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The influence of sensory reference cues in the willingness to visit a destination

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by

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Abstract

The present study is based on a study by Gosh and Sarkar (2016), adapted to a different environment and culture: Porto – Portugal. Following the suggestions of the authors, this study includes a new variable: consumer personality traits.

Summing up, the present study aims to understand the relevance of sensory reference cues in destination emotion, which subsequently influences the willingness to visit the destination under promotion. Personality traits are treated as a moderator for the relevance of sensory cues in destination emotion.

This study presents also relevant differences relatively to Ghosh and Sarkar's (2016): the destination promotion is now done through video promotion and not static image; it is applied to the Best European Destination in 2016, with a bright new place branding, and includes a sample with more than 40 nationalities.

The results of the study did not confirm two of the hypothesis stated, namely that sensory information positively influences individual's destination emotion and that the relationship between sensory information and destination emotion is positively influenced by individual's personality trait. Although these hypotheses were not statistically confirmed, results reveal that the data consistently point in the direction of the hypothesized relations.

Keywords: Sensory marketing, Destination marketing, Destination emotion, Personality traits.

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Introduction

According to The World Travel and Tourism Council (2016), the direct contribution of Travel and Tourism to Portuguese GDP was EUR11.3bn (6.4% of total GDP) in 2015, and it is forecasted to rise by 2.2% per year, from 2016 to 2026, to EUR14.6bn (7.3% of total GDP) in 2026. Being such an important source of income, tourism should be regarded as an especially interesting subject for marketers, trying to consistently improve Portuguese tourism promotion and experiences.

Academics have been studying different areas of tourism during last decades, and more recently several studies have focused on the application of sensory marketing to tourism. This studies pointed out that sensory information can have a positive impact in destination promotion, but further studies on this field need to be done to improve the accuracy of the information available.

The present study aims to understand how sensory information influences tourists to visit a destination. First, we will analyze the influence of sensory reference cues over individual's destination emotion. Secondly, we aim to prove that the relationship between sensory information and destination emotion is positively moderated by individual's personality traits. Lastly, we intend to analyze if destination emotion positively influences the individual's willingness to visit the destination.

This study was done via online surveys spread in social networks: two surveys were diffused, differing in the stimuli provided in order to gather data. Stimuli provided were two different destination promotion videos, differing in the fact if sensory reference cues were present or absent. Each of the two groups

of respondents were exposed to only one of the two videos, and responded to a questionnaire.

This document firstly presents the state of art of the literature regarding the topics under analysis, followed by an explanation of the method and data sources, where the data collection is detailed. Then, we present the questionnaire design, the conceptual framework and the results. Finalizing, we present the main contributions of this study, its limitations and suggestions for further research.

Chapter 1

Literature review and theoretical framework

1. Sensory marketing

According to Krishna (2011) sensory marketing is an application of the understanding of sensation and perception to the field of marketing –to consumer perception, cognition, emotion, learning, preference, choice or evaluation. Sensory marketing has been widely studied in various fields, as it is the case of retail environment, various servicescapes, packaging, and also tourism promotion (North, Hargreaves and McKendrick, 1999; Kellaris and Kent, 1993; Milliman, 1982; Peck and Childers, 2003; Gosh and Sarkar, 2016).

Destinations can be considered a predominantly experiential tourism product in the context of sensory marketing, which would be the best instrument for creating, communicating and delivering the experiential values of the tourism product, and for developing the sensory brand of a destination (Dijoiu, Stancioiu, Bratucu, Onisor and Botos, 2014).

All in all, the sensory dimension has been posed by recent tourism literature as key to understanding, planning, and marketing tourist experiences (Agapito, Mendes and Valle, 2013).

Even though, the great majority of the destination marketing communications still reflect uniquely the supply side, supplying rational information (Manovich, 2001). These promotions focus on lists with functional attributes such as price, distances, and room availability and neglect the influence of sensory influence in emerging experiential nature of tourism. Purely cognitive models of consumers can provide only limited explanations for holistic and often largely hedonic consumption experiences (Gretzel and

Fesenmaier, 2004). Understanding the limitation of cognitive models, researchers started to pay attention to sensory and non-rational information in destination promotion.

Researchers currently stress the importance of addressing and understanding the role of the body in the tourist experience, focusing on a holistic approach to sensescapescapes (Agapito, Mendes and Valle, 2013). Sensescape is “the idea that the experience of the environment, and of the other persons and things which inhabit the environment, is produced by the particular mode of distinguishing, valuing and combining the sense in the culture under study” (Howes, 2005, p. 143). Due to this reason, and reflecting the nowadays most defended current of thought regarding destination marketing, embodied cognition is often mentioned (Malter and Rosa, 2001), assuming that consumers construct experiences largely from patterns of sensory input (Biocca, 1997, cited by Gretzel and Fesenmaier, 2004). Gretzel and Fesenmaier (2004) defended that a model of embodied cognition reflects much more the actual construction of tourism experiences in the consumers’ minds. The authors highlighted that a purely cognitive approach would be non-sufficient and reductive, and acknowledged the importance of senses for human cognition and its implications for real world marketing and for the creation of online experiences.

According to Gretzel and Fesenmaier (2004), both consumption and decision making processes related to tourism are to a large extent driven by hedonic and emotional aspects (Vogt and Fesenmaier, 1998) and this recognition of the experiential nature of tourism and of new consumer trends calls for marketing approaches that make use of innovative ways for communicating tourism experiences (Schmitt, 1999).

The study of the sensory dimension of tourist experiences has recently been pointed out as crucial to support decision-makers in enhancing tourist experiences (Gilmore and Pine, 2002). Citing Agapito, Valle and Mendes (2014),

empirical studies “consolidate the importance of the sensory dimension of consumer experiences when compared with other components (e.g. physical, intellectual, emotional, and social)” (p. 225) stressed as key in engaging and co-creating value with consumers (Brakus, Schmitt and Zarantonello, 2009).

Analyzing last years’ tourism studies we found out that they have been centered on a Western view of the tourist experience, based on the ocular attributes (Pan and Ryan, 2009, cited by Agapito et. al., 2013). Indeed, the most stimulated of the five senses is the vision, which can be noticed by the great visual noise lived in our daily lives.

1.1 The role of each of the five senses in marketing

People perceive the world through their senses. Sensory stimulation comprised by visual, aural, olfactory, gustatory, and tactile stimuli is defended by several authors as a very important instrument for destination marketing, developing a unique and appealing holistic consumer experience (Krishna, 2012). Additionally, these sensory triggers may result in consumers' self-generation of (desirable) brand attributes, rather than those verbally provided by the advertiser. Such deductive engagement may be more than deliberate statements (Sengupta and Gorn, 2002).

1.1.1 Scent

When one thinks about the relevance of scent over the different senses it is obvious the association between smell and memory, which has been studied through the basic sciences, psychology, and recently in marketing (Herz and Engen, 1996; Herz, 2004; Morrin and Ratneshwar, 2003; Krishna, 2011). Actually, the relevance of these olfactory cues has been addressed in various contexts, as it is the case of retail environment, scented products themselves and consumer behavior (Krishna, 2011).

Innumerable experiences have been done within retail environments with scented products, which brought us notorious knowledge on this field. Many specialty stores often maintain in the store the inherent scents of their product lines to attract customers, although it is starting to be common to find stores with non-product related scent to attract clients. Morrin and Ratneshwar (2003) proved that ambient scent increased recall and recognition of brands presented in the store. Pleasantly scented environments and products create unifying behaviors while unpleasant environments elicit avoidance, even if the scent for itself cannot guarantee the obtainance of a desired behavior. Bone and Ellen (1999) defined that pleasant ambient scents cannot have the desired effect if they are not congruent with consumers' expectations or preferences regarding the store.

Mitchell, Kahn and Knasko (1995) found out that a scented ambient enable the creation of memories and affect thoughts on product information and choice.

Indeed, the fact that scent and memory are connected can be explained in a quite easy way: neuroanatomy studied that the olfactory nerve in humans is pretty close to the amygdala, which is responsible for emotional expressions (Aggleton and Mishkin, 1987), this enables an easy paring of olfactory stimuli and emotions with minimal cognitive interference (Bone and Ellen, 1999). Regarding the psychological approach, the association between odor stimuli and affect is widely renown: when a neutral object – no prior contact – is coupled with a certain scent and presented to a person an emotional response is developed because of the emotion-eliciting characteristic of the olfactory stimulus, as mentioned by Morrin (2010).

As presented in Gosh and Sarkar's (2016) study, marketers can take advantage of this knowledge for destination marketing: having olfactory reference cues in destination promotion – neutral object -, potential customers

will probably develop a favorable response since these cues will have a positive influence on their emotions, and this will increase the perceived attractiveness of the destination.

1.1.2 Audition

The majority of the marketing messages we receive everyday are auditory in nature, such as radio and television advertising messages, jingles and songs. Ambient sound affects considerably consumer behavior. Various authors cited by Spangenberg, Grohmann and Sprottc (2005) demonstrated that audition can affect mood (Yalch and Spangenberg, 2000), perceptions of time (Kellaris and Altsech, 1992; Kellaris and Kent, 1992), sales in food services (North and Hargreaves, 1998), interactions between buyers and sellers (Dube et al., 1995), product selection (North et al., 1999) as well as actual shopping times and associated purchase quantities (Milliman, 1982).

But will audition be relevant in creating emotions towards a destination and favorably contribute to the willingness to visit? There are not specific studies indicating that this particular sense is relevant in the destination marketing area, since it was only studied as part of the general sensory information given to the potential customer (eg.: Agapito, Mendes and Valle, 2014; Gretzel and Fesenmaier, 2004). In the study by Ghosh and Sarkar (2016) in which we are basing this document, the authors decided not to stimulate audition in the experience. As it is explained in the following chapters, in the present study we decided to include references to audition due to many reasons, namely the fact that the destination promotion presented by Ghosh and Sarkar (2016) was a static image and we decided to replace it by a video promotion, which naturally includes auditory information. Further explanations will be given on this topic.

1.1.3 Haptics

Touch is the first sense to develop in the womb and the last sense one loses with age (Krishna, 2011).

During the last decade the influence in the willingness to buy has been largely studied. For example, Peck and Childers (2003) studied the need for touch (NFT) issue and its impact in online selling. The authors found in their experiment that potential customers with high overall NFT that had the chance to touch the product were less frustrated and highly confident about their product evaluations than those who were not allowed to touch the product. "Written descriptions of how the product felt if one was able to handle it helped alleviate to some extent high NFTs' frustration" (Krishna, 2011, p. 6). This is a relevant information given by the authors, that lead to a discussion about the relevance of using sensory reference cues in product promotion, and probably destination promotion too.

Peck and Wiggins (2006) concluded that even if there is an absence of product's features information in the contact moment, the opportunity to touch the product enables the creation of affect and emotions, which are crucial in decision-making.

As mentioned by Gosh and Sarkar (2016), haptic reference cues in destination marketing will "not only be considered as a potential touch element by individuals, but will also be treated as a piece of unexpected information about the destination." (p. 28) – evoking positive emotions and affective responses.

1.1.4 Vision

Vision is the most stimulated sense in marketing communications and advertising. Indeed, visual stimuli and emotions are extremely correlated (Rahguvir, 2010).

Innumerable studies can be found in this area. For example, studies related to the relevance of visual illusion (Krishna, 2011), the relevance of colors in visual aspects of products and spaces (Gorn, Chattopadhyay, Yi, and Dahl, 1997) and studies about the relevance of spatial configuration on information processing (Meyers-Levy and Zhu, 2007). We can also find studies about the effect of product proportions on aesthetic judgments (Raghuvir and Greenleaf, 2006), and the effect of aesthetic aspects of products on other type of responses (Hagtvedt and Patrick, 2008). All of these studies demonstrated the correlation between visual stimuli and individual emotions.

As mentioned by Gosh and Sarkar (2016), there are studies revealing the positive effect of destination attractiveness on place attachment (Cheng, Wub, and Huang, 2013; Lee, 2001) where destination attractiveness is defined as the perceived ability of the destination to fulfill tourists' goals or satisfy their needs (Hu and Ritchie, 1993). This is measured through its core attributes as it is the case of landscapes and augmented attributes, and those non-inherent of the place, such as accommodation and transportation (Cheng et al., 2013).

The attachment to a certain foreign place also involves tourists' positive emotions and feelings about the destination (Cheng et al., 2013; Williams and Vaske, 2003). All in all, the higher the attractiveness of the place, the stronger tourists' emotions and feelings regarding the destination.

"Drawing on this destination-specific literature as well as on the general findings mentioned earlier, it is posited that inclusion of visual reference cues of various attributes of the destination in an advertisement would increase perceived attractiveness of the destination, which in turn would positively influence individuals' destination emotion" (Gosh and Sarkar, 2016, p. 27).

1.1.5 Taste

According to Krishna (2011), every single taste is a combination of all our five senses—from how the food smells, its temperature and textures, how the food looks like, if it is appealing and also its sound while being eaten. As mentioned by the same author, “in terms of advertising affecting taste, Elder and Krishna (2010) shown that an ad emphasizing multiple sensations results in better taste perception than one emphasizing taste alone” (p. 11).

Even if in the study by Ghosh and Sarkar (2016) taste reference cues were not used, because the authors consider that this is not a relevant reference in destination promotion, we decided to include taste reference cues in the present study, since we believe that the relevance of the different sensory reference cues can be interpreted differently according to the destination under analysis. Further clarification will be given in the next chapters.

As explained previously, Gosh and Sarkar (2016) proved that the inclusion of sensory reference cues in a destination advertisement positively influences individual’s destination emotion, which correspondently positively influences the willingness to visit the destination. But how can we address destination emotions?

2. Destination Emotion – DES (Hosany and Gilbert, 2010)

Emotions are affective states characterized by episodes of intense feelings associated with a specific referent and instigate specific response behaviors (Cohen and Areni, 1991).

Emotions in marketing research have been widely studied in different servicescapes and there are different ways to measure emotions according to

the situation under analysis. We can find, for example, Westbrook and Oliver (1991) with their five emotion profiles of consumers during the consumption stage, or Schoefer and Diamantopoulos (2009) with four emotional response styles that correspond to different understanding of satisfaction, trust and commitment.

Emotions are extremely relevant in tourism (Aho, 2001) and play a central role in defining memorable experiences (Tung and Ritchie, 2011). Noticing that there is not a specific scale adapted to measure tourist emotion towards a destination, Hosany and Gilbert (2010) developed the DES (Destination Emotion Scale) to measure the intensity and diversity of tourist's emotions, such as visitors' emotions regarding hotels and natural settings. This DES was accepted and widely used by the academic community. This scale includes a parsimonious fifteen items and three dimensions scale: joy, love and positive surprise.

Joy is measured by the items cheerful, pleasure, joy, enthusiasm, and delight. Love includes tenderness, love, caring, affection, and warm-hearted and finally, surprise is measured through amazement, astonishment, fascinated, inspired, and surprise. This scale uses fifteen items, and there are five for each dimension.

Tourist's emotional reactions are fundamental determinants of post-consumption behaviors (Gnoth, 1997), and thus are extremely important to take into account in the present study.

Considering the results of previous studies, we assume that sensory cues are extremely important in the individual's destination emotion. Hence, we hypothesize that:

H1: Sensory information positively influences individual's destination emotion.

One of the suggestions for further studies left by Ghosh and Sarkar (2016) was to examine the roles played by various individual personality traits in the relationship between sensory information and destination emotion. We believe that the inclusion of this new variable can be extremely enriching for the study, and thus we decided to follow their suggestion.

3. Individual's personality traits: The Big Five model

Even if we can find different studies regarding the search of the variables to evaluate personality, evidence has shown that all of them can be reduced and categorized under a five factor model of personality, known as "The Big Five" (Goldberg, 1990). Thus we decided to use this model in order to classify personality traits.

This five factor model has been tested in various languages and there are several factor analytic studies of existing personality inventories, and the Big Five was understood to be generalizable to all cultures (Judge, Higgins, Thoresen and Barrick, 1999). It is also known that Big Five traits are genetically heritable and genetically transmitted (Digman, 1989). The five factor model is composed by the dimensions neuroticism, extraversion, openness to experience, agreeableness and conscientiousness.

Neuroticism is the most pervasive trait across personality measures, according to Costa and McCrae (1998), referring to lack of positive psychological adjustment and emotional stability. Neuroticism leads to two related tendencies: one is related to anxiety - culminating in instability and stress – and the other one related with individual's well-being – leading to insecurity and depression. As mentioned by Judge et al. (1999), Costa and

McCrae's (1992) break neuroticism into six facets: anxiety, hostility, depression, self-consciousness, vulnerability and impulsiveness.

The extraversion dimension characterizes itself by leading to more active and impulsive people. Extraversion is often related with sociability. However, extraversion is a much more complex construct that also includes other factors. Extraverts are more socially oriented and less self-preoccupied than introverts (Watson and Clark, 1997). Normally they are dominant, ambitious and adventurous, being normally leaders and having a larger number of close friends (Watson and Clark, 1997).

Conscientiousness is manifested in some related points namely achievement orientation, incorporating hardworking, persistence and dependability. A conscious individual is responsible and careful in everyday life, and this orderliness is characterized by full organization and having everything carefully planned (Judge et al., 1999). Conscientiousness is related with self-control, need for achievement, order and persistence (Costa, McCrae and Dye, 1991).

Openness to experience is related with intellectance – philosophical and intellectual - and unconventionality – imagination, autonomy and non-conforming. We can say that this personality trait is representative of the imagination capacity studied by Ghosh and Sarkar (2016), so we decided not to have an individual hypothesis aiming to prove the relevance of imagination capacity individually.

Agreeableness can be translated into cooperative and likeable persons who cheer up teams and take care of people surrounding them.

Summing up, based on the assumptions of the The Big Five (Goldberg, 1990) we expect that the relationship between sensory information and destination emotion will be positively influenced by individual's personality trait, and thus we assume that:

H2. The relationship between sensory information and destination emotion is positively influenced by individual's personality trait.

4. Willingness to visit a destination

We believe that intention to visit a destination will be one of the outputs of destination emotion. Gosh and Sarkar (2016) presented a short literature review about brand love, which can be easily compared to destination love due to the current studies on place branding. Research related to brands has deeply developed the brand-consumer relationship, as it is the case of consumer connections to brands through constructs as brand trust, commitment or brand loyalty (Chaudhuri and Holbrook, 2001). These studies proved that individuals can love brands in an analogous way to interpersonal love (Shimp and Madden, 1988). Shimp and Madden (1988) adapted to a marketing context the interpersonal love theory of Stenberg (1986) - the triangular theory of love -, transforming the three dimensions of love (passion, intimacy and decision/commitment) to a consumption context (which will become yearning, liking and decision/commitment).

Ahuvia (1993, p. 87) explains that "love then, can be defined as the situation in which both the desired and the actual level of integration are high". Ahuvia (1993, 2005) also thoroughly studied the concept of love applied to various object categories (places, ideas, pets, consumption objects, etc.).

As mentioned by Gosh and Sarkar (2013), indeed, brand love is frequently compared to place love, due to the emerging literature regarding places and destinations as brands (Kavaratzis and Hatch, 2013; Lucarelli and Brorstrom, 2013).

The application of branding techniques to nations and places emerged due to global competition in different sectors. There is an urgent need for differentiation to attract tourists, companies and investors, which implies countries to adopt conscious branding to gain global efficiency (Kotler and Gertner, 2002). According to Kotler and Gertner (2004), there are two fundamental impulses leading to place branding: first, the pride of the place by the citizens, which they want to be filled by opportunities; secondly, the increasingly mobility of people that can lead to a rapid massive abandon of a place that is failing, moving to another place plenty of opportunities. Place branding contributes to retain and enhance resources.

Place branding is not directly related to the country of origin effect. In fact, Jaffe and Nebenzahl (2001) pointed out that there are many more determinants of country image perceptions than merely the purchase of a product, regarding the personal experience of visiting a country as a tourist as a much more relevant contribution to a consumer's perceptions of a country.

If a country can be seen as a brand then brand love can be compared to love towards a destination and measured through the already mentioned DES (Hosany and Gilbert, 2010). Since brand love positively influences consumer behavior contributing to repeated purchase and loyalty (Chaudhuri and Holbrook, 2001; Pichler and Hemetsberger, 2007; Whang, Allen, Sahoury and Zhang, 2004), we believe that positive emotion towards a destination will also positively influence the willingness to visit the place (Gosh and Sarkar, 2016).

H3: Destination emotion positively influences the individual's willingness to visit a destination.

This study is based on Gosh and Sarkar's (2016) research which aims to analyze the relevance of sensory reference cues on destination marketing in the

pre-consumption stage. Moreover, this study takes into account the relevance of individual's personality traits over destination emotion in order to understand potential customer's destination visit intention.

5. Method and data sources

In order to develop this study we selected a well-known Portuguese destination located in the North Portugal: Porto. It represents an interesting place for this study due to be plenty of sensory elements, partly because of the blend of maritime and cosmopolitan landscapes. Porto also represents an excellent choice for this study due to its recently created city branding.

In December 2014 Porto presented a new city branding, which elevated the name of Portugal, specifically Porto, to be known in several places of the world. "Porto.", the new brand, won several international awards such as the European Design Awards in 2015, D&DA design, and a Graphis in New York.

With all this awards which consequently produced an excellent image of the city abroad, this destination grew in tourism parameters and in external investment. Porto received the Best European Destination prize, being nowadays a reference for destination marketing worldwide.

For these reasons, Porto was an excellent target for our study, meeting the requirements of a branded destination.

5.1 Data collection

After the explanation of the choice of the context where the study will be done, we present in the following paragraphs how the data collection and the stimuli were planned.

5.1.1 Video Promotion

In the study by Gosh and Sarkar (2016) static images were used in order to promote the destination. In this study we opted to promote Porto in a more dynamic way, using video instead of static image.

Static images are being replaced by videos, and videos are much more attention grabbing and easily consumed (Appiah, 2006). Audiences respond more favorably to vivid multimedia communication than they do to less vivid communication. For example, video and audio information in commercial websites motivates more favorable attitudes toward the characters, product, and website by the audience (Coyle and Thorson, 2001).

Even if there is little research about the importance of video usage in destination marketing, there are studies that highlight the relevance of video in this field. Tussyadiah and Fesenmaier (2009) highlight that destination marketing organizations offer images, videos, podcasts, and blogs on their websites to better elucidate potential clients about their destinations, allowing them to use multimedia features including text, images, video streaming, and virtual reality to enhance and add value to their tourism experiences.

According to Urry (2001), the creation and development of technology-assisted mediators has brought time and space compression, enabling people to experience touristic activities using different modes of travel: corporeal, virtual, or imaginative. Additionally, Jansson (2002) presents the concept of mediatization of the tourism experience, defending that the new global media followers created such a global accession that it enables people to travel mentally and emotionally by experiencing tourism activities without getting out of their chairs.

5.1.1.1 Porto's video promotion

Since video became a powerful tool in social media communication and destination promotion among social networks, we decided to use video promotion instead of static image promotion in order to develop Porto's destination marketing.

We developed two versions of a Porto's ad, promoting the same destination and differing in the sensory reference cues provided. The first ad presented an ordinary promotion with only visual reference cues and technical information (A); in the second one we added visual ("...colorful houses ..."; "...a refined golden-brown Tawny Port ..."), aural ("... hearing the waves burst on the coast..."), olfactory ("...the smell of the maritime breeze"; "...its unique sweet and nutty aroma."), gustatory ("...Taste the fantastic grilled fish from the sea ...") and haptic ("...to feel the roughness of the stones of Clérigos tower..."; "...soft and green city gardens under the warm sun.") reference cues (B). The video itself – the image presented – was the same in both ads, sensory references cues were delivered by different voice over's scripts.

Two groups of inquiries were exposed to these two different ads. After being exposed to one of the versions of the ad, respondents were presented a short questionnaire about their willingness to visit the destination and other intermediary points.

As mentioned by Gosh and Sarkar (2016), even if the sensory reference cues seem a little bit exaggerated, this was conscientiously done due to the fact that it is proved that in order to clearly measure the influence of sensory cues in advertising there is the need to have exaggerated descriptions (Kamins and Marks, 1987).

A

Welcome to Porto, a wonderful city plenty of young and enthusiastic people.

Porto pledges you with the delicate Douro River, where hundreds of houses with little windows from the XIX century give a mysticism to this city. Offer yourself the delight walking near the sea and try Porto's typical and re known gastronomy such as the grilled fish and a refined Tawny Port.

Visit Clérigos tower which has been standing for over two centuries and lie in the city gardens under the sun.

Visit Porto, visit a genuine city.

The two videos can be accessed via the following links:

A - <https://www.youtube.com/watch?v=YTX2O3hIyQo>

B - <https://www.youtube.com/watch?v=i7T1-fTgUQ4>

B

Welcome to Porto, a wonderful city plenty of young and enthusiastic people.

Porto pledges you with the delicate Douro River, where hundreds of **colorful houses** with little windows from the XIX century give a mysticism to this city. Offer yourself the delight **of hearing the waves burst on the coast while being inebriate by the smell of the maritime breeze.** Try Porto's typical

and re known gastronomy: **Taste the fantastic grilled fish** from the sea, **a refined golden-brown Tawny Port** and its **unique sweet and nutty aroma.**

Feel the roughness of the stones of Clérigos tower which has been standing for over two centuries, and lie in **soft and green city gardens** under the **warm sun.**

Visit Porto, visit a genuine city.

As mentioned previously, gustatory reference cues were introduced, which represents a difference to the research developed by Gosh and Sarkar (2016). These authors mentioned that for tourism research it is more pertinent to apply only vision, olfaction, and haptics. We agree with the authors (Gosh and Sarkar, 2016) when they refer that the relevance of sensory cues depends on the different marketing contexts under analysis.

5.1.1.2 Auditory and Gustatory reference cues

We believe that the inclusion of auditory and gustatory reference cues in the video promotion was extremely important to the relevance of this study. Through video we were able to stimulate in a different way potential tourist's senses, due the nature of this communication vehicle.

Additionally to all the advantages already mentioned in the previous chapters, video promotion enabled us to include more relevant auditory reference cues, via the script, the voice over, and also via the background music. The speaker, the voice over and the background music were the same for both the videos A and B, since it does not represent a relevant topic of analysis. Regarding the auditory reference cues, the most important was indeed the change in the script of the voice over, which – as analyzed previously – in video B includes much more sensory information than the video A.

Regarding the inclusion of gustatory reference cues, using Porto as the destination under promotion it is crucial to include this cues for different reasons.

Portuguese culture has in its culinary traditions an inestimable value, which has contributed enormously to the country promotion. Gastronomy plays such an important role in Portuguese culture that in November 2013 Portugal

conquered a place for Mediterranean Diet in the UNESCO's Immaterial Humanity Patrimony (UNESCO, 2013).

Portugal is considered one of the best countries in Europe as travel destination for food and wine and Portuguese gastronomy has been revealing high levels of satisfaction among tourists, about 88% (Turismo de Portugal I.P., 2014) who seek factors of authenticity attached to the culture and tradition of their chosen destinations. Indeed, the contemporary tourist uses every visit to a new country to emerge into new cultures, being gastronomy a privileged way to do it (Westering, 1999).

The main activities preformed by the tourist that visit the North region, Porto and North, is "Gastronomy and Wines", with around 80% in 2011, followed by "Landscapes" and finally "Handcraft buying" (Turismo de Portugal I.P., 2014).

6. The relevance of internet and social media networks in the diffusion of the study

The way people communicate and search for products has dramatically changed over the last years with the emergence of internet and social media. Consumers are now able to communicate instantly and compare hundreds of products in an easier way, being more and more connected to social networks. A huge quantity of information is processed, and brands need to stand out among thousands of messages sent by competition. In fact, online shopping and online information search are the fastest-growing use of the Internet and an increasingly accepted way to buy products (Eorsythe, 2003, cited by Appiah, 2006).

In the early 'Web 1.0' days of the Internet, information published online was static, and the interaction with other Internet users and/or publishers almost

nonexistent (Hays, Page and Buhalis, 2013). Nowadays, 'Web 2.0' is plenty of review sites and social media platforms – an authentic social-network revolution generated the called 'socialnomics', i.e., an economy revolving around social media, as mentioned by Mariani, Felice and Mura (2015).

The Internet transformed completely the way travelers access and search for information, plan and book trips, and later share their travel experiences (Bilgihan, Barreda, Okumus and Nusair, 2016). As mentioned by Mariani et al. (2015), social media enable its users to develop virtual travel communities that allow tourists to obtain information, maintain connections, develop relationships, and eventually make travel-related decisions (Wang, Yu and Fesenmaier, 2002).

Tussyadiah and Fesenmaier (2009), also defend the extreme relevance of the usage of videos in social media. The results of this study demonstrate that generic travel related videos seem to be a "powerful as media of "transportation" within the concept of virtual mobility", and "videos can be a powerful tool that can be used to intensify the interest of potential travelers" (p. 37).

Given the growing importance of the web nowadays, the concept of virtual communities applied to the tourism sector has resulted in the fact that 'Travel 2.0' considered to be one of the "mega trends" having a huge impact in the tourism industry (Leung, Law, van Hoof, and Buhalis, 2013). These communities are mainly in social networking sites, such as Facebook, and are composed by consumer generated content and professional generated content. Concluding, social media is becoming more and more relevant as a destination marketing tool and brands should invest in strategically managing their social network brand presence (Pike and Page, 2014).

Following the ideas presented, the data collection was done via online survey, which is the main method used by the majority of destinations sensorial

marketing studies in the last years, as it is the case of Gretzel and Fesenmaier (2004) and Ghosh and Sarkar (2016), for example. This online survey was diffused in one relevant online community for the Porto Tourism which is one of the secondary Facebook pages of Porto Tourism Office (<https://www.facebook.com/visitporto.portal/>) with potential tourists looking for information about Porto and North Portugal as followers.

Additionally, and in order to get a larger number of respondents, the snowball method was used in social networks such as Facebook. This non-probabilistic convenience method is a technique for finding respondents where one subject gives the researcher the name of another subject, who in turn provides the name of a third, and so on (Vogt, 1999).

7. Questionnaire Design

As mentioned before, the questionnaire was divided into four parts regarding the different analysis: (1) destination emotion, (2) personality traits, (3) willingness to visit a destination and (4) respondent demographic information.

7.1 Destination Emotion Scale (DES) (Hosany and Gilbert, 2010)

In the first part of the questionnaire we used the DES (Hosany and Gilbert, 2010) in order to measure the intensity and diversity of tourist's emotions regarding the video promotion presented.

The DES (Hosany and Gilbert, 2010) was accepted and widely used by the academic community. As already mentioned this scale includes a fifteen items and three dimensions scale. Joy was captured by cheerfulness, pleasure, joy,

enthusiasm and delight, love measured by another five items as tenderness, love, caring, affection and warm hearted and finally positive surprise was measured by amazement, astonishment, fascination, inspiration and surprise, representing tourists' emotional experiences. These dimensions were measured on a seven-point Likert scale anchored with strongly disagree (one) to strongly agree (seven) (Hosany, Prayag, Deesilatham, Cauševic, Odeh, 2014).

7.2 The Big Five Personality Traits (Goldberg, 1990)

As already mentioned, in order to evaluate personality traits we opted to use The Big Five (Goldberg, 1990).

Noticing that the questionnaire should not be exhaustive so that respondents can answer quickly and honestly, we decided to use the Ten Item Personality Inventory (TIPI) (Gosling, Rentfrow and Swann, 2003). The TIPI usage prevents respondent's boredom because it is short and easy to answer, benefiting also the research community of the fact of having a standard instrument to measure The Big Five Personality Traits (Goldberg, 1990). Several authors have used TIPI (Gosling et al., 2003) in relevant studies, as it is the case of Thylstrup and Hesse (2009); Chun, Ames, Uribe and Higgins (2016) and Gosling, Rentfrow and Swann (2003).

TIPI (Gosling et al., 2003) consists of ten phrases under the common stem, "I see myself as". There are two phrases for each of the five personality traits, being one the reverse of the other. Each of the ten phrases were rated on a seven-point scale ranging from one (strongly disagree) to seven (strongly agree) (Gosling et al., 2003).

7.3 Willingness to Visit a Destination

We followed the scale proposed by Gosh and Sarkar (2016) for the measurement of the willingness to visit the destination which is an adaptation

of the behavioral intention scale used by Oliver and Bearden (1985). It consists of a four-item seven-point semantic differential scale that intends to understand to which extent the potential consumer would like to visit the destination shown in the advertising. The questionnaire presented to the respondents can be found in the appendix two.

7.4 Respondent's information

It is important to our analysis to have the demographic portrait of our respondents. Therefore, respondents were asked about their nationality, gender, age, occupation, professional status and education degree.

8. Conceptual Framework

The following figure based on Gosh and Sarkar (2016) shows the hypothesized framework.

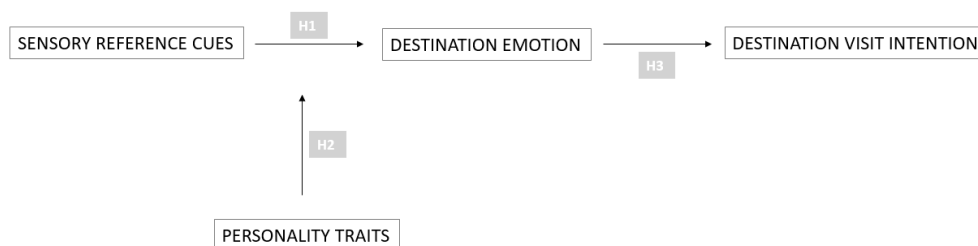


Figure 1: Conceptual Framework

We believe sensory information (independent variable) - visual, gustatory, olfactory, aural and haptic reference cues - present in the video promotion will positively influence destination emotion (H1). We state that personality traits will have a relevant influence over the relation between the sensory reference cues and destination emotion, being a moderator element (H2). Finally, we

believe destination emotion (intermediary variable) will positively influence individual's intention to visit the destination (H3) (dependent variable).

9. Pretest – relevance of sensory information

A pretest was done to certify that the sensory reference cues embedded in the destination promotion were actually interpreted as sensory information and not as a mere script artifacts to have a more pleasant video. This step was very important due to the fact that this study propositions are based on the idea that any marginal effect of destination emotion is caused only due to processing sensory stimuli, as mentioned by Ghosh and Sarkar (2016).

The respondents were asked to what extent the advertisement helped them to actually visualize, smell, touch, hear and taste something about the destination through the video, and presented a seven point Likert scale anchored with strongly disagree (one) to strongly agree (seven).

Regarding this pretest, data was collected between 10th and 14th January 2017, counting with 102 respondents. The version A – without sensory reference cues - of the video embedded in the questionnaire was administered to 51 subjects aged between 15 and 50 years old, and the version B -with sensory reference cues - administered to 51 subjects too, aged between 20 and 54 years old.

Results revealed significant differences in the extent of the sensory information provided to the readers by the two versions of the advertisement. Respondents exposed to the video A – without sensory reference cues – reported they received less sensory information ($M = 4,179$) than those exposed to video B – with sensory reference cues -, ($M = 5,290$), and so we conclude that sensory reference cues embedded in the destination promotion were interpreted as sensory information.

10. Results

The data collection as done between the 4th January and the 1st February 2017, counting with 249 valid and complete responses to the questionnaires (121 for the one without sensory reference cues and 128 for the one with sensory reference cues). 67% of the respondents were female and 33% male, 84% from the age gap between the 20 and 29 years old, from 43 different countries. More than half of the respondents said they have an undergraduate degree, which allowed us to conclude that the respondents were qualified enough to interpret the questionnaire.

We began our analysis by testing the first hypothesis that states that sensory information positively influence individual's destination emotion. To do so, we assembled the five items of each of the three dimensions (joy, love and positive surprise) and computed a mean. After this process we conducted an independent sample T Test which led us to the following results:

		Independent Samples Test								
		Levene's Test for Equality of Variances		t-test for Equality of Means					95% Confidence Interval of the Difference	
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
joy	Equal variances assumed	1,144	,286	-1,461	247	,145	-,27181	,18600	-,63815	,09453
	Equal variances not assumed			-1,458	242,749	,146	-,27181	,18640	-,63897	,09535
love	Equal variances assumed	,173	,677	-,890	247	,375	-,17118	,19241	-,55015	,20779
	Equal variances not assumed			-,889	244,584	,375	-,17118	,19264	-,55063	,20827
positive_surprise	Equal variances assumed	,462	,497	-,829	247	,408	-,16179	,19510	-,54606	,22248
	Equal variances not assumed			-,827	242,653	,409	-,16179	,19553	-,54693	,22336

Figure 2: Independent Samples Test

We found a p-value = 0,145 (joy), = 0,375 (love) and 0,409 (positive surprise), all of them superior to 0,05 (α), which led us to refute the null hypothesis and conclude that, in this study, it is not possible to state that sensory information influences individual's destination emotion.

If we take a closer look to the frequencies table, we can observe that, on the other hand, we have a tendency of the three items' means in the direction of the hypothesis stated: the means obtained for these three items with sensory cues are always higher than those attained with no sensory cues. For example: regarding "joy", we have a mean of 4,83 in the video without sensory reference cues, and a mean of 5,1 in the video with sensory reference cues embedded. Summing up, the mean for joy is 0,27 higher when the respondents were exposed to the video with sensory information.

This can lead us to assume that if we had a bigger sample, we would probably get a statistically significant p-value, and hence, would be able to confirm our hypothesis.

Group Statistics

	video promotion	N	Mean	Std. Deviation	Std. Error Mean
joy	no_sensory_cues	121	4,8298	1,52330	,13848
	with_sensory_cues	128	5,1016	1,41154	,12476
love	no_sensory_cues	121	4,6413	1,55068	,14097
	with_sensory_cues	128	4,8125	1,48541	,13129
positive_surprise	no_sensory_cues	121	4,1488	1,59902	,14537
	with_sensory_cues	128	4,3105	1,47943	,13076

Figure 3: Group Statistics

Our second hypothesis stated that the relationship between sensory information and destination emotion is positively influenced by individual's personality trait.

Each of the Big Five traits were represented in the questionnaire by two sentences, that were computed into one variable.

Independent samples T Tests were done for all the personality traits and this hypothesis was also refuted, since we did not find significant p-values, and none of the personality traits seems to have a relevant impact on the destination

emotion. We conclude that personality traits are not a moderator for the relation between sensory information and destination promotion.

Our final hypothesis was that destination emotion positively influences the individual's willingness to visit a destination.

In order to test this hypothesis we did a regression with an ANOVA.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	,531 ^a	,282	,273	1,10941

a. Predictors: (Constant), positive_surprise, joy, love

Figure 4: Model Summary

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	118,215	3	39,405	32,016	,000 ^b
	Residual	301,546	245	1,231		
	Total	419,761	248			

a. Dependent Variable: intention_visit
b. Predictors: (Constant), positive_surprise, joy, love

Figure 5: ANOVA Test

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	3,324	,251		13,223	,000
	joy	,062	,090	,071	,694	,488
	love	,167	,095	,195	1,759	,080
	positive_surprise	,252	,082	,298	3,083	,002

a. Dependent Variable: intention_visit

Figure 6: Coefficients

We found that this regression has a statistically significant p-value=0<0,05 (α). We concluded that 30% of the variance in the dependent variable is explained by the independent variable. Moreover, we found that positive

surprise has a negative impact in respondent's willingness to visit the destination.

ANOVA

intention_visit	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	237,217	71	3,341	3,240	,000
Within Groups	182,544	177	1,031		
Total	419,761	248			

Figure 7: ANOVA Test

Summing up, if we compute the three dimensions into one destination emotion overall dimension, we can notice that destination emotion has a positive impact over willingness to visit.

As previously explained, the results were not the ones we expected based on the literature review. On the other hand, even if we did not find statistically relevant results, it is important to highlight that all the results are in the expected direction for the two non-confirmed hypothesis: respondents exposed to the video with sensory reference cues presented more positive emotions towards the destination in all the three elements (joy, love and positive surprise); and respondents with a higher rate in extraversion, agreeableness, conscientiousness and openness to experience had a more favorable response to the video with sensory reference cues - the only personality trait that seems to have a negative impact in consumer's response to the inclusion of sensory reference cues is neuroticism element.

Based on this study we are not able to conclude that sensory reference cues have a positive impact on destination emotion, neither can we conclude that personality traits influence the relevance of sensory information over individuals emotion towards a destination, even if our results point in that direction. We can conclude that destination emotion has a positive impact on willingness to visit a destination.

11. Contributions, limitations and suggestions for further studies

The relevance of sensory information in different kind of promotions have been widely studied and it is known that sensory marketing is a field that can offer extremely interesting results in different scenarios.

The literature review presented at the beginning of this document is an evidence that sensory marketing has a significant impact over destination promotion, and thus should be further studied.

Even if the results were not those we expected, it is important to have a critical look over the results of our study. The results are not statistically relevant in order to confirm two of our hypotheses, but they present information pointing out to the relevance of sensory information in destination promotion. It is reasonable to think that one of the fragilities of this study was the number of respondents of the sample, and it is probable that with a bigger sample we would be able to statistically confirm all the hypotheses stated.

Another point that should be given attention in further research is related with the stimuli used in destination promotion. As already mentioned, a pretest was done in order to certify that there were significant differences between video A (without sensory reference cues) and video B (with sensory reference cues). Even if the pretest confirmed that the videos were different regarding sensory information, it is reasonable to say that the probability to have more significant results would be higher if the sensory information was a little bit more exaggerated. The idea of having subtle differences and incorporating sensory cues within the script aimed to have a non-exaggerated stimulus so that the respondents would not have obvious responses. Future research should include more relevant sensory cues and exaggerate them to guarantee that there are enough differences between the videos. Additionally, it is reasonable to say

that if we used the same stimuli as Ghosh and Sarkar (2016) – static image – we would probably get more interesting results, possibly proving the hypotheses stated. Even though, and as already mentioned, we truly believe that video promotion is much more relevant and appropriate for destination promotion, since nowadays videos are fundamental means for potential tourists to get in contact with destinations.

Even if the hypothesis were not proved, we believe this study had relevant contributions. Two original videos were carefully designed and produced in order to conduct the experience, and videos had not been tested before in destination promotion focusing in sensory marketing. Additionally, our study counted with an international sample with more than 40 nationalities represented. It was also interesting to count with the cooperation of Porto Tourism Office, which had the kindness of sharing the questionnaires in one of its secondary pages within a small community, having the chance to have some responses of potential tourists for the city under promotion.

Regarding the results, even if they were not all statistically significant, it is also important to notice that the results were consistent with the hypotheses stated, which make us believe that a further study with the improvements previously mentioned could get extremely interesting results.

The present study indicates that sensory information plays an important role in destination promotion, and hence this topic should be further studied. The findings should lead managers and marketers interested in this destination marketing, to analyze in detail how they can structure their promotions in order to stimulate a stronger and more favorable consumer responses. This is particularly relevant for Porto's tourism marketers, since the city of Porto aims to maintain the consistent growth in tourism income, and also for Portuguese tourism marketers as tourism is one of the greatest sources of income in the Portuguese economy.

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Appendixes

Appendix 1 – Pretest Questionnaire

To what extent does the advertisement help you to actually visualize something about the destination?

To what extent does the advertisement help you to actually smell something (in your imagination) at the destination?

To what extent does the advertisement help you to actually touch something (in your imagination) at the destination?

To what extent does the advertisement help you to actually hear something (in your imagination) at the destination?

To what extent does the advertisement help you to actually taste something (in your imagination) at the destination?

Appendix 2 – Questionnaire

Destination Emotion

Please rate the following statements from 1 – strongly disagree; 7 – strongly agree.

I feel cheerful about the destination shown in the advertisement.

The destination shown in the advertisement gives me pleasure.

The destination shown in the advertisement gives me joy.

I feel enthusiastic about the destination shown in the advertisement.

I feel delighted about the destination shown in the advertisement.

The destination shown in the advertisement gives me a feeling of tenderness.

I love the destination shown in the advertisement.

I feel to care about the destination given in the advertisement.

I feel affectionate about the destination shown in the advertisement.

I feel warm-hearted about the destination shown in the advertisement.

I feel amazed about the destination shown in the advertisement.

I feel astonished about the destination shown in the advertisement.

I feel inspired about the destination shown in the advertisement.

I feel surprised about the destination shown in the advertisement.

Personality traits

Here are a number of personality traits that may or may not apply to you. Please write a number next to each statement to indicate the extent to which you agree or disagree with that statement. You should rate the extent to which the pair of traits applies to you, even if one characteristic applies more strongly than the other.

Please rate the following statements from 1 – strongly disagree; 7 – strongly agree.

I see myself as extravert and enthusiastic.

- I see myself as critical and argumentative.
- I see myself as dependable and self-disciplined.
- I see myself as anxious and easily upset.
- I see myself as opened to new experiences and complex.
- I see myself as reserved and quiet.
- I see myself as sympathetic and warm.
- I see myself as disorganized and careless.
- I see myself as calm and emotionally stable.
- I see myself as conventional and uncreative.

Intention to visit the destination

Rate the probability that you would visit the destination:

Unlikely 1 – 2 – 3 – 4 – 5 – 6 – 7 Likely

Nonexistent 1 – 2 – 3 – 4 – 5 – 6 – 7 Existent

Improbable 1 – 2 – 3 – 4 – 5 – 6 – 7 Probable

Impossible 1 – 2 – 3 – 4 – 5 – 6 – 7 Possible

Uncertain 1 – 2 – 3 – 4 – 5 – 6 – 7 Certain

Definitely would not visit 1 – 2 – 3 – 4 – 5 – 6 – 7 Definitely would visit

