived service quality) on traveler loyalty while using emotion as a mediating factor.

Therefore, this model fits the need to understand the role of emotions in this matter and consumer decisions in general. This research uses the SOR theory to address the gap in the literature by examining the effect of emotional triggers from advertising on subconscious responses, which influence willingness to attend an event.

Accordingly, the conceptual model used in this research, shown in Figures 1 and 2, is based on the S-O-R model of Mehrabian and Russell (1974). Three viewpoints are included in this framework: the environment or stimulus that prompts consumer responses, such as external factors (S), the organism that reacts (O), and the genuine and authentic reaction (R) (Thomas et al., 2021). This model illustrates the relationship between an organismic

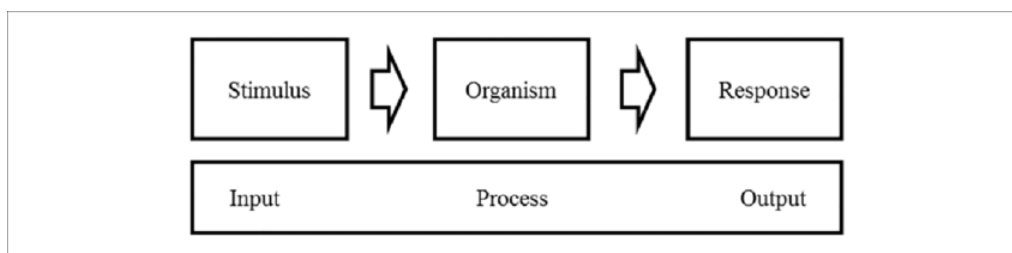
component and human behaviour (response, action). This component comprises biological structures, processes, and psychological structures and functions (Thomas et al., 2021).

In this research, the external factors that arise as a stimulus are the advertising strategies. These advertising strategies include emotional marketing, branding, and storytelling.

As a result, the organisms occupying this model's center are denominated as consumers' subconscious responses and emotional attachments. Both these concepts work as mediators between the company's stimulus and consumers' response. Still, in this organism section, the concept of brand love appears as a mediator between stimulus and response and between the other two organisms and response.

Lastly, the response the authors intend to study in this research is consumers' intent to visit a music event. Nonetheless, the stimulus and organisms of this research also awake another second-order response, called positive word-of-mouth, that also influences music events' attendance. Our first-order factor, music events' attendance, is also considered a determinant factor for music tourism growth.

**Figure 1 - Conceptual framework of S-O-R model**



Source: Mehrabian & Russell's, 1974

### **Hypothesis development**

Emotions have been studied at least since the time of sophists and are proven to have the power to cause various changes and behaviors in human lives (Miles & Nilsson, 2018). Therefore, understanding consumers' needs and wants becomes a fundamental marketing premise, and studying consumers' emotional facets provides marketers and advertisers with accurate information on that subject (Ghuman, 2021).

Scientists and marketers concur that understanding consumer needs, desires, and tendencies is the first step toward effective marketing. Research may now consider consumers' emotional demands and preferences by tapping into their subconscious thanks to technical advancements and the combination of medical and psychological procedures (Pluta-Olearnik & Szulga, 2022).

In that way, businesses have been increasingly leveraging people's emotions to achieve various aims, as seen in the recent increase of companies that use people's emotions as a marketing tactic (Harris et al., 2018). According to Pluta-Olearnik and Szulga (2022), numerous research conducted at the turn of the 20<sup>th</sup> century demonstrated that emotional strategies heavily influence modern marketing.

Emotional marketing and emotional branding are people-focused marketing techniques (He et al., 2022) that create empathy between the company and the customer. Companies must become brands and use emotions, emotional appeals, and linkages to lead the audience to a certain point of view and develop a relationship with consumers (Zhang et al., 2022).

Storytelling also appears as an important advertising strategy of the 21<sup>st</sup> century. As brands get more adept at telling stories, they also become more relatable by forming and expressing personalities (Biesenbach, 2018). Previous research has demonstrated the effectiveness of storytelling as a communication tool that fosters emotional connections to brands, enhances engagement, and promotes positive Word of Mouth (WOM) (Dias & Cavalleiro, 2022), (Biesenbach, 2018).

These advertising strategies have the power not only to create an emotional attachment between the brand and the consumer (Hudson et al., 2015) but also to influence consumers' subconscious responses (Akgün et al., 2013), (Jenblat, 2018).

As presented in the previous literature review, many researchers have defined Brand Love as the deep emotional bond between a consumer and a company (Albert et al., 2008), and it results from the contact consumers have with a brand (Carroll & Ahuvia, 2006). This contact can be done in many ways, mainly through advertising strategies (Tsiotsou & Goldsmith, 2017).

Brands must adopt communication strategies that link consumers to the brand's message and provide them with a platform to satisfy their experiential needs emotionally (Trindade, 2017).

Accordingly, in association with the literature above, the current research postulates the following hypothesis for advertising strategies as a stimulus to consumers' emotional attachment to the brand, consumers' subconscious responses and brand love:

**H1:** Advertising strategies are positively related to emotional attachment.

**H2:** Advertising strategies are positively related to consumers' subconscious responses.

**H3:** Advertising strategies are positively related to brand love.

Emotions are a driving force for our responses to a stimulus (Sander & Delplanque, 2021), and are known to be an inherent force of human nature. According to Berridge and Winkielman (2003), conscious emotions depend on prior unconscious causes, namely our reaction to emotional stimuli — it is a subconscious process (Brakus et al., 2009).

Emotional attachment represents the emotional relationship between consumers and brands. Marketers can thus build an emotional attachment to brands to achieve brand loyalty and more revenue. However, to do so requires knowledge of attachment antecedents, especially those under companies' control (Grisaffe & Nguyen, 2011).

Jenblat (2018) argues that since the emotional part of the brain can process sensory information in just half the time that the cognitive part needs, that justifies the idea that humans feel first and think second, and emotions affect consumers' subconscious responses.

Hence, this study proposes that:

**H4a:** Emotional attachment is positively related to consumers' subconscious responses.

**H4b:** Consumers' subconscious responses are positively related to emotional attachment.

How brands humanize themselves and express their personality significantly impact consumers' minds. The culmination of its emotional, psychological, and behavioral traits is something consumers can (or not) relate to. The humanization of brands shapes consumers' minds to interpret it as something with a personality, and when facing a brand's personality, it immediately evokes consumers' emotions (Liu & Yan, 2022). Therefore, if a person feels that they know the brand, relate to it, and trust it, this humanization will result in brand love in a direct way (Tsiotsou & Goldsmith, 2017).

Within the scope of subconscious responses as an organism that generates a response, explicitly moving to the first-order response of this model, it is proper to say that the subconscious part of the human brain influences consumers' motivations to attend an event (Egresi & Kara, 2014). The push and pull theory, previously mentioned in the literature review, and studied by many researchers, states that people are influenced by two factors: the push factors, which are understood as consumers' internal and psychological needs and wants (Abreu-Novais & Arcodia, 2013).

Therefore, considering the investigation of consumers' subconscious responses role for this model, the hypothesis to be addressed are as follows:

**H5:** Consumers' subconscious responses are positively related to brand love.

**H6:** Consumers' subconscious responses positively relate to music events' attendance.

Carroll and Ahuvia (2006) described brand love as a series of excellent emotions from interacting with a brand. This interaction, also called emotional attachment, results in a deep empathy with the brand, often considered love.

**H7:** Emotional attachment is positively related to brand love.

It is well acknowledged that good reviews about a company or the recommendation of its products to others result in positive word of mouth (WOM) (van Tonder et al., 2018). WOM mirrors customer satisfaction and is often associated with brand quality, making it imperative

that companies concern about it being positive, since it increases engagement (Biesenbach, 2018).

WOM can also be related to emotional contagion, a process by which one individual or group induces mood states and behavioral attitudes consciously or unconsciously in another person or group (Barsade, 2002). According to Herrando and Constantinides (2021), people have a natural tendency to align their emotional states with those around them, which implies that emotions can be spread by other people's experiences, whether they are positive or negative, and affect both word-of-mouth (WOM) and consumer perception of the brand.

That being the case, if consumers feel emotionally attached to a brand, they will pass it through the people around them, resulting in positive WOM. For that reason, this study proposes the following:

**H8:** Emotional attachment is positively related to positive word-of-mouth (WOM).

The following hypothesis comes from the same organism, emotional attachment, but results in a different response. For this hypothesis, we propose that emotional attachment also affects music events attendance. Abreu-Novais et al. (2013) defend in their research that emotions play a key part in music events attendance. Also, Kim and Fesenmaier (2015) add that emotions are known for playing a leading role in shaping memorable experiences. Accordingly, the research proposes that feeling emotionally attached to a brand might result in the need and desire to attend that brand's music event, regardless of other external factors.

**H9:** Emotional attachment is positively related to music events attendance.

Dahlen et al. (2019) focused on researching the impacts of expressing passion. They aimed to comprehend the transmission of love and how it affected consumers in more detail. This study also supports the idea that brands can positively influence consumers' purchase intentions by evoking good emotions through the transmission of passion. Therefore, the following hypothesis is similar to the previous two, since brand love is also a result of the emotional attachment construct: if a brand transmits love and if a person feels love towards that brand, that will also pass through the people around that person, resulting in positive WOM (Van Tonder et al., 2018).

Also, following the same logic, if a person feels love towards a brand, that person will feel the need and almost the obligation to support that brand and show loyalty (Bairrada et al., 2018) by attending its music event.

**H10:** Brand love is positively related to positive WOM.

**H11:** Brand love is positively related to music events attendance.

In line with the literature review above and the previous hypothesis, it is expected that a positive WOM also increases music events' attendance once this is a second-order response of the same stimulus and organisms. Therefore, the following hypothesis is proposed:

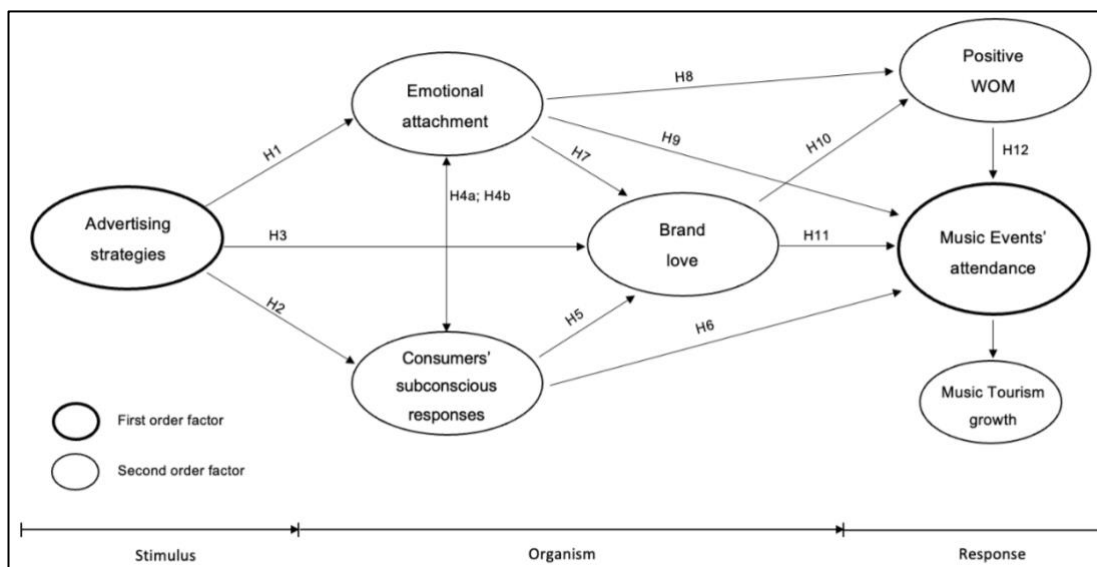
**H12:** Positive WOM is positively related to music events attendance.

Also, as a second-order response, music tourism growth appears due to increasing music events attendance. Music events today hold a prominent place in the cultural landscape since they are now regarded mainly as influencing factors for the cultural environment (Borges et al., 2020). According to Rodríguez-Campo et al. (2002), music events are increasingly important for cities' reputations worldwide as tourist attractions.

Hence, this research proposes that music events can move masses to a destination only to attend the event, as is stated in the following hypothesis:

**H13:** Music events' attendance is positively related to music tourism growth.

**Figure 2 – Proposed S-O-R Model for the research**



Source: Self-elaboration



## **Chapter 4: Methodology**

### **Research Context**

This chapter aims to explain all the procedures that were carried out to achieve the objectives proposed at the beginning of the dissertation. In this vein, the main methods and techniques used throughout the analysis are presented in data collection and their subsequent evaluation. Thus, it becomes essential to point out the objectives previously proposed in the research:

- (1) Explore the effectiveness of emotional marketing on music events attendance.
- (2) Determine whether motives for music events' attendance differ based on advertising strategies that contain emotional appeals.
- (3) Investigate the importance of Emotional Marketing strategy for music events companies' success.

Brands increasingly use music or other types of entertainment to forge close bonds with their audience. It is feasible to say that music has its unique way of communicating and, as a result, its distinct image and knowledge that can be applied to a brand. Therefore, music events provide the ideal setting for a brand to engage with its target audience in a personal, meaningful, and intimate way (Trindade, 2017).

Accordingly, this section presents the research context as Music Events, picking up the premise presented in the literature review, which states that emotions, as for the emotional appeal, play a key part in influencing music events' attendance (Abreu-Novais et al., 2013). That being the case, this section of the research aims to investigate if assigning emotional meaning to brands is an effective marketing strategy in our current world and how it influences attendees' choices within the scope of Music Events.

### **Research Method**

Considering the proposed objectives, this subchapter is dedicated to exposing the methods of data collection and analysis used throughout this research.

This research required the application of an inductive approach, which entails looking for patterns in observations and creating ideas to explain those patterns through a sequence of hypotheses.

The first step was to collect existing secondary data to theoretically elucidate the topic in which the investigation is inserted, namely regarding the literary review. Later, primary data were collected to answer the proposed research questions directly.

Consequently, after doing an extensive research and establishing the main constructs based on the nature and scope of this study, the current research followed a quantitative approach, as in most of the previous literature among the addressed fields, such as Carrol and Ahuvia (2006), that studied marketing and brand love; Brakus et al. (2009) that focused on experiential marketing; and Dahlen et al. (2019), that approached the effects of communicating passion through advertising. Hence, this research design was deemed the most appropriate to study the proposed objectives once it allowed to process and analyze numerical data, finding patterns and testing causal relationships between the different approached constructs.

It was decided that to get all the required primary data, and the research design would fall under the descriptive research design, more specifically – cross-sectional design. On that account, a survey was conducted, in the form of an online questionnaire, to understand whether people are influenced by emotional advertising strategies when choosing a music event.

## **Survey**

The survey was created using Google Forms and could be completed within less than 10 minutes. All the questions included in the survey have adopted pre-existing scales and were adapted from previous literature focusing on the established constructs presented in Annex 1.

For this research, the opted option was to implement a web-based questionnaire administered in English and posted on multiple social networking sites with a direct link to the questionnaire. These options are justified by the need to reach a broader range of respondents with different characteristics, allowing a representative sample of the population to be collected, instead of a convenience sample.

The survey consisted of eight multiple-choice questions and 26 questions measured on a 5-point Likert-type scale, where respondents were asked to indicate their agreement with the presented statements (1= totally disagree; 2= disagree; 3= neutral; 4= agree; 5= strongly agree). The goal was to collect valid survey responses from at least 250 respondents.

The questionnaire comprised four stages. The first section contained socio-demographic information about the sample regarding gender, age, and nationality. The second section included general questions about music events preferences and attendance. This section was composed of three questions, in which the last question, regarding respondents' favorite music event, was related to the following section. On that behalf, on the third stage of questions, respondents were asked to consider their last response to the previous section and answer 17 questions regarding that event, indicating their level of agreement with the sentences,

according to the 5-point Likert-type scale. Lastly, respondents were faced with a promotional video of a specific music event — *Coldplay Music of The Spheres Tour, 2022/23*; and asked to answer two multiple-choice questions and nine Likert-type scale questions regarding what the video made them feel and their attending intentions.

Participants were given free time to fill in the survey anonymously. In total, 290 individuals responded to the survey over 48 hours, but not all surveys were considered valid. Due to this, only 260 survey results were included in the analysis.

As stated, annex 1 shows the constructs chosen to lead this survey and the items retrieved and adapted from existing literature.

### **Sample**

Considering that the survey administration followed guidelines so that the respondents' range was larger and wider, the target population for this study follows the same guidelines. Therefore, the sampling method used in this online survey was simple random sampling. This kind of sampling occurs when a survey is posted on online platforms, and all visitors are invited to respond.

This research based the sampling upon respondents having attended a music event within the last five years. As stated before, a total of 290 responses were collected. Nonetheless, 10,3% of the respondents (a total of 30) answered 'No' to the question 'Do you usually attend music events?'. Therefore, these responses were considered invalid because they would not be representative and relevant to the current study. Accordingly, after deleting invalid responses, 260 surveys were used for the final analysis (89,7%).

In terms of nationality, since it was impossible to reach all the people, the 260 valid responses presented different demographic characteristics. However, most respondents were Portuguese (91,5%). Nonetheless, it was still possible to gather respondents from other nationalities (e.g., American, Spanish, Brazilian, Persian, Ukrainian, etc.).

A large majority of respondents (70,8%) were aged between 19 and 25 years, and 16,9% had between 26 and 35 years old. The sample presented a predominance of women (58,3%) over men (41,4%), even though this gender difference was not considered relevant to the analysis of the survey results. Annex 2 summarizes the demographic profile of the respondents.

## Data Analysis

The survey results will be subjected to quantitative analysis in this chapter. Conclusions will be reached after extracting objective and quantifiable results. The results will be discussed in a separate chapter, but an analysis of the outcomes will be conducted throughout the presentation of the forthcoming analyses to contextually and cohesively explain the results. Therefore, the software used to analyze the collected data of this study was the IBM Statistical Package – SPSS 28.

The survey was divided into two groups to analyze the collected data. The first one is regarding the questions of the 2<sup>nd</sup> and 3<sup>rd</sup> sections of the survey concerning respondents' favorite music events. The second group was related to analyzing the responses collected in the 4<sup>th</sup> section of the survey regarding a specific music event: *Coldplay Music of The Spheres Tour*. This division was conducted since it was considered more advantageous for the analysis to separate respondents' answers about how emotionally affected they are regarding their favorite music event and how affected they are regarding a specific music event chosen by the researcher. These two parts will be called Part 1 and Part 2 during the following survey analysis, respectively.

To begin, a reliability test for each of the items was performed. Conducting this kind of analysis in the current research is crucial since it allows for a future analysis to be performed with confidence in the reliability of the scales used. Indeed, reliability analysis provides information regarding the relationships between each item and the internal consistency between them.

To test the reliability of this research, the first 17 items of Part 1 were tested using Cronbach's alpha coefficient and presented a value of 0,960, which corresponds to a very high internal consistency of the instrument. Regarding the nine items of Part 2 of the survey, the value of Cronbach's alpha was 0,948. Both these values mean that the survey is reliable and presents internal consistency. According to the coefficient alpha criteria, values above 0,7 are considered acceptable, and above 0,9 are considered excellent. Accordingly, both parts of the survey were then considered to be highly reliable.

Annex 3 shows the table of reliability statistics for both parts of the survey. It also shows the value of Cronbach's alpha if each item was deleted. It is then possible to note that the value always decreases if an item is excluded, meaning that none of the items should be excluded since none is considered as a weak contribution to the coefficient alpha value.

Besides the reliability test, another parameter to be evaluated before any interpretation is related to verifying the normality of the distribution of the collected data. In the specific case of this research, since most of the survey questions were adapted according to the 5-point Likert scale, the data are considered to be ordinal by nature, and therefore it is impossible to verify normality. The non-verification of this parameter implies, on the other hand, the use of non-parametric tests in testing the scales since they do not require compliance with the assumption of normality.

Now that the reliability of the study was confirmed, it was possible to move to the analysis in-depth. The present dissertation adopted a descriptive character, once it was done an interpretation of the reality, without modifying it or intervening in it, through identifying and observing a phenomenon, describing it, classifying it, and interpreting it.

In the first instance, it was considered that it would be appropriate to do a general analysis of the collected data to detect statistically significant differences between the variables. The survey analysis began with a descriptive analysis, a sort of data investigation that accurately describes, presents, or summarizes datasets. Through this process, patterns could emerge, that could help to conduct further statistical analysis.

As for this first descriptive statistics, the selected processes deemed most appropriate to reach the pretended conclusions were mean, standard deviation, frequency counts and percentage distribution.

After this first analysis, another non-parametric descriptive test was applied. In order to summarize the relationship between variables, the statistical technique used in this research to determine the association between two variables and evaluate the strength of their relationship is correlation analysis. This type of analysis calculates the level of change in one variable due to changes in the other.

There are many types of correlation. The most common correlation in research studies is Pearson's correlation, nonetheless, Spearman's was the most appropriate for this research once it allows data to have any distribution and is more suited to measure ordinal scales. The calculation of this coefficient is also considered a non-parametric test and allows us to identify the strength and direction of the association between two ordinal variables. It can take values between -1 and +1, meaning that it can have a negative or positive correlation, or no correlation at all ( $=0$ ). A strong relationship is considered to exist from -0.5 or +0.5.

Nextly, as mentioned above, the analysis of the collected data will be divided into two parts. The first part approaches the questions regarding respondents' favorite music event and the second approach respondents' answers regarding the Coldplay case.

## **Part 1 – Respondents' favorite Music Event**

This section will analyze the responses collected in the second and third sections of the survey regarding respondents' favorite music events. The results will further be interpreted in-depth in the next chapter.

The second section, as stated previously, the task was to detect valid and invalid responses. In this question, respondents were asked whether they usually attend music events or not. The 'no' answers were considered invalid.

The second question of this section approached the theme of the geographical location of the music events that respondents attend. This section was also a multiple-choice answer, in which they could answer if the music events they attended were 'national', 'international' or 'both'. The goal was to investigate whether people attend music events when they travel or even if they would travel to attend a music event. The results of this question were also obtained following descriptive statistics, more specifically frequency counts and percentage distribution, and are presented in annex 4.

The third and last question of this section was a multiple-choice question, of 'yes' or 'no' answer. This question was purposely placed at the beginning of the survey so that respondents considered a specific music event instead of thinking about this concept generally. With this, the purpose was to obtain coherent responses regarding their favorite music event. For that reason, this question would not provide any relevant conclusions for the research in question, however, it was possible to observe a significant preference for two specific music events: NOS Alive, with a response percentage of 23,5% (N=61) and Rock in Rio, with 20,8% (N=54) of the responses, followed by Vodafone Paredes de Coura, with 10,4% (N=27). Aside from these three music events, there was a big variety of other responses, counting with other 36 music events, making a total of 39 music events, as shown in annex 5.

Once these responses were collected, respondents were asked to consider their last response ('favorite music event') and answer the following questions. As mentioned above, the next 17 items were analyzed using descriptive statistics. The measures used were of central tendency (mean and mode) to estimate the average of the data set, measures of variability (standard deviation) to check how spread the response values were; and lastly, frequency counts of each item to calculate how many respondents fit into each level of agreement with the items.

Tables 1 and 2 present the results of the descriptive analysis conducted regarding the first part of the survey. The table was divided into two so that it fit better on this document type. As

for the presented values, as predicted, it was possible to observe that all items showed a positive level of the agreement since the mean values all present a number above 3 (= neutral).

The highest mean values were associated with the following items: ‘This brand/event induces feelings in me’ (mean = 4,14); ‘This brand/ event makes me feel good’ (mean = 4,15); and ‘This brand/ event makes me feel happy’ (mean = 4,18). All these three items presented means above 4, which corresponded to ‘Agree’, and also presented a low standard deviation, which means that the other responses do not diverge noticeably from the mean.

The items with lower mean values were associated with the following items: ‘This brand/ event is part of my life (mean = 3,44); ‘I feel emotionally attached to this brand/ event’ (mean = 3,45); ‘This brand/ event reflects my personality’ (mean = 3,45); and ‘This brand/ event symbolizes the kind of person I am inside’ (mean = 3,47). These items presented lower values, even though they were also considered positive, once they were above 3, which corresponded to ‘Neutral’. The standard deviation values of these items were higher than the ones mentioned in the last paragraph, but, just like the mean values, they also show that the other responses do not diverge noticeably from the mean.

By observing the mode results, it was possible to note that in almost all of the items, the most frequent response was the one that corresponded to 4 (= Agree). Also, there was an item in which the mode value was 5 (= strongly agree), which corresponded to ‘This brand/ event makes me feel happy’.

Statistics										
		induces feelings in me	interesting on an emotional way	emotional brand	different from others	symbolizes the kind of person I am inside	reflects my personality	relate to this event	recognize among competing brands	part of my life
N	Valid	260	260	260	260	260	260	260	260	260
Mean		4,14	3,98	3,74	3,99	3,47	3,45	3,83	4,10	3,44
Mode		4	4	4	4 <sup>a</sup>	3	3	4	4	3
Std. Deviation		0,966	0,998	1,032	1,029	1,052	1,037	0,970	1,018	1,101

a. There is more than 1 mode. The smallest number is shown.

Statistics									
		emphatic with this event	attachment	close to this event	feel good	feel happy	love towards this event	passionate about this event	proud of sharing
N	Valid	260	260	260	260	260	260	260	260
Mean		3,68	3,45	3,53	4,15	4,18	3,61	3,62	3,89
Mode		4	3	4	4	5	3	4	4 <sup>a</sup>
Std. Deviation		1,060	1,102	1,099	0,995	1,003	1,098	1,114	1,065

a. There is more than 1 mode. The smallest number is shown.

Table 1 & 2 – Descriptive statistics of Part 1 of the survey.

Annex 6 shows the frequency counts and percentage distribution of each item separately. The results corroborate the previous analysis. The percentage distribution of respondents who

answered 4 and 5 is higher than that of respondents who answered 1 and 2. The percentage distribution of respondents who answered 3 is also high in many of the items.

As mentioned before, the next phase of this research was to analyze the correlation between all the study variables through the conduction of Spearman's correlation. This analysis showed that all the noteworthy relationships between the variables followed the expected outcome. Annex 7 summarizes the correlation rho coefficients of the variables and the p-value. The p-value is the likelihood that a specific r-value would be observed purely by chance. The correlation is significant if the p-value is low. As demonstrated in annex 7, the significance value was  $p=0,000$ , which implies a high significance.

As for the correlation coefficient, it was possible to observe that all the variables were positively related. Some associations presented stronger relationships than others, but none of the associations was below moderate. It is considered a strong positive relationship when the rho value is between 0,5 and 1,0. Accordingly, a moderate positive relationship occurs when the rho value is between 0,3 and 0,49. In this case, the highest correlation values, representing the strongest positive relationships between variables, present rho values above 0,700.

## **Part 2 – Coldplay**

This section will analyze the responses collected in the 4<sup>th</sup> section of the survey regarding a specific and present music event: *Coldplay – Music of the Spheres World Tour*. The results will further be interpreted in-depth in the next chapter.

The two primarily asked questions in this section were the multiple-choice answer and concerned respondents' intent to attend this music event. Also, a descriptive statistical analysis was conducted at the beginning of part 1 analysis (frequency counts and percentage distribution). In the first question, it was possible to observe that 15,4% (N=40) of the respondents have already attended Coldplay's music event, while 84,6% (N=220) have not. Even so, 32,7% (N=85) of those respondents who have not yet attended already have tickets to attend *Coldplay – Music of the Spheres World Tour* in the future. These numbers made it possible to observe that the percentage of respondents who had not or would not interact with this music event was represented by 51,9% (N=135) (annex 8).



A promotional YouTube video was attached to the survey for the participants who hadn't participated in the music event in question. The nine items that followed that video were then analyzed using descriptive statistics, with measures of central tendency (mean and mode) and variability (standard deviation). The frequencies of each item were also calculated, as in the analysis of part 1 of the survey.

Statistics										
		intimate	emotionally connected	emotional music event	want to (re)live this music event	plan to visit this music event in the future	strong impression on my senses	has changed the way I feel or think about music events	say positive things	recommend this music event
N	Valid	260	260	260	260	260	260	260	260	260
Mean		3,22	3,52	3,97	3,73	3,67	3,77	3,19	3,97	3,93
Mode		3	4	5	5	5	4	3	5	5
Std. Deviation		1,287	1,257	1,121	1,234	1,272	1,119	1,202	1,030	1,152

Table 3 – Descriptive statistics of part 2 of the survey – Coldplay.

Table 3 presents the results of this descriptive statistics. By analyzing the obtained values, it is possible to observe that all items showed a positive level of agreement once all mean values are above 3 (= neutral). All mean values were similar, but two presented higher values: 'I would say positive things about this music event' (mean = 3,97) and 'I would recommend this music event' (mean = 3,93). The standard deviation of the nine items was considered low, even though it presented higher values than the ones in part 1 of the survey, which means that the opinions were more controversial than when considering respondents' favorite music event.

When observing the mode results, it was possible to note that five items presented a mode of 5 (= strongly agree), two presented a mode of 4 (=agree), and the other two a mode of 3 (= neutral). Even though the mean values were lower than the ones presented in part 1 of the survey, the mode values were higher, which confirms the higher controversy of respondents' opinions regarding this music event. This might be affected because many respondents had never attended *Coldplay – Music of the Spheres World Tour*.

Annex 9 shows the frequency counts and percentage distribution of each item separately. The results corroborate the previous analysis and, once again, the higher controversy than in part 1 of the survey. In many of the items, the percentage distribution of respondents who answered 3 (= neutral) is high.

The next phase was to analyze the relationship between the variables through the conduction of Spearman's correlation. Annex 10 summarizes this correlation analysis.

The analysis demonstrated that every association between the variables behaved as predicted and presented highly significant values ( $p= 0,000$ ). Regarding the correlation

coefficient, all the obtained values demonstrate strong positive relationships between the variables, in this case there were no moderate relationships. The highest values present the rho above 0,700.

## Chapter 5: Results and discussion

This chapter is meant to present the results, discussion, and in-depth analysis when set against the existing literature presented in chapter two. Objective and quantifiable results were extracted from the survey, and conclusions were drawn and cohesively explained. Through the online survey, 260 valid responses were collected and will be discussed further.

The overall aim of this study was to examine the effectiveness of assigning emotional meaning to brands as a marketing strategy and its influence on attendees' choices and preferences within the scope of music events. The outcomes of this research have provided insight into respondents' preferences and opinions regarding music events.

As propounded in the literature review, a substantial body of existing literature suggests and demonstrates the power of emotional advertising strategies on consumer decision-making. Scholars such as Consoli (2010) demonstrated that consumers' purchase decisions are driven by two factors, being one of them consumers' emotional needs. Recently, Baker (2022) also proposed that companies shall focus on the emotional connection that emerges between brands and their consumers once this tool has tremendous power to influence consumers' decision-making process.

This dissertation investigated the power of emotions and emotional advertising strategies regarding music events, an unexplored scope in this matter. With that purpose, 14 hypotheses were formulated and tested, and the answers will be discussed in the following paragraphs.

In the first half of the survey, respondents were asked to answer the questions considering their favorite music event. With this, the purpose was to investigate whether their favorite music event choice was related to emotional connections with it. The results obtained from this survey provided substantive support for the research hypothesis.

**H1:** Advertising strategies are positively related to emotional attachment.

In the second and third sections of the survey, a few constructs were addressed so that respondents would not know the theories they might or might not be supporting. Therefore, the first four questions were regarding emotional marketing, and the next 4 were regarding branding. This eight items appeared in the survey to investigate advertising strategies outcomes within the music events scope. With this, the data collected suggest that H1 can be accepted by analyzing the results of the conducted analysis. The percentage of respondents who positively answered these items was in all items higher than the percentage of respondents who answered negatively (annex 6). Also, the study demonstrates positive

correlations between the items related to advertising strategies and the ones associated with emotional attachment ('This brand is part of my life'; 'I feel totally emphatic with this brand'; 'I am attached to this brand emotionally'; 'I feel close to this brand'). The coefficient value presented between these variables went from  $\rho = .439$  to  $\rho = .771$ . Almost all the items presented positive associations between the variables, a few presented moderate positive associations, but the majority presented strong positive associations.

The above-addressed results support the idea defended by Ray and Batra (1983), who claimed that emotions play a prominent role in consumers' perception of the product, in this case, consumers' perception of the music event. This results also sustain what Hudson et al. (2015) stated in their research: that emotional bonds with brands can influence and strengthen consumers' relationships with it. Therefore, a large majority of respondents give strength to H1, by showing significant emotional attachment to their favorite music event.

**H3:** Advertising strategies are positively related to brand love.

**H7:** Emotional attachment is positively related to brand love.

**H10:** Brand love is positively related to positive WOM.

Brand love appears in the literature review as a concept related to branding and brand personality because it is inf fact related to it. Music events have connotations and traits, just like brands, therefore music events were considered as brands during this research. Brand love, as sustained by Carrol and Ahuvia (2006), is a set of positive feelings resulting from contact with a brand. More recently, Tsiotsou and Goldsmith (2017) stated that brand attachment directly contributes to brand love, and Liu and Yan (2022) also vindicated that brand love can be interpreted as an intense attachment to a particular brand, which already suggested the hypothesis proposed in H7.

The results validate the findings of the previously mentioned authors. Analyzing survey's results made it possible to note a clear relationship between respondents' favorite music events and an association with positive feelings. Once again, the proposed hypotheses was sustained by clearly noticing a high rate of positive responses associated with the items related to brand love ('This brand/event makes me feel good'; 'This brand/event makes me feel happy'; 'I feel love towards this brand/event'; 'I feel passionate about this Brand/event'; 'I am proud of sharing things of this brand/event'). More than a 2/3 of respondents associated their favorite event with positive feelings — feeling good (84,2%) and feeling happy (85,4%); more than a half agreed or strongly agreed that they feel love towards their favorite music event (53,9%) and passionate about it (57,7%), and 68,4% declared that they are proud of sharing things

about their music event. This last item might also be related to positive word-of-mouth (WOM), which supports H10.

**H8:** Emotional attachment is positively related to positive WOM.

In the second half of the survey, respondents were faced with a specific music event: *Coldplay – Music of the Spheres World Tour*. This event is currently being spoken worldwide on websites, social media, TV newscasts, and it has even been live broadcast in cinemas. Accordingly, a worldwide known event with huge fame for positive WOM was appropriate to be addressed in this research. Therefore, a promotional video was attached to the survey for the respondents who had not attended this music event.

To test this hypothesis, the items considered were 'I felt emotionally connected to this event'; 'I felt intimate with this music event'; 'This event is an emotional music event'; 'I want to (re)live this music event'; and 'I plan to visit this music event in the future'. When it comes to music, people generally have different opinions and tastes, which actively demonstrates that considering this music event specifically could have generated higher controversy when asking about respondents' opinions and how they felt about it. Although, the responses rates of the sample who answered agree/ strongly agree were still high. The percentage of respondents who answered neutral (=3) was higher than pretended, but it was expected to be that way.

Considering that 51,9% of the respondents' hadn't attended this music event or do not have tickets to attend it in the future, the positive response rates were surprisingly high. Even though a large slice of the respondents didn't or will not have any real and physical interaction with this event, 71,5% of respondents claimed that they would say positive things about it, and 68,5% would recommend it to others.

The study demonstrates a correlation between this positive WOM and emotional attachment, as it is possible to observe by the results of the conducted Spearman's correlation. The correlation between the three items related to emotional attachment ('emotionally connected'; 'intimate'; 'emotional music event'); and the ones related to attendance intention ('want to (re)live this music event'; 'plan to visit it in the future'), as we can see in annex 10, presented strong positive associations, meaning that they are strongly related to each other. The values went from  $\rho=.612$  to  $\rho=.778$ . This demonstrates that emotional attachment is positively related to positive WOM, making it possible to accept H8.

**H9:** Emotional attachment is positively related to music events attendance.

**H11:** Brand love is positively related to music events attendance.

This hypothesis was proposed based on findings of many authors, like Abreu-Novais et al. (2013) and Kim and Fesenmaier (2015) who stated in their research that emotions play a key part in music events attendance. This hypothesis proposed that feeling emotionally attached to a brand might result in the need and desire to attend that brand's music event.

Regarding the first half of the survey, the items results showed that the large majority of respondents feel emotionally attached to their favorite music event and feel love and associate positive feelings to it. The considered responses to test this hypothesis were similar to the ones used to test H3 and H7, once it had already been proved that both the concepts of emotional attachment and brand love are positively related. Therefore, by analyzing the responses, it is possible to notice that the percentage of respondents who positively answered the items related to these constructs, is always higher than those who negatively answered. These findings support the theories proposed by the researchers mentioned above.

As for the Coldplay case, analyzing the results obtained through the descriptive and correlation analysis regarding the items 'Emotional music event'; 'emotionally connected'; 'want to (re)live this music event'; and 'plan to visit it in the future'; the findings also clearly support the literature insofar as there is a strong positive link between the brand love and music events attendance, and emotional attachment and music events attendance. The emotional attachment and brand love-related items presented a rho between rho=.616 and rho=.778 with the music event attendance items, which also confirms the strong association between these items.

**H12:** Positive WOM is positively related to music events attendance.

This hypothesis was formulated following the premise studied in the literature review concerning emotional contagion. This concept was defined by Schoenewolf (1990) as a process of influencing other persons' emotions or behaviors through the conscious and unconscious induction of emotional states and behavioral attitudes. For that reason, emotional contagion is related to the concept of WOM. The existing and presented literature already proposes the strength of this concept of automatically influencing peoples' behaviors, which means that spreading good reviews and positive opinions toward an event can unintentionally influence other people to attend it, as defended by Hatfield et al. (1994).

Within the scope of music events, and considering the answers collected in the part 2 of the survey related to Coldplay's music event, it is also possible to approve H12 in line with the existing literature and the newly collected data. The correlation coefficient obtained when these

variables were associated presented high values of positive association ( $\rho=.706$ ;  $\rho=.647$ ;  $\rho=.749$ ;  $\rho=.703$ ).

Furthermore, even though the expected outcome was that the mode had lower values once many of the respondents had not attended this music event, the values were surprisingly high, which means that these respondents have a strong positive perception of this music event, even if they have not experienced it or do not identify themselves with it, and they would spread good WOM about it, based on that perception.

**H13:** Music events' attendance is positively related to music tourism growth.

An important fact to be drawn from the present study is related to the geographical location of the music events that respondents attend. The percentage of the 260 respondents who claimed that attend/attended music events hosted in foreign cities was more than half, a value that was considered to be relevant to corroborate the theory proposed by many researchers, such as Leenders (2010), Connel and Gibson (2003), and Rodríguez-Campo et al. (2022), who claimed that music events are a driven force of tourism and a relevant motivation for travelling to a destination. Accordingly, H13 was supported by these results (annex 4) and accepted.

The survey obtained positive results that support the research objectives. However, not all the research hypotheses could be confirmed due to a lack of information regarding consumers' subconscious responses. This method was not considered appropriate to reach conclusions regarding that construct once the responses could be biased if respondents were asked about their subconscious responses. To achieve conclusions regarding this matter, another research method needed to be used, for example, Functional Magnetic Resonance Imaging (fMRI), in which researchers can observe brain functions change and not depend on consumers' subjective opinions. Therefore, H2; H4a; H4b; H5; and H6 could not be accepted or rejected. Table 4 summarizes the results obtained regarding each hypothesis.

Hypothesis	Result
H1: Advertising strategies are positively related to emotional attachment.	Validated
H2: Advertising strategies are positively related to consumers' subconscious responses.	Inconclusive
H3: Advertising strategies are positively related to brand love.	Validated

H4a: Emotional attachment is positively related to consumers' subconscious responses.	Inconclusive
H4b: Consumers' subconscious responses are positively related to emotional attachment.	Inconclusive
H5: Consumers' subconscious responses are positively related to brand love.	Inconclusive
H6: Consumers' subconscious responses positively relate to music events' attendance.	Inconclusive
H7: Emotional attachment is positively related to brand love.	Validated
H8: Emotional attachment is positively related to positive WOM.	Validated
H9: Emotional attachment is positively related to music events' attendance.	Validated
H10: Brand love is positively related to positive WOM.	Validated
H11: Brand love is positively related to music events' attendance.	Validated
H12: Positive WOM is positively related to music events' attendance.	Validated
H13: Music events' attendance is positively related to music tourism growth.	Validated

Table 4 – Summary of hypotheses test results.

While previous research has focused on the impact of emotional appeals on brands' success in general, this research has focused specifically on the scope of music events. These results provided new insights into the relationship between emotional advertising strategies and attendance at music events. Therefore, it was now possible to answer the research questions presented at the beginning of this research:

(1) Are emotional advertising strategies effective to increase music events' attendance?

Yes, we can consider it to be effective. As is shown by the part 2 of the survey, regarding Coldplay's case, people tend to be influenced to like and spread good WOM of events that use this as a marketing strategy. This strategy also proved to influence respondents' desire to attend this music event.

(2) Do emotional appeals positively influence consumers' preferences within this scope?



Yes, consumers' preferences are influenced by it. When respondents were asked to answer the items presented in part 1 of the survey regarding their favorite music event, a greater part demonstrated a positive impact of emotions concerning their events' preferences. This goes in line with the existing literature, which has already proved the influence of emotional appeals on consumers' preferences within several scopes.

(3) Is emotional marketing an essential strategy for companies to achieve success?

Yes. The answer to this question was already formulated and studied by several researchers and was corroborated by this study by noticing the impact of emotions on peoples' preferences. Therefore, once the competition rapidly increases, companies should use this strategy to differentiate themselves from others and provide a closer and warmer bond with consumers.

(4) Do music events' brands need to create an emotional attachment with consumers?

In line with the answers to the questions mentioned above, and also according to the reviewed literature, if music events brands want to differentiate themselves from the competition and create stronger bonds with consumers, generating brand loyalty and increasing success, they must also invest in this emotional attachment with consumers, once it has already proved to be a driven force for consumers' decision making and preferences.

In summary, this chapter shows that emotional marketing and emotional appeals are effective advertising strategies concerning music events' scope. It is also clear that although music events are a controversial field due to different musical preferences and tastes, appealing to people's emotions is still effective for people who do not identify with the music event specifically and can still generate positive WOM among this group of persons.

Finally, this research has revealed several relationships between variables which add particular insight to this topic. Thus, the following chapter provides conclusions to the study and poses a series of recommendations for practitioners and academics for further research.



## **Chapter 6: Conclusions**

### **Overall discussion**

As proposed in the introduction of this dissertation, this research aimed to dive into the minds of consumers and investigate if assigning emotional meaning to brands is an effective marketing strategy in our current world and how it influences attendees' choices, especially within the scope of Music Events.

In the present research, it was possible to conclude that consumers are affected by their emotional states when choosing to attend a music event. The results of the research support that different emotional dimensions are significant for music events attendance and preferences. Based on the collected literature review and the quantitative analysis of an online survey, the results indicate that music events' companies must concentrate and invest in this type of strategy. Not only because competition is increasingly higher but also because music events are increasingly playing a leading role in consumers' lives, especially in tourism growth.

The survey addressed several constructs relevant to this topic and approached the recent case of the Coldplay phenomenon. The survey studied emotional marketing, branding and brand personality, emotional attachment, brand love, music events attendance, and word-of-mouth (WOM). To link the results of this survey with the literature, those variables were analyzed with instruments already used in the pre-existent literature.

While the reviewed literature addressed emotional advertising strategies as important and indispensable for brand growth, this approach provides new insight into music events attendance influenced by those strategies.

To sum up, everything that has been stated so far, the current research helps to understand the impact of emotions as a marketing strategy that influences music events attendance. It also suggests that consumers' favorite music event is highly associated with consumers' emotional connection with it. Nonetheless, even when considering a music event that not all consumers may deeply identify with, it is still possible for brands to develop a high perceived value with those consumers so that they, too, become brand advocates and spread good WOM.

This research also highlights the importance of music events for tourism. As we have seen, the festival theme has grown throughout the last decades. The literature review in this thesis reinforces these music events' impact on the host city and their importance to tourism.

## **Theoretical and managerial implications**

The outcomes presented in this dissertation have undoubtedly showcased that there are several antecedent studies and beliefs that need to be considered by companies when adopting new marketing strategies. In a more specific scope, it had become clear that music events companies must find a way to assign meaning to their event/brand.

This research considered a practical example of a music event that has “used and abused” this concept of assigning emotional meaning to their event. Coldplay used emotional marketing strategies and created more than just a concert, they also created a sensorial experience, filled with new sustainable and inclusive initiatives, that impacted consumers’ minds in a way that they are one of the most well-known bands of the decade, and are attracting millions and millions of attendees to their music events because everyone wants to try their immersive experience. It goes much further than just music.

For that reason, Coldplay was put into this research to put into numbers what they have already proved, which is that using emotions as a weapon to achieve brand success is essential.

It is possible to retrieve insights from the present research that music events managers should consider implementing these strategies in their marketing and sales plans. Managers can analyze the data presented in this research to determine the state of adoption of each emotional strategy and whether this would or would not make a difference in their companies’ success. Following these insights, managers and marketers can then study which direction they should follow to improve their success and revenue. In addition, managers can henceforward predict the outcomes of each strategy by considering the presented results. Accordingly, marketers should try converting marketing strategies into meaningful emotional ones.

Emotional attachment is a real thing; this information is useful as it helps organizations target their desired market by appealing to their emotional needs and preferences.

From a theoretical point of view, and similarly to the managerial implications, this dissertation provided new and fresh perspectives on what emotional strategies represent. It also added new ideas to the earlier re-examined models to determine their current applicability within the scope of music events.

Finally, the research demonstrated a direct relationship between music events’ attendance and tourism growth.

## **Limitations and further research**

Although this research provides clear insights regarding the influence of emotional strategies over music events attendance, some limitations are worthy of attention so that they can be overtaken in future research.

Regarding the sample, even though the respondents' demographic profile appears to be diversified, the data collection (online survey) resorted to a method that may fall into a certain group bias. The survey was published on many social media and shared by other persons to reach a broader range of responses. Nonetheless, it may still fall under a semi-closed network. The proof is that most responses were Portuguese. As such, it would be suitable to attempt this same study but in a way that more international responses could be collected, maybe by partnering with researchers from other nationalities. This would make that study noteworthy since the research context would be different, gathering different cultures, and might or might not corroborate the conclusions presented in this research.

One of the limitations was the lack of possibility of investigating consumers' subconscious responses as predicted at the research's beginning. As previously mentioned, conducting a survey is not the appropriate research method to reach conclusions about that matter. Therefore, the best way to reach conclusions regarding that scope without taking the risk of obtaining biased responses could be Functional Magnetic Resonance Imaging (fMRI). As briefly spoken in the literature review, this technique has emerged in the last decade in neuroscientific studies. As stated, and defended by Santos et al. (2016), this method would allow researchers to visualize human brain function in vivo and observe specific brain structures activating significantly when consumers are faced with emotional advertisements from specific music events.

The current study can be interpreted as a first step in researching music events' attendance driving motivations and how influenced they are by emotional advertising strategies. However, besides studying the consumers' perspective, future studies could also invest in obtaining music event organizers' perspectives regarding the effectiveness of emotional appeals for brands' success. This could help other music events organizations, even if smaller, to obtain a perspective from who is "beyond the stage". It could also contribute to a deeper understanding of the effectiveness of these strategies.

This research also clearly illustrates the importance of music events as a driving force of tourism growth. However, to better understand the implications of music tourism, future studies could address this as a central scope of the research. Accordingly, instead of investigating the

importance of assigning emotional meaning to music events' success, future research could investigate the importance of assigning emotional meaning to music tourism growth.

For further research, it would also be interesting to study the Coldplay phenomenon in-depth. The present study encapsulates all types of music event attendees, and it would be interesting to differentiate between one that only considers consumers' who have already attended this music event as a sample. Therefore, that research could investigate the specific and strongest motivations for attending *Coldplay – Music of the Spheres World Tour*. This would help organizers from different companies understand how this phenomenon was born and how it still lasts after one year of tour.

Taking everything into account, this research contributed to a comprehensive and deep understanding of the proposed objectives at the beginning of the research, but it also opened the precedent for several other research that may emerge from this one.

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## Annexes

### Annex 1 – Table of constructs and adapted items to build the survey

Construct	Item	Adapted from
Emotional Marketing	EM1. This brand induces feelings in me. EM2. I find this brand interesting in an emotional way. EM3. This brand is an emotional brand. EM4. This brand is different from others.	Brakus et al. (2009) Egresi & Kara (2014) Junaid et al. (2019)
Branding & Brand personality	BBP1. This brand symbolizes the kind of person I am inside. BBP2. This brand reflects my personality. BBP3. I relate to this brand. BBP4. I easily recognize this brand among other competing brands.	Carrol & Ahuvia (2006) Hennig-Thurau, et al. (2006) Li & Yan (2022) Single & Gupta (2019)
Emotional attachment	EA1. This brand is part of my life. EA2. I feel totally emphatic with this brand. EA3. I am attached to this brand emotionally. EA4. I feel close to this brand.	Carrol & Ahuvia (2006) Lorena Rodríguez-Campo et al. (2022) Junaid et al. (2019)
Brand love	BL1. This brand makes me feel good. BL2. This brand makes me feel happy. BL3. I feel love towards this brand. BL4. I am passionate about this brand. BL5. I feel proud of sharing things of this brand.	Li & Yan (2022) Carrol & Ahuvia (2006) Bellman & Rossiter (2012)

<p>Music Event Attendance</p>	<p>MEA1. I felt intimate with this event.          MEA1. I felt emotionally connected to this event.          MEA3. This music event is an emotional music event.          MEA4. I want to (re)live this music event.          MEA5. I plan to visit this music event in the next years.          MEA6. This music event makes a strong impression on my senses.          MEA8. It changed the way I feel or think about music events.</p>	<p>Hennig-Thurau, et al. (2006)          Dahlen et al. (2019)          Trindade (2017)          Packer &amp; Ballantyne (2010)          Lee (2014)          Brakus et al. (2009)</p>
<p>WOM</p>	<p>WOM1. I would say positive things about this music event to other people.          WOM2. I would recommend this music event to someone who seeks for my advice.</p>	<p>Hennig-Thurau et al. (2006)          Carrol &amp; Ahuvia (2006)          Liu &amp; Yan (2022)          Singla &amp; Gupta (2019)</p>

## Annex 2 – Sample demographic characteristics

Sample characterization				
Characteristics	Category	N	% N	Cumulative Percentage
Age	< 18	6	2,3%	2,3%
	19 - 25	184	70,8%	73,1%
	26 - 35	44	16,9%	90,0%
	36 - 45	6	2,3%	92,3%
	> 46	20	7,7%	100,0%
Gender	Female	152	58,5%	58,5%
	Male	107	41,2%	99,6%
	Prefer not to say	1	0,4%	100,0%
Nationality	Portuguese	238	91,5%	91,5%
	American	5	1,9%	93,5%
	Spanish	5	1,9%	95,4%
	Brazilian	4	1,5%	96,9%
	Dutch	1	0,4%	97,3%
	English	1	0,4%	97,7%
	Georgian	1	0,4%	98,1%
	Ghanaian	1	0,4%	98,5%
	Italian	1	0,4%	98,8%
	Latvian	1	0,4%	99,2%
	Persian	1	0,4%	99,6%
	Ukrainian	1	0,4%	100,0%



### Annex 3 – Reliability test: cronbach’s alpha.

Reliability statistics - Part 1	
Cronbach's Alpha	N of items
0,960	17

Reliability statistics - Part 2 (Coldplay)	
Cronbach's Alpha	N of items
0,948	9

If Item Deleted - Part 1	
	Cronbach's Alpha if the item is deleted
induces feelings in me	0,957
interesting on an emotional way	0,958
emotional brand	0,958
different from others	0,959
symbolizes the kind of person I am inside	0,958
reflects my personality	0,958
relate to this event	0,957
recognize among competing brands	0,958
part of my life	0,958
emphatic with this event	0,957
attachment	0,957
close to this event	0,957
feel good	0,957
feel happy	0,957
love towards this event	0,957
passionate about this event	0,956
proud of sharing	0,958

If Item Deleted - Part 2	
	Cronbach's Alpha if the item is deleted
intimate	0,945
emotionally connected	0,938
emotional music event	0,942
want to (re)live this music event	0,940
plan to visit this music event in the future	0,942
strong impression on my senses	0,940
has changed the way I feel or think about	0,948
say positive things	0,941
recommend this music event	0,939

#### Annex 4 – Music events' geographical location

geographical location			
	N	%	Cumulative %
Both	116	44,6%	44,6%
International	29	11,2%	55,8%
National	115	44,2%	100,0%

#### Annex 5 – Respondents' favorite music event.

favorite music event		
	N	%
NOS Alive	61	23,5%
Rock In Rio	54	20,8%
Vodafone Paredes de Coura	27	10,4%
Tomorrowland	16	6,2%
Meo Sudoeste	15	5,8%
Primavera Sound	15	5,8%
Coachella	14	5,4%
Super Bock Super Rock	11	4,2%
Rolling Loud	6	2,3%
Lollapalooza	5	1,9%
AfroNation	4	1,5%
Small concerts	3	1,2%
Classic Music Events	2	0,8%
Billie Eilish	1	0,8%
Bons Sons	2	0,4%
Brunch Eletronik	1	0,4%
Burning Man	1	0,4%
EDP Cool Jazz	1	0,4%
Festival do Crato	1	0,4%
Festival Iminente	1	0,4%
Festival músicas do mundo	1	0,4%
Glastonbury	1	0,4%
Gulbenkian Jazz	1	0,4%
Iconica Sevilla Fest	1	0,4%
INTO THE ABYSS	1	0,4%
Jova Beach Party	1	0,4%
Mad Cool	1	0,4%
Madonna	1	0,4%
Misty Fest	1	0,4%
Moga Festival	1	0,4%
Montreux Jazz Festival	1	0,4%
Rfm somnii	1	0,4%
Slipknot	1	0,4%
Sol da Caparica	1	0,4%
Sónar Lisboa	1	0,4%
Swedish House Máfia World Tour	1	0,4%
Ushuaia concerts	1	0,4%
VOA	1	0,4%
Waking life	1	0,4%
Total	260	100,0%

**Annex 6 – Frequencies and % distribution – Part 1 of the survey.**

<b>induces feelings in me</b>		
	N	%
1	10	3,8%
2	6	2,3%
3	27	10,4%
4	111	42,7%
5	106	40,8%

<b>interesting on an emotional way</b>		
	N	%
1	10	3,8%
2	11	4,2%
3	39	15,0%
4	115	44,2%
5	85	32,7%

<b>emotional brand</b>		
	N	%
1	8	3,1%
2	21	8,1%
3	69	26,5%
4	94	36,2%
5	68	26,2%

<b>different from others</b>		
	N	%
1	6	2,3%
2	21	8,1%
3	39	15,0%
4	97	37,3%
5	97	37,3%

<b>symbolizes the kind of person I am inside</b>		
	N	%
1	9	3,5%
2	33	12,7%
3	95	36,5%
4	72	27,7%
5	51	19,6%

<b>reflects my personality</b>		
	N	%
1	10	3,8%
2	33	12,7%
3	90	34,6%
4	83	31,9%
5	44	16,9%

<b>relate to this event</b>		
	N	%
1	8	3,1%
2	14	5,4%
3	57	21,9%
4	115	44,2%
5	66	25,4%

<b>recognize among competing brands</b>		
	N	%
1	11	4,2%
2	11	4,2%
3	23	8,8%
4	110	42,3%
5	105	40,4%

<b>part of my life</b>		
	N	%
1	10	3,8%
2	40	15,4%
3	91	35,0%
4	64	24,6%
5	55	21,2%

<b>emphatic with this event</b>		
	N	%
1	9	3,5%
2	28	10,8%
3	63	24,2%
4	98	37,7%
5	62	23,8%

<b>attachment</b>		
	N	%
1	13	5,0%
2	35	13,5%
3	84	32,3%
4	77	29,6%
5	51	19,6%

<b>close to this event</b>		
	N	%
1	10	3,8%
2	40	15,4%
3	66	25,4%
4	90	34,6%
5	54	20,8%

<b>feel good</b>		
	N	%
1	11	4,2%
2	8	3,1%
3	22	8,5%
4	110	42,3%
5	109	41,9%

<b>feel happy</b>		
	N	%
1	13	5,0%
2	4	1,5%
3	21	8,1%
4	107	41,2%
5	115	44,2%

<b>love towards this event</b>		
	N	%
1	9	3,5%
2	31	11,9%
3	80	30,8%
4	73	28,1%
5	67	25,8%

<b>passionate about this event</b>		
	N	%
1	13	5,0%
2	27	10,4%
3	70	26,9%
4	86	33,1%
5	64	24,6%

<b>proud of sharing</b>		
	N	%
1	9	3,5%
2	18	6,9%
3	55	21,2%
4	89	34,2%
5	89	34,2%

## Annex 7 – Spearman’s correlation – Part 1 of the survey.

		Correlations																		
		induces feelings in me	interesting on an emotional way	emotional brand	different from others	symbolizes the kind of person I am inside	reflects my personality	relate to this event	recognize among competing brands	part of my life	emphatic with this event	attachment	close to this event	feel good	feel happy	love towards this event	passionate about this event	proud of sharing		
Spearman's rho	induces feelings in me	Correlation Coefficient	1,000	,724**	,605**	,528**	,468**	,466**	,549**	,511**	,451**	,490**	,512**	,592**	,529**	,519**	,519**	,525**	,552**	
		Sig. (2-tailed)		0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000
		N	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260
interesting on an emotional way		Correlation Coefficient	,724**	1,000	,693**	,507**	,516**	,471**	,589**	,486**	,439**	,461**	,553**	,521**	,485**	,461**	,570**	,520**	,463**	
		Sig. (2-tailed)	0,000		0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	
		N	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	
emotional brand		Correlation Coefficient	,605**	,693**	1,000	,537**	,490**	,446**	,563**	,495**	,502**	,447**	,492**	,491**	,484**	,457**	,517**	,494**	,496**	
		Sig. (2-tailed)	0,000	0,000		0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000		
		N	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	
different from others		Correlation Coefficient	,528**	,507**	,537**	1,000	,480**	,477**	,487**	,553**	,436**	,511**	,469**	,464**	,477**	,457**	,469**	,480**	,449**	
		Sig. (2-tailed)	0,000	0,000	0,000		0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000		
		N	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	
symbolizes the kind of person I am inside		Correlation Coefficient	,468**	,516**	,490**	,480**	1,000	,773**	,658**	,429**	,540**	,538**	,579**	,607**	,468**	,458**	,574**	,585**	,535**	
		Sig. (2-tailed)	0,000	0,000	0,000	0,000		0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000		
		N	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	
reflects my personality		Correlation Coefficient	,466**	,471**	,446**	,477**	,773**	1,000	,666**	,531**	,557**	,593**	,564**	,644**	,517**	,472**	,523**	,567**	,496**	
		Sig. (2-tailed)	0,000	0,000	0,000	0,000	0,000		0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000		
		N	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	
relate to this event		Correlation Coefficient	,549**	,589**	,563**	,487**	,658**	,666**	1,000	,569**	,505**	,559**	,517**	,582**	,534**	,497**	,548**	,593**	,520**	
		Sig. (2-tailed)	0,000	0,000	0,000	0,000	0,000	0,000		0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000		
		N	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	
recognize among competing brands		Correlation Coefficient	,511**	,486**	,495**	,553**	,429**	,531**	,569**	1,000	,537**	,613**	,453**	,500**	,573**	,599**	,512**	,564**	,547**	
		Sig. (2-tailed)	0,000	0,000	0,000	0,000	0,000	0,000	0,000		0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000		
		N	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	
part of my life		Correlation Coefficient	,451**	,439**	,502**	,436**	,540**	,557**	,505**	,537**	1,000	,720**	,680**	,659**	,534**	,554**	,622**	,581**	,535**	
		Sig. (2-tailed)	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000		0,000	0,000	0,000	0,000	0,000	0,000	0,000		
		N	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	
emphatic with this event		Correlation Coefficient	,490**	,461**	,447**	,511**	,538**	,593**	,559**	,613**	,720**	1,000	,720**	,720**	,616**	,627**	,656**	,669**	,555**	
		Sig. (2-tailed)	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000		0,000	0,000	0,000	0,000	0,000		
		N	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	
attachment		Correlation Coefficient	,512**	,553**	,492**	,469**	,579**	,564**	,517**	,453**	,680**	,720**	1,000	,771**	,569**	,551**	,736**	,678**	,573**	
		Sig. (2-tailed)	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000		0,000	0,000	0,000	0,000		
		N	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	
close to this event		Correlation Coefficient	,592**	,521**	,491**	,464**	,607**	,644**	,582**	,500**	,659**	,720**	,771**	1,000	,620**	,634**	,646**	,666**	,643**	
		Sig. (2-tailed)	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000		0,000	0,000	0,000	0,000		
		N	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	
feel good		Correlation Coefficient	,529**	,485**	,484**	,477**	,468**	,517**	,534**	,573**	,534**	,616**	,569**	,620**	1,000	,863**	,640**	,630**		
		Sig. (2-tailed)	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000		0,000	0,000	0,000		
		N	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	
feel happy		Correlation Coefficient	,519**	,461**	,457**	,457**	,458**	,472**	,497**	,599**	,554**	,627**	,551**	,634**	,863**	1,000	,643**	,697**		
		Sig. (2-tailed)	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000		0,000	0,000		
		N	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	
love towards this event		Correlation Coefficient	,519**	,570**	,517**	,469**	,574**	,523**	,548**	,512**	,622**	,656**	,736**	,646**	,640**	,643**	1,000	,822**	,622**	
		Sig. (2-tailed)	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000		0,000		
		N	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	
passionate about this event		Correlation Coefficient	,525**	,520**	,494**	,480**	,585**	,567**	,593**	,564**	,581**	,669**	,666**	,706**	,697**	,822**	1,000	,678**		
		Sig. (2-tailed)	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000		0,000		
		N	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	
proud of sharing		Correlation Coefficient	,552**	,463**	,496**	,449**	,535**	,496**	,520**	,547**	,535**	,555**	,573**	,643**	,630**	,679**	,622**	,678**	1,000	
		Sig. (2-tailed)	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000		
		N	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	260	

\*\* The correlation is significant at the 0,01 level (2-tailed).

**Annex 8 – Coldplay music event descriptive statistics.**

<b>attended this music event</b>		
	N	%
No	220	84,6%
Yes	40	15,4%

<b>have tickets to attend</b>		
	N	%
No	175	67,3%
Yes	85	32,7%

**Annex 9 - Frequencies and % distribution – Part 2 of the survey.**

<b>intimate</b>		
	N	%
1	30	11,5%
2	45	17,3%
3	79	30,4%
4	49	18,8%
5	57	21,9%

<b>emotionally connected</b>		
	N	%
1	21	8,1%
2	38	14,6%
3	58	22,3%
4	72	27,7%
5	71	27,3%

<b>emotional music event</b>		
	N	%
1	15	5,8%
2	13	5,0%
3	38	14,6%
4	93	35,8%
5	101	38,8%

<b>want to (re)live this music event</b>		
	N	%
1	18	6,9%
2	26	10,0%
3	55	21,2%
4	69	26,5%
5	92	35,4%

<b>plan to visit this music event in the future</b>		
	N	%
1	20	7,7%
2	32	12,3%
3	50	19,2%
4	69	26,5%
5	89	34,2%

<b>strong impression on my senses</b>		
	N	%
1	14	5,4%
2	18	6,9%
3	61	23,5%
4	88	33,8%
5	79	30,4%

<b>has changed the way I feel or think about music events</b>		
	N	%
1	19	7,3%
2	63	24,2%
3	74	28,5%
4	57	21,9%
5	47	18,1%

<b>say positive things</b>		
	N	%
1	9	3,5%
2	11	4,2%
3	55	21,2%
4	90	34,6%
5	95	36,5%

<b>recommend this music event</b>		
	N	%
1	15	5,8%
2	12	4,6%
3	55	21,2%
4	71	27,3%
5	107	41,2%

**Annex 10 - Spearman's correlation – Part 2 of the survey.**

		<b>Correlations</b>									
			intimate	emotionally connected	emotional music event	want to (re)live this music event	plan to visit this music event in the future	strong impression on my senses	has changed the way I feel or think about music events	say positive things	recommend this music event
Spearman's rho	intimate	Correlation coefficient	1,000	,820**	,651**	,655**	,612**	,634**	,564**	,563**	,622**
		Sig. (2-tailed)		0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000
		N	260	260	260	260	260	260	260	260	260
	emotionally connected	Correlation coefficient	,820**	1,000	,712**	,778**	,706**	,735**	,596**	,662**	,722**
		Sig. (2-tailed)	0,000		0,000	0,000	0,000	0,000	0,000	0,000	0,000
		N	260	260	260	260	260	260	260	260	260
	emotional music event	Correlation coefficient	,651**	,712**	1,000	,655**	,616**	,696**	,505**	,700**	,722**
		Sig. (2-tailed)	0,000	0,000		0,000	0,000	0,000	0,000	0,000	0,000
		N	260	260	260	260	260	260	260	260	260
	want to (re)live this music event	Correlation coefficient	,655**	,778**	,655**	1,000	,737**	,699**	,538**	,706**	,749**
		Sig. (2-tailed)	0,000	0,000	0,000		0,000	0,000	0,000	0,000	0,000
		N	260	260	260	260	260	260	260	260	260
	plan to visit this music event in the future	Correlation coefficient	,612**	,706**	,616**	,737**	1,000	,728**	,568**	,647**	,703**
		Sig. (2-tailed)	0,000	0,000	0,000	0,000		0,000	0,000	0,000	0,000
		N	260	260	260	260	260	260	260	260	260
	strong impression on my senses	Correlation coefficient	,634**	,735**	,696**	,699**	,728**	1,000	,601**	,683**	,713**
		Sig. (2-tailed)	0,000	0,000	0,000	0,000	0,000		0,000	0,000	0,000
		N	260	260	260	260	260	260	260	260	260
	has changed the way I feel or think about music events	Correlation coefficient	,564**	,596**	,505**	,538**	,568**	,601**	1,000	,588**	,578**
		Sig. (2-tailed)	0,000	0,000	0,000	0,000	0,000	0,000		0,000	0,000
		N	260	260	260	260	260	260	260	260	260
	say positive things	Correlation coefficient	,563**	,662**	,700**	,706**	,647**	,683**	,588**	1,000	,866**
		Sig. (2-tailed)	0,000	0,000	0,000	0,000	0,000	0,000	0,000		0,000
		N	260	260	260	260	260	260	260	260	260
	recommend this music event	Correlation coefficient	,622**	,722**	,722**	,749**	,703**	,713**	,578**	,866**	1,000
		Sig. (2-tailed)	0,000	0,000	0,000	0,000	0,000	0,000	0,000	0,000	
		N	260	260	260	260	260	260	260	260	260

\*\* The correlation is significant at the 0,01 level (2-tailed).