

**LEVERAGING BRANDS AT MUSIC FESTIVALS – NOS ALIVE  
SPONSORSHIP**

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## Abstract

The objective of this study is to understand the relation between event image and sponsor image regarding music festivals, more specifically NOS Alive (the renowned Portuguese music festival). This study will try to comprehend if this relation exists and how and if it is affected by experience and event sponsor-fit (mediators).

This research is composed by two studies. Pilot study was composed by a survey, that had two hundred and eighty participants and it was conducted in the event NOS Alive, and an interview with a specialist in the area, which allowed the identification of the categories and main concepts to be analyzed in the second study. In the quantitative study, a questionnaire was created and applied, especially at a national level (two hundred and fifty-three answers) with the objective of confirm the findings of the first study and analyze the relations between the categories previously identified. Seven hypotheses were formulated and tested.

According with the analysis done on this research, two models were created regarding the sponsor image of NOS (model 1) and Heineken (model 2). The findings indicate that event image affects directly and indirectly NOS image with experience and event sponsor-fit as mediators (model 1). While in model 2, event image just affects indirectly Heineken image with experience and event sponsor-fit as mediators.

**Keywords:** experience, brand image, event image, music festivals, sponsorship, sponsor image and event sponsor-fit.

## Resumo

O objetivo deste estudo é compreender a relação entre a imagem do evento e a imagem do patrocinador para festivais de música, mais especificamente o NOS Alive (o reconhecido festival de música português). Este estudo tentará entender se essa relação existe e como ela é afetada pela experiência e pelo ajuste do patrocinador do evento (mediadores).

Esta pesquisa é composta por dois estudos. O estudo piloto foi composto por uma pesquisa, que tinha duzentos e oitenta participantes e foi realizada no evento NOS Alive, e uma entrevista com um especialista da área, o que permitiu a identificação das categorias e dos principais conceitos a serem analisados no segundo estudo. No estudo quantitativo, foi criado e aplicado um questionário, especialmente a nível nacional (duzentos e cinquenta e três respostas) com o objetivo de se confirmar os resultados do primeiro estudo e analisar as relações entre as categorias anteriormente identificadas. Sete hipóteses foram formuladas e testadas.

De acordo com a análise realizada nesta pesquisa, foram criados dois modelos sobre a imagem patrocinadora da NOS (modelo 1) e da Heineken (modelo 2). Os resultados indicam que a imagem do evento afeta direta e indiretamente a imagem NOS com a experiência e o ajuste do patrocinador do evento como mediadores (modelo 1). Enquanto no modelo 2, a imagem do evento apenas afeta indiretamente a imagem de Heineken com a experiência e o ajuste do patrocinador do evento como mediadores.

Palavras-chave: experiência, imagem de marca, imagem de evento, festivais de música, patrocínio, imagem do patrocinador e ajuste do patrocinador do evento.

## Executive Summary

The world is changing as well as the habits of the people who live in it. Brands are struggling to communicate their values, ideas and bring the brand closer to its consumers. So, what should be done to regain this relation? Music touches people emotionally. People loves or hates music, there are no halves in here. Music provides an opportunity and therefore brands must intervene in some way to be relevant between music and people.

Music festivals are increasing in number and in size, so why brands do not explore this opportunity that is being created by sponsoring this events? Sponsorship is viewed as an agreement between a brand and an event, where both can increase their results, especially in profit areas. What is not said is that sponsorship can create such a relevant impact in the sponsoring brands that is not even possible to determine the benefits accurately.

This dissertation was conducted to overcome this obstacle and therefore, it will study how brands can create a sustainable competitive advantage by sponsoring music festivals and what are the dimensions and the relations that can maximize the benefits of sponsoring an event like this.

To achieve this objective, firstly an analysis of the scientific studies already carried out was made to identify what were the main concepts and ideas potentially associated with sponsoring a music festival. It was possible to identify that there is a theoretical importance of experience, event image, event sponsor-fit and sponsor image when it comes to general sponsorship.

Many theories and authors were identified, however, what are the real characteristics and concepts that people connect to music festivals? To understand this, a pilot study was conducted regarding NOS Alive to assure that the perceptions of the consumers of this type of events were understood. The information was collected from a survey done in NOS Alive 2017 and an interview done to a specialist of the area of marketing and sponsorship. From the data collected it was possible to understand that the dimensions earlier mentioned were also reflected by the consumers and therefore were suitable to further analyses. However, from the data collected two sponsoring brands stood out from the rest and therefore it was decided to choose that brands (NOS and Heineken) to be analyzed since these brands were the more relevant for the consumers of NOS Alive 2017, which could lead to a better understand of the relationship of the dimensions identified. It is important to state that more dimensions were

identified related with profit and with brand strategy but were not compatible with this study and therefore they were discarded. A brief description of the two companies will be made to allow you to perceive which brands are actually analyzed:

➤ NOS: This company is created as a result of the merger, in 2013, of two of the largest communications companies in Portugal: ZON Multimédia and OPTIMUS Telecomunicações. It is the best group of communications and entertainment in Portugal. They are leaders in the sectors where they operate: pay-tv, high-end broadband and cinema distribution and display. They revolutionized the telecommunications market in Portugal with their innovative products and services. NOS sponsors many events as NOS Alive, NOS Primavera Sound and the top professional association football division of Portugal (Liga NOS);

➤ Heineken: It is a Dutch brewery founded in 1864 by Wandscheer Heineken in the city of Amsterdam. Heineken is the number one brewer in Europe and the number two in the World. It has operations in over 70 markets globally, which makes it the most international brewer. It is also the official sponsor of the UEFA Champions League, the Heineken Rugby Cup, the Copa Libertadores of America (through the Amstel brand), Formula 1 and sponsored the 2012 Summer Olympics.

A second research method (quantitative study) was used to confirm the findings of the first study and with the objective to understand the relations between all the variables/categories identified. The findings of the quantitative study proved that there are relevant relations between event image and sponsor image. NOS Alive (event image) affects directly experience and event sponsor-fit. NOS image is influenced by the positive influence from NOS Alive image, experience and event sponsor-fit. In another hand, the Heineken image is positively influenced by the experience provided in the event and the event sponsor-fit.

This research helps to understand the importance of sponsorship in music festivals, especially in terms of sponsor image. It can improve and can have an impact between the negotiation of potential sponsors and the promoters of the event. The promoter will have a greater negotiation power since it can prove that the investment done by the sponsors will have a positive impact regarding sponsors image and at the same time the sponsors will have their objectives assured regarding improving their own images.

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## 1. Introduction

According with many international organizations, cultural industries and/or creative industries can combine the creation, production, and distribution of goods and services. Cultural industries can include a wide variety of areas such as textual, art, architecture, music, television and film production and publishing.

The music industry is one of the biggest industries which generates almost more than 14 billion of euros all years. This means that the music industry can move people and create advantages and opportunities to the companies. Considering the importance of the music industry, brands found an opportunity to reach new targets and develop their markets. This opportunity consists of associating brands in the territory of music by sponsoring music festivals. In summary, to sponsor something is to support an event, activity, person, or organization financially or through the provision of products or services (it can be an individual or a group that provides the support).

The present research has the aim to fill the gap in the literature regarding the sponsorship of music festivals. The objective of this study is to understand the relation between event image and sponsor image of music festivals.

The event that will be under analyses will be NOS Alive, an internationally renowned music festival. The approach will be mixed, two studies will be used. Firstly, a pilot study will be conducted and it will be composed by a survey done in NOS Alive and an interview with a specialist in marketing and sponsorship of NOS Alive with the objective to identify and define the categories and main concepts that will be under analyze in the second study. After that, a questionnaire will be applied, especially at a national level to confirm the findings of the first study and analyze the relationship between the categories identified. To analyze that relations, hypotheses will be created and tested.

Therefore, the present study will start with a literature review related to festivals, that is experience, brand and sponsorship. After that, the pilot study will be presented with its context, results and discussion, followed by the quantitative study, also with its results and discussion. Thereafter, forms of implementation of this study will be discussed to determine the practical benefits that this research can bring to the brands. The final chapter will include a conclusion that gather both studies and study's limitations and future research.

## 2. Literature Review

### 2.1 Marketing Experience

As it is known experience marketing is a new and a very interesting concept. There are many ways to see this concept however, one thing is certain, companies must realize that consumers are not so easily satisfied with the traditional ways. Therefore, experience is a fundamental strategy to differentiate from all competition, adding and delivering value to the consumers.

For Schmitt (2010: 55), experience marketing “...is a new and exciting concept marketing academia and practice”. As a concept, experience is not completely recognized as other marketing concepts like attitudes, consumer satisfaction or brand equity. However, brands must realize that understanding how consumers experience their brands and how they react to that experiences is crucial to differentiate them from the competition. In this path, a brand must learn how to provide brand experiences that matter to the customers and fit their expectations and desires.

Tynan & McKechnie (2009: 508) states that “...can be viewed as a process that takes place across stages...”. In another point of view, experience “...is co-created through interaction with customers, fellow customers, external experts and opinion leaders, brand communities, stakeholders, and others in the network...” (Tynan & McKechnie, 2009: 510). This is a different view, which makes brands be more flexible and able to respond to consumer needs always focusing that the consumer is the only one that can perceive and decide the value of that experience. Nowadays, brands must offer a value proposition based on a combination of sensory, emotional, functional/utilitarian, relational, social, informational and utopian value.

It is possible to categorize experience into two categories: the first category refers to the past (which refers to knowledge and accumulated experiences over time) and the second category refers to ongoing perceptions/feelings and direct observation (Schmitt, 2010).

When talking about sponsorship and music festivals, it is important to explore the meaning of experience that can improve the relationship between the brands and their consumers.

Unique and memorable experiences are an important part of consumers' lives and arguably the best way for suppliers to gain competitive advantage (Pine & Gilmore, 1999).

According to Getz (2012), events have also often been conceptualized as special or unique types of experience. However, understanding the nature of an actual experience and the relationship between the experience creator and experience receiver is complex (Berridge, 2012).

Keller (1993: 4) states that “...*user imagery (i.e., what type of person uses the product or service) and usage imagery (i.e., where and in what types of situations the product or service is used)*...” can be formed from consumer's own experiences and contact with brand users or by another source of information such as word of mouth.

Event experiences aim to deliver positive emotions. Having a better understanding of experiences, and providing a solid base of definition, would make it possible to identify what are the most important experiences to people and how they contribute to life quality (Geus *et al.*, 2016). Research by Berridge (2012), indicates that events are designed and created for guests to have great experiences.

Experience interaction can be defined as an interaction, between the individual and the event environment, where the interaction is influenced by expectations and motivations (Getz, 2012). Event experiences are related to the individual's state of mind and specific conditions and not the event theme, program or setting (Geus *et al.*, 2016).

Davis (2016) clarifies that to create a real festival environment is necessary to considerate place attachment and place identity. Place identity can be formed without place attachment, and place attachment can be formed without place identity. However, when both exist in harmony, an individual's cognitions and perceptions of environment become stronger.

Managing attendee's expectation assists in achieving a realistic and true identity from the outset and reduces the abstraction. This helps individuals to better accept the festival into their personal identity, bringing with it more instantaneous cognitive, affective and emotional bonds with the environment, which benefits the organizer since it increases the consumer loyalty by seeking closeness to the festival and its environment (Davis, 2016).

According with Geus *et al.* (2016), to create a good experience for the attendee it is necessary to identify four dimensions: affective engagement (what a person can get from

attending an event as excitement and emotional energy), cognitive engagement (what a person can get from an event in terms of learning and intellect), physical engagement (what a person can get in terms of behaviour) and experiencing novelty (what is different in the event). Experiencing novelty is an element of experience that is particularly related to events since they are time limited. The other three dimensions are applied to all experiences, but an event can provide an exclusive moment in time, placing more emphasis on the dimension novelty.

This confirms Getz's (2012) conceptualization of planned event experiences, in which affective, cognitive and conative are mentioned as experience dimensions.

Anything that can cause the consumer to experience or to be exposed to the brand can potentially increase familiarity and awareness (Keller, 1993).

In conclusion, event experiences are viewed as a process when certain conditions are met, a (multi-phased and multi-influential) experience can occur, resulting in multiple outcomes (Geus *et al.*, 2016).

### 2.1.1. Event

According with Getz (2005), an event or special event can be defined as a celebration, a specific ritual, performance or a show that can create or achieve a social purpose and company goal while producing an activity or moment that can include a cultural performance, a sport activity, a product launching and a music festival.

Events can have a wide range of roles, such as community building, urban renewal, cultural development or fostering national identities (Getz, 2007).

A special event is an infrequently event outside the normal activities of the sponsoring or organizing body. For the consumer, is an opportunity for a leisure, social or cultural experience outside the normal range of choices (Getz, 1991).

In another hand, Whelan & Wohfeil (2006: 314) define an event (marketing) "*... as the interactive communication of brand values by staging marketing events as three dimensional brand-related hyperrealities in which consumers are actively involved on a behavioural level and which would result in their emotional attachment to the brand*". Events become brand related theme parks where customers actively experience brand values by becoming part of brand reality. Therefore, consumers are often motivated to participate in marketing events

even though knowing that those events are a way of communicating the same brand messages that they tend to avoid.

Getz (2007) introduces the term of planned events that are a spatial-temporal phenomenon and each of them is unique because it interacts with the location, people and management systems. The appeal of events is that you have to enjoy the unique experience by yourself since they are never the same. It is important to refer that planned events have a purpose becoming the realm of professionals and entrepreneurs because they have numerous strategic goals and are often too risky. According with the scholar, there are many types of events such as festivals and other celebrations, entertainment, recreation, political and state, scientific, sports and art events and can also include corporate affairs (including meetings, conventions, fairs, and exhibitions), and those in the private domain (including rites of passage such as weddings and parties, and social events for affinity groups).

O'Toole (2011) indicates that the term special events can be used to describe specific rituals, presentation, performances or celebrations that are planned to mark a special occasion or achieve certain objectives, which is consistent with the definition given by the previous author.

As it is known, different events can generate different benefits for the hosting place. Most successful cases share the concept of mega-events or upper-class events. The definition of the mega-event is still in debate, and scholars tried to define it from different perspectives.

Although the definition of the mega event has not been agreed on, the generally mega events include the Olympic Games, the World Cup, and the World Expositions. These types of events almost meet all the standards set for mega-events. They are attractive because they generate a large number of tourists that who travel long distances and stay overnight but also to shape the destination image in a major way (Deng *et al.*, 2015).

### 2.1.2. Music Event/Festival

Festival can be defined as a time of celebration, relaxation, and recuperation which is normally followed by a period of physical labor. The key point of these festivals is the celebration or reaffirmation of community or culture (O'Toole, 2011).



When we consider the event in a form of music festival, it is possible to say that this is one of the most important areas that will continue to grow, becoming an attention to brands that act as sponsors (Oakes, 2003).

It is possible to state that music has its own way of communicating and therefore its own form of image and knowledge that can be transferred to a brand. A positive environment of a music festival will create the perfect environment where a brand can create an inside, close and meaningful interaction with its consumers (O'Toole, 2011).

In another hand, Hutabarat & Gayatri (2014), indicated that the fans of a particular music group or sports league will become loyal and close to the brand which sponsors their preferred music event or sports match.

From the brand manager perspective, the sponsorship of music festival provides opportunities when targeting the communication to homogenous festivals audient, including young people (Oakes, 2003).

According to O'Toole (2011), this type of cultural events (music festivals) are linked with tourism to generate business activity and income for the host communities. This type of events can be positioned in the tourism markets but also in the art world.

## 2.2 Brand

In a very simple way, according to American Marketing Association (2014), brand is a *"...name, term, design, symbol, or any other feature that identifies one seller's good or service as distinct from those of other sellers"*.

Gherasim (2014), agrees with this definition, stating that a brand also facilitates the identification and recognition of the material goods and services of a manufacturer or seller, helping in the differentiation between competitors. This represents a crucial strategy, which increases the value of the offer.

Taking into account the theme of this thesis, it is important to highlight other two concepts: brand name and brand image.

Gherasim (2014: 8) states that *"...brand name is a concept with a more limited content, representing only one (or several) of the elements of this symbolic ensemble (verbal)..."*. It includes letters, numbers or words (American Marketing Association, 2014).

In a summarized way, the brand image *"...is the perception of a brand in the minds of people"*. Basically, the brand image is a mirror reflection that includes either the personality of the brand or the product itself. It can contain the beliefs, feelings and expectation that people believe about a brand (American Marketing Association, 2014).

Considering music festivals, all of these concepts are present. However, people normally do not perceive them so easily. People tend to embrace these concepts when they experience the brand, like contests, gifts given by the brands or any other type of communication more informal.

That is why brand experience or experiential branding is an important way to fit expectations and desires. This idea is sustained by Schmitt (2009), who believes that the concept of brand experience includes the true "heart" of branding. This view is much more than an analytical and cognitive view, it includes what matters for the consumers. Which is if the brand can provide or not experiences that can captivate them while it increases the value of the offer with the right values, associations and features.

Nowadays, brands must be more flexible and must listen to their consumers if they want to continue their lifespans. As Schmitt (2009) suggests, consumers expect much more from

their beloved brand but also something that is distinctive from the existing offer. It must be engaging but also something that makes them excited or/and intrigued.

### 2.2.1. Brand Image and Event Image

Brand image has been recognized as an important concept in marketing, however, has less agreement on its definition. “*Image is a mental structure that integrates the elements, impressions, and values people project onto a specific place*” (Wu & Ai, 2016: 361).

According to Aaker (1996), brand image is a set of associations that must be organized in order to have a meaning. Associations establish pieces of information consumers hold about a particular brand, which comprises product-related or non-product-related attributes (Keller, 1993).

Similar to brands, special events share specific associations and characteristics. Consistent with Keller's (1993) definition of brand image, an event image includes the perceptions of an event, as reflected by the event's associations held in consumers' memory. Therefore, it is important to consider the image of the event, since it might be associated with the brand (Gwinner, 1997).

Wu & Ai (2016) discuss that image is mainly determined by customer's overall evaluation of the services they receive.

The dimensions that distinguish the brand knowledge that play an important role in defining the response that makes up brand equity are the favourability (associations differ according to how favourably they are evaluated), strength (depends on how the information enters in the consumer memory, encoding, and how it is maintained as part of the brand image, storage), and uniqueness of brand associations (can be assessed by comparing the characteristics of associations of the particular brand with the characteristics of associations for competing brands) (Keller, 1993).

Deng *et al.* (2015) indicates that five dimensions can be identified regarding the brand/event image, which includes benefit (refers to the benefits gained from the visit experience from the event), facility (tourists perception about different facilities in this event), service (all the services provided in the event), theme (different activities, exhibitions, and performances in the event) and event content (general and overall impression or evaluation of

the event). This benefit component is consistent with the benefit dimension of the brand image in Keller's (1993) framework.

According to Deng *et al.* (2015), among all these dimensions, the benefit dimension was perceived as the most important aspect of the event image. The facilities in the event designed for the visitors was evaluated as the second important cognitive component of the event image, which covers a wide range of facilities and equipment. It is also important to refer the service since it is not only limited to the service provided by the working staff in various areas but also refers to the service offered by the volunteers.

In another hand, Keller (1993: 4) identifies three major categories of brand associations: attributes, benefits (as previously mentioned) and attitudes. The category of attributes "*are those descriptive features that characterize a product or service—what a consumer thinks the product or service is...*". It is possible to identify product-related attributes and non-product-related attributes. Product-related attributes differ from product or service category and are defined as necessary for performing the product or service function required by consumers. In another hand, non-product-related attributes are defined as external aspects of the product or service that relate to its purchase or consumption. The four main types are price information, packaging or product appearance information, user imagery and usage imagery as Keller (1993) indicated. The researcher defines benefits as the personal value that consumers assign to the product or services attributes. There are three categories of benefits: functional benefits ("*the more intrinsic advantages of product or service consumption and usually correspond to the product-related attributes*"), experiential benefits ("*relate to what it feels like to use the product or service and also usually correspond to the product-related attributes*") and symbolic benefits (extrinsic advantages of product or service consumption and correspond to non-product-related attributes). According with the scholar brand attitudes can be defined as the basis of consumer behavior, which are the associated attributes and benefits that are relevant for the brand.

Consider the importance that events can have regarding the brand image, it is important that brands develop studies on a regular basis to understand the changes in event image over time. With this preparation, brands can take corrective actions in time in order to not be negatively affected (Gwinner, 1997).

### 2.2.2. Brands and engagement at music events

Schmitt (2009: 417) states that consumers want “...*something that engages their senses and touches their hearts*”, which means that they want something that is not common or usual in their normal days.

To engage their consumers, brands must use communication strategies that connect consumers to the brand messages by providing a stage where they can satisfy their experiential needs on an emotional level (Whelan & Wohfeil, 2006). This is where music events can provide a major help in creating this exact stage.

Hollebeek (2011: 790) states that customer brand engagement can be defined as “...*the level of an individual customer’s motivational, brand-related and context-dependent state of mind characterized by specific levels of cognitive, emotional and behavioral activity in direct brand interactions...*”. This interaction occurs on a motivational level of the consumer that relates to the brand. This state of mind can be characterized by a cognitive, emotion and behavioral activity with direct interactions with the brand. The customer brand experience (that happens for example in music festivals) can be identified as a potential consequence of customer brand engagement.

Brand engagement at events, such as music festivals, provides this interaction between brands and consumers. If brands consider this strategy of event-marketing, it is possible to say that they can harness the potential for emotional bonds by providing brand experiences (Whelan & Wohfeil, 2006). This brand experiences can be provided as entertainment or/and education however, customers will perceive them as something more to their enjoyment and quality of life (they will accept these experiences much more easily in this context). According with the researchers, when brands communicate all their values and ideals in this “live experiences”, they take advantage of the shift from maintenance to experiential consumption regarding the social value system. This type of consumption, which is orientated for an active participation in leisure/recreation/entertainment demonstrates the need for experiential brand communications.

This need can be very valuable for the brands and demonstrates the “utility” of music festivals.

### 2.2.3. Brand event strategy

Having reviewed the literature of this chapter, it is possible to state that there is much to do, especially when objective information is needed to guide how brands must work on their strategy regarding music events.

According with Hutabarat & Gayatri (2014), the concepts of brand image, attitude and sponsor-event impact purchase intention. Therefore, it is necessary to change the mentality of companies/brands. They must see music events, in general, as assets that they can and must use to gain an advantage and put their brands in the mind of the consumers.

Trinh & Lamb (2015: 3542) state that in “...*the event industry executives often assume that their attendees undertake conscious decision-making*”. They assume that they do conscious decisions however, this is not completely true which can lead to misunderstandings between the brand and the consumers. Therefore, they implement strategies with the aim of altering attitudes or social norm (they often highlight statements about loyalty to increase ticket sales, however nowadays people want something that touches their hearts). This cognitive-based strategy can still be viable, however, is imperative (as previously mentioned) to incorporate experiences in this events since people are more receptive to accept brands in this familiar/relaxed environment.

## 2.3 Sponsorship

There are various definitions for sponsorship. American Marketing Association (2016) indicates that sponsorship refers to a cash or a fee paid by a sponsor to a property or entity and in return that sponsor has the access to the exploitable marketing potential that is associated with the property or entity. ICC International Code on Sponsorship (2003) defines sponsorship as an agreement by a sponsor and a sponsored party, where there is a contract that provides financing or other support to establish an association between sponsor's image, brands or products and a sponsorship property in return for rights to promote this association.

According with Farrelly *et al.* (1997), sponsorship is a very important element in marketing communications and public relations. It can be defined as a marketing strategy that involves exchanges between two entities (the sponsor and the sponsee) to achieve objectives/goals that are beneficial to both parties.

Sponsorship is a very important tool for the organizations that aim to communicate a clear message in events. As it is known there are many tools of marketing, however, sponsorship differs from the rest since normally uses other marketing skills as advertising, public relations and promotion with the objective of leveraging and increasing the impact of the sponsorship (ICC International Code on Sponsorship, 2003).

According with Getz (2012), sponsorship has a lot of issues and risks associated. There are no guarantees that the event will be a success and brands must worry about “goal displacement”, sponsors must think that they can face risks of losing goodwill if the event goes wrong for them. Sponsorship is a form of co-branding and has an impact for all parties involved (positive or negative).

### 2.3.1. Sponsorship and image transfer

According to Prendergast *et al.* (2016), sponsorship is not as simple and easy as the image of an event being transferring to the image of the brand. There are many factors that must be taken into consideration when reflecting about sponsorship. A lot of experts (such as academics, brand managers and event managers) must recognize that transfer image from an event to a brand can happen in inverse. To the success of image transfer must be accounted the potential blocking role of people’s feeling for a brand or an event.

Prendergast *et al.* (2016: 134) state that it is necessary to consider the fit between the event and the firm: “...they need to consider the fit between the event and the firm, not least in terms of the for-profit versus not-for-profit distinction...”. Gwinner (1997: 152), states that the fit between a sponsored activity and a sponsor depends on consumer’s perceptions, “...either functional or image based similarities forge stronger ties and help the consumer to link the event image with the brand”. According to him, the functional fit is more relevant (higher) if sponsor’s product can be used at the event. In another hand, image fit is more effective if attributes associated with the event overlap the attributes that are associated with the sponsor.

According with Simmons & Becker-Olsen (2006), brands should consider using the sponsored cause as a message source, since this decision can boost the effectiveness of high fit sponsorships and can reduce some of the risks if the firm is committed to a low fit sponsorship when is difficult to create fit.

Brand image, attitude toward the brand and sponsor event congruence impact purchase intention. Image transfer is going to be stronger to a brand which has similarity to an event. Aside from that, brand image has an influence on attitudes toward the brand (Hutabarat & Gayatri, 2014).

In general, it is important to consider the transferability of the event’s image over different forms of communication that are not directly perceived as sponsorship but intended to have similar outcomes (Prendergast *et al.*, 2016). Though with the increasing creation of events and all the sponsors that are also present in each event, memorizing and the impact desired by sponsors are diluted among the other partners (Chebli & Gharbi, 2014).

Research by Gwinner & Eaton (1999) indicates if the objective of an event management team is looking to attract new product sponsors or improve the value of existing sponsors it is possible to use their event’s image to improve or maintain the image of the potential sponsors. It is even possible to create a particular image that can allow the event to demand and added premium from sponsoring brands, which means the impact that events can have in the image of sponsors.

Correspondence between two entities affects quality regarding transfer image. According to Hutabarat & Gayatri (2014), the image of a sponsor become stronger with the existence of consumer’s personal experience with the brand in the event.



The positive or negative extent to which attendees have affective perceptions of a given festival is likely to result in favorable or unfavorable behavioral intentions to return or revisit that festival (Wu & Ai, 2016).

In conclusion, it is possible to understand that there is a positive correlation between the sponsor image and the perceived fit between sponsor an event. However, brands must carefully consider if event sponsorship is the best strategy to reach their goals since implicates a large amount of investment (Gwinner, 1997).

### 2.3.2. Tools to measure sponsorship

Sponsorship is a complex form of marketing communication, however, it can be measured accurately. The traditional methodologies do not include the essential elements of sponsorship, therefore is very difficult to measure sponsorship effectively.

To measure sponsorship, it is necessary a more sophisticated approach that analyzes logo counting and sponsor recall but also passion, linking and sponsor appreciation (Cameron, 2009). For the researcher, to measure sponsorship a new methodology is necessary. Therefore, a new model was developed by applying sponsorship theory to measurement: SponsorMap™ (Figure 1).

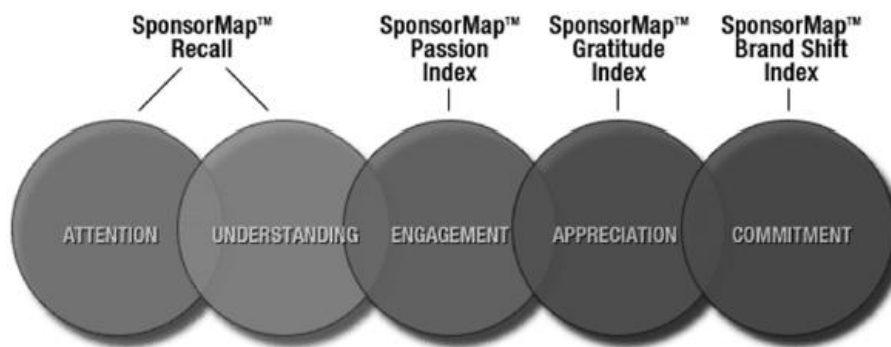


Figure 1 – SponsorMap™ (Cameron, 2009)

According to Cameron (2009), passion distinguishes those who are aware of the sponsor and those who are unaware (first way of evaluation). This additional metrics of passion, sponsor appreciation, sponsor liking and sponsor recall enables a better measurement effectivity. When measuring sponsorship, brand impact and sponsorship ROI are better analyzed/demonstrated when measured with sponsorship-specific metrics (including sponsor recall, passion, appreciation and overall liking). It can also be pre-tested and therefore there is

a better understanding of sponsor and the property, which leads to a better decision regarding the sponsorship.

According with Delaney *et al.* (2016: 35), sponsorship can be measured by three metrics: “... *three types of metrics are found to be used within the performance measurement system; formal financial (FF), informal financial (INF), and formal non-financial (FNF)*”. FF includes the total number of customers, market penetration, return on investment, marketing spends, revenue of new products and meeting budgets; INF includes gut feel, intuition, trust and personal relationships and FNF includes awareness, brand/product knowledge, image/personality/identity and perceived quality/esteem. This system of measurement incorporates a broad range of financial and non-financial metrics and formal and informal measures. It is possible to conclude that marketing strategy and the perception of senior management impact the use of sponsorship PMS. There is also a difference whether senior managers have a positive or a negative view of sponsorship activities. If senior managers have a positive view it is more likely to use formal financial and formal non-financial performance measurement systems. In another hand, if senior managers have a negative view it is more likely to use informal non-financial measures.

There is a major importance of sponsorship measurement through formalization of sponsorship analysis and reporting in the eyes of senior management since this measurement is normally done only by non-financial metrics. Organizations should use their resources to develop a rigorous sponsorship performance measurement system and educate their managers regarding sponsorship and its implications.

### 2.3.3. The sustainability of sponsorship

When a brand/company that sponsors an event or any other activity and with that it achieves a competitive advantage, the brand/company must take a long-term strategy to the sponsorship to have an advantage that is sustainable (Jensen *et al.*, 2016). According with these scholars, it is important to ensure the exclusivity of the sponsor since it will increase and will guarantee a sustained advantage over a competitor (it will be hard for a competitor to leverage an association with the same organization and with the same results during the same time). Therefore, it is crucial that managers ensure the exclusivity of the sponsorship by the contractual sponsorship relationship. If they cannot guarantee this, there is a possibility of confusing the consumers at the buying decision stage, reducing the chances of creating a

competitive advantage from the sponsorship. Jensen *et al.* (2016: 171) state that “*the responsibility falls to managers at sponsoring firms at the negotiation stage to investigate whether a sponsorship property is willing to enforce exclusivity provisions and potentially protect the sponsoring firm from a competitor’s ambush marketing activities*”.

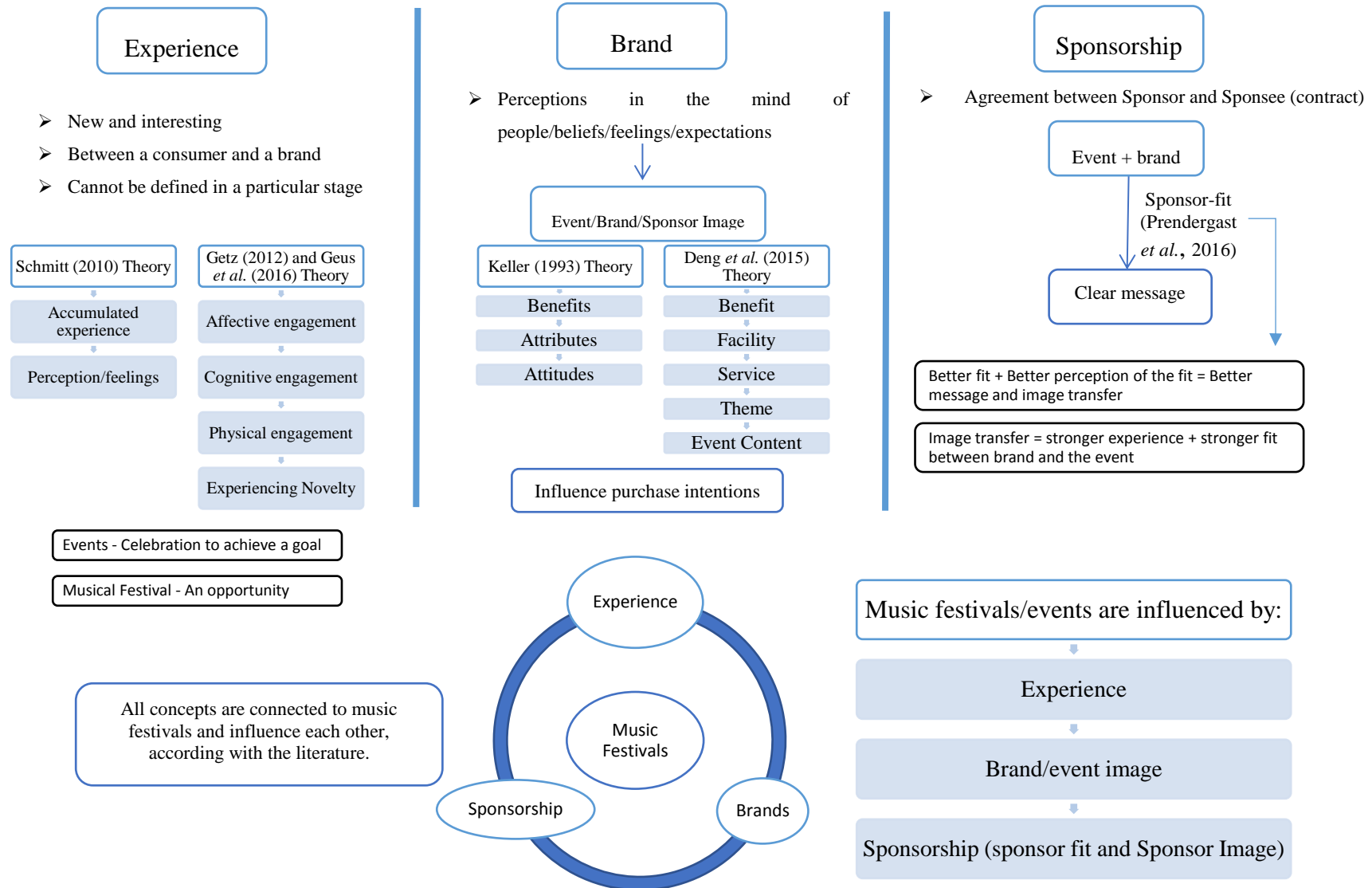
According with Chandler & Thomas (2015), there is an advantage regarding the sponsorship and the investment on this type of strategies in terms of long-term organization strategy which is line with the authors mentioned before. It is important to understand that a relationship exists between the sponsorship role and the sustainability of the project where a company invests, which will impact the value of this project/strategy.

#### 2.3.4. Brand event sponsorship strategy

There are many ways to raise the effectiveness of sponsorship. To leverage brand strategies more marketing plans, goals and operations should be established (Kuo & Huang, 2013). Therefore, these authors and Kolah (2001) explained the core strategies to leveraging sponsorship: public relations (press releases, press conferences, community activities, or public services), internet (broadcasting on the website of the company, setting advertisements on the pages related to the event), visual system (the logo should be shown at suitable occasions), activities such as a lucky draw (the sponsors can design lucky draw activities which may increase the visibility of the event while promoting their products), promotion of retail items (planning promotion activities to increase sales), authorized products (design authorized products related to the event that can prolong the duration of the sponsorship) and special treatment (examples: a meal, an awards ceremony or seats for honored guests).

Not all the approaches work for every organization, each situation (objectives, competitive position/brand equity, past sponsorship efforts) must be measured and a unique sponsorship strategy must be developed according with each situation to benefit the organization in the best way. Sponsorship programs must be flexible and must adapt to consumer trends, this programs also require adequate investments (however this investment does not guarantee success), therefore brand management teams cannot rely, exclusivity, to deliver differentiation but also offer unique and interactive ways to engage all their consumers (O’Reilly & Horning, 2013).

## 2.4 Conceptual Framework



### 3. Pilot Study

Brands and sponsorship exist long ago, however, there is lack of research when talking about music festivals sponsorship. As it was already mentioned in this thesis, just recently started to appear practical methods to measure sponsorship (Cameron, 2009 and Delaney *et al.*, 2016). Regarding brand image, it exists a lot of information explaining this concept (Keller, 1993, Aaker, 1996, Gwinner, 1997, and Wu & Ai, 2016), however just a few try to put the theory into practical methods as Deng *et al.* (2015), for example.

Many of the earlier authors just analyze sports events. Considering that the information is growing but still scarce about this type of events, when music/festival events are put into consideration, the information is even fewer. Consequently, it seems there is a lack of research in festival events, especially when it comes to qualitatively studies.

Therefore, this study focuses on music/festival sponsorship events, where the focal event was NOS Alive 2017, Portugal. Consumers want something different from their routines (Schmitt, 2009) and festival events provide exactly that. This event lasted for three days (from 6 to 8 of July of 2017) and therefore exposed different spectators to different amounts of sponsorship.

The study will have two components that will be further explained in the method, a survey was done at NOS Alive and a content analysis from an interview done to the responsible of the area of Marketing and Sponsorship of Everything is New (organizer of NOS Alive).

#### 3.1 Context

NOS Alive (formerly designated by Optimus Alive) is an annual music festival held at Passeio Marítimo de Algés, Oeiras, Portugal. The organizer of this event is the event promoter Everything is New with the name sponsor NOS.

The first edition of this event was in 2007 with the designation of Oeiras Alive powered by Optimus and since then continues to be organized without any interruption (including this year edition, 2017, and it is already announced the edition of 2018).

NOS Alive, in 2008, had a substantial impact on an international level since it got together many world-known artists this year, especially the legends Bob Dylan and Neil Young (possible to see in the official website of NOS Alive, 2008 edition), and was one of the

twelve European festivals recommended by the British magazine NME, New Musical Express (NME official website and RTP official website).

Since 2012, NOS Alive has received many nominations and prizes, both national and international for the most important awards in the festival industry and in tourism and communications.

In 2017, NOS Alive reach the tenth edition, however, is already considered a consolidated festival with a reputation both nationally and internationally by the general public and by the specialists in the area due to the fact that has received many prizes and nominations.

NOS Alive is one of the events that each year brings the most foreign visitors to Portugal (NOS official website). This event makes these tourists get to know or revisit some Portuguese towns and cities on their journey to or from the festival, now considered to be one of the most important in Europe (NOS official website).

It offers a wide variety of services and concerts. In this event, it is possible to find a food court with terrace where you can eat a steak, a hamburger or a tapioca sitting and calmly, but also many points of drinks, of course, and desserts. Regarding the concerts, in the most recent edition of the festival (2017) we could find seven stages, six of music and one of comedy: “Palco NOS”, “Palco Heineken”, “Palco NOS Clubbing”, “EDP Fado Cafe” (typical Portuguese music genre), “Palco Coreto by Arruada”, “Pórtico NOS Alive Entrance” and “Palco Comédia” (where many well-known Portuguese comedians acted).

NOS Alive is also a successful event because tries to innovate and introduce new things. As it is possible to see, the most recent edition (2017) is not an exception since they introduce for the first time in Portugal, an exclusive area dedicated to future moms and “Acãopamento” where people could bring their dogs, and their dogs would have a day or three (according to ticket bought) in “Tiago Patel Center” with fantastic conditions.

## 3.2 Method

The present study aims to understand, in a practical way using survey method, if the consumers of NOS Alive had contact with the companies that sponsored the event and if that contact would have some impact on the relationship between the consumers and the brands.

In another perspective, a semi-structured interview was made to the responsible of the area of Marketing and Sponsorship (Everything is New) to understand the view of the

organizers of NOS Alive regarding the image of the event, the benefits to the brand that sponsor the event and what are their concerns when creating the event, which must connect people to it.

### 3.2.1. Sample/Participants

The study subject of the pilot study was all the people who participate at NOS Alive 2017 (held in Portugal). Since it was impossible to reach all the people, the participants were 280 from different ages and nationalities, however, most people are Portuguese.

To have an idea, NOS Alive 2017 received one hundred and fifty-five thousand people. These participants had contact with a wide variety of brands, however the study focused on the naming sponsor (NOS Alive), premium sponsors (Heineken, EDP, Allianz Seguros, Santa Casa da Misericórdia de Lisboa and Volkswagen) and official sponsors (Licor Beirão, Randstad, Saúda, Control, Casal Garcia, Redbull, Fnac, Bogani and Tap Portugal). Although Oeiras Municipal Council was a premium sponsor, it was not relevant for the study under analysis since it is not a company in a competitive market but a municipal governing body.

Regarding the interview, the person interviewed in an informal way was Hugo Medeiros, at the time responsible for the area of Marketing and Sponsorship (Everything is New). He is the person that is responsible for all the negotiations with the sponsors of the event and the information given was crucial as it will be shown afterward.

The following tables were the result of the pilot study (the interview will not be analyzed here but on the chapter “Procedure and Data analysis”). It will be detailed analyzed in the next chapter. Table 1 and 2 summarizes the demographic characteristics of the sample. Annex 1 shows the original survey (in Portuguese) that allowed the collection of the data presented below.

<b>Age (years)</b>			<b>Genre</b>		
	Frequency	Percentage		Frequency	Percentage
<=25	187	66,8	Feminine	151	53,9
26-35	63	22,5	Masculine	129	46,1
36-45	23	8,2	Total	280	100,0
46-55	7	2,5			
Total	280	100,0			

Table 1- Sample demographic characteristics (Age and Genre)

**Do you usually go to festivals?**

<b>Nationality</b>			<b>Do you usually go to festivals?</b>		
	Frequency	Percentage		Frequency	Percentage
Other	18	6,4	Once a year	175	62,5
Portuguese	262	93,6	Twice or more per year	61	21,8
Total	280	100,0	Never / Rarely	44	15,7
			Total	280	100,0

<b>Have you already visited NOS Alive?</b>			<b>Festival Type</b>		
	Frequency	Percentage		Frequency	Percentage
First time	161	57,5	National (Portuguese)	236	84,3
Second time	61	21,8	International	11	3,9
Three times or more	58	20,7	National/International	13	4,6
Total	280	100,0	Not Applicable	20	7,1
			Total	280	100,0

**What festivals do you visit (first named)?**

	Frequency	Percentage
NOS Alive	159	56,8
Rock in Rio	35	12,5
Vodafone Paredes de Coura	10	3,6
MEO Sudoeste	7	2,5
NOS Primavera Sound	6	2,1
MEO Marés Vivas	4	1,4
Super Bock Super Rock	4	1,4
Outros	17	6,1
N/A	38	13,6
Total	280	100,0

Table 2- Sample demographic characteristics (Nationality, Do you usually go to festivals?, Have you already visited NOS Alive?, Festival Type and What festivals do you visit?.)

The participants can be characterized by the following aspects (just major groups will be considered):

➤ 66,8% of the sample (187 participants) has less than 25 years, 22,5% (63 participants) has between 26 to 35 years old and 8,2% (23 participants) has between 36 to 45 years old;

➤ There is balance between the genre, 53,9% (151 participants) is feminine and 46,1% (129 participants) is masculine;



- Most of the participants are Portuguese, being 93,6% (262 participants). Other nationalities just stand for 6,4% (18 participants);
- From the 280 participants, 62,5% (175 participants) go to festivals once a year, 21,8% (61 participants) go to festivals twice or more per year and just 15,7% (44 participants) rarely and/or never go to festivals;
- 57,5% (161 participants) answered that was the first time that they visited NOS Alive. For 21,8% (61 participants) it was their second visit and 20,7% (58 participants) visited NOS Alive three times or more;
- Regarding the question “Festival type”, most of the participants, 84,3% (236 participants) go to national (Portuguese) festivals. This normally occurs since the participants are mostly Portuguese as earlier mentioned;
- The festivals that were first named (top three) were: NOS Alive (56,8%, 159 participants), Rock in Rio (12,5%, 35 participants) and Vodafone Paredes de Coura (3,6%, 10 participants).
- Important to state, the brands most mentioned (from a total of 56 answers) in the event were: NOS (49 times mentioned, 88%) and Heineken (39 times mentioned, 70%).

### 3.2.2. Procedure and data analysis

As it is known the term pilot study can be explained in two different ways in social science research. According to Polit *et al.* (2001), it refers to viability studies that are “done in preparation for the major study”. Thought, according to Baker (1994), a pilot study can be used to try out a research instrument like a pre-testing.

The semi-structured survey (pilot study) was conducted at NOS Alive 2017, during July, between day 6 and 8 (including both days). This survey was done in partnership with Everything is New (promoter and organizer of NOS Alive) since they allowed to do it inside the event as staff. It was face-to-face (280 participants) and the last question of it was an open-ended question where the participants told their opinions regarding this question “If you owned a company, would you sponsor NOS Alive? Why?” (as mentioned, the original survey can be seen in Annex 1). The survey was done in Portuguese since most of the people that attend the event are Portuguese, however when encountered people from other nationalities a translation was made, at the time, in English. The software used to conduct the analysis of the survey

(excluding the open-ended question) was the IBM Statistical Package for the Social Sciences 24 (SPSS).

In another hand, the interview was with Hugo Medeiros (responsible for the area of Marketing and Sponsorship of Everything is New at the time) on 19th of May of 2017. It was a face-to-face meeting (a bit informal), in the company but in a private room and the interview was audio recorded. It was a semi-structured interview with open-ended questions to promote and allow an informal conversation with the interviewee. The conversation was in Portuguese to decrease the loss of information, misunderstandings and misconceptions. The duration of the interview was approximately thirty minutes (original interview questions, Annex 2).

Qualitative data cannot be analyzed in the same way of quantitative data. Therefore, the open-ended question of the survey and the interview data were organized allowing and improving data compression and significance, using the content analysis technique (it will be analyzed in the further chapter, which is result overview).

Bardin (2006) defines content analysis as a set analyzing techniques, using a systematic procedure and description objectives of the content in the messages, which allows the inference of knowledge. Basically, the content analysis consists of creating categories. These categories have the objective of grouping the data according to their meaning and patterns (Laville & Dionne, 1999).

In conclusion, the present study follows a combined procedure with a qualitative and quantitative approach. Regarding the qualitative approach, the categories, which are necessary to conduct the content analysis, had their origin in the literature and emerged from the data (deductive and inductive logic). The combined procedure is necessary since both qualitative and quantitative data are being analyzed with the aim of getting crucial information for the second study, where a model will be created regarding the concepts gathered.

### 3.3 Findings

The research findings from the survey (quantitative approach) and the content analysis of the open-ended question included in the questionnaire (280 answers were analyzed) and the semi-structured interview with a member of Everything is New will be presented in this chapter.

It is possible to consult the questions from the survey in Annex 1, while the questions from the interview are presented in Annex 2.

It is important to understand the motive that brings people to NOS Alive, what is the impact that experiences have in the relationship of brand/consumers and what consumers expect from that experiences.

Measure	Experience		Line-up		Price		Fun		Cozy environment		Family/Friends	
	Freq.	%	Freq.	%	Freq.	%	Freq.	%	Freq.	%	Freq.	%
1	3	1,1	0	0	3	1,1	0	0	2	0,7	5	1,8
2	3	1,1	0	0	15	5,4	0	0	0	0	6	2,1
3	7	2,5	1	0,4	26	9,3	2	0,7	3	1,1	12	4,3
4	17	6,1	9	3,2	60	21,4	16	5,7	6	2,1	18	6,4
5	82	29,3	28	10,0	56	20	36	12,9	55	19,6	47	16,8
6	109	38,9	86	30,7	68	24,3	104	37,1	107	38,2	91	32,5
7	59	21,1	156	55,7	52	18,6	122	43,6	107	38,2	100	35,7
Total	280	100	280	100	280	100	280	100	280	100	279	99,6

Table 3 - Motive to go to NOS Alive

Table 3 presents the findings associated with the motive to go to NOS Alive, which indicates that all these dimensions are important (more than 60% answered 5, 6 or 7) for them to come to the festival. Important to state that the participants had to evaluate this question from 1 (not important) to 7 (very important).

The items “*Line-up*, *Fun* and *Cosy environment*” do not have any answers with the measure 1 and 2 (not important), which mean that the participants do not even consider attending a festival like this without them.

According with the participants, the item “*Price*” is the item that has more people that do not consider it has very impactful since 21,4% of the participants stated that this item was indifferent (measure 4) for them to go to a festival.

The participants indicated that the item “*Line-up*” is the item that is more impactful for them since 55,7% measured it with 7. This is in line with the expression associated with NOS Alive (“The best Line-up ever”).

<i>Measure</i>	<i>Did you buy or would you buy the product from the brand</i>		<i>Have you followed or would you follow news from the brand</i>		<i>Meet people</i>		<i>Fun of the activity itself and Prizes/gift /samples</i>		<i>Know the brand in a more informal way</i>		<i>Being able to share the experience with friends and family</i>	
	Freq.	%	Freq.	%	Freq.	%	Freq.	%	Freq.	%	Freq.	%
1	26	31,0	12	14,3	5	6,0	0	0	3	3,6	0	0
2	7	8,3	8	9,5	6	7,1	0	0	5	6,0	0	0
3	14	16,7	13	15,5	15	17,9	1	1,2	9	10,7	2	2,4
4	12	14,3	11	13,1	17	20,2	13	15,5	16	19,0	7	8,3
5	15	17,9	19	22,6	22	26,2	17	20,2	23	27,4	14	16,7
6	5	6,0	14	16,7	14	16,7	29	34,5	11	13,1	30	35,7
7	5	6,0	7	8,3	5	6,0	24	28,6	17	20,2	31	36,9
<i>Total</i>	84	100	84	100	84	100	84	100	84	100	84	100

Table 4 - Experience and its impact

Table 4 refers to experience and its impact and summarizes the findings from two questions of the questionnaire: (1) “*Last year/or in the current event, what is the impact of the experience from consumer with the brand?*” and (2) “*What do you value most in the experience / interactions with the brand?*”. Both questions were composed by 5 items each and the participants evaluated them from 1 (not relevant) to 7 (relevant).

The first two items from this table (“*Did you buy or would you buy the product from the brand*” or “*Have you followed or would you follow news from the brand*”) result from the question “*Last year/or in the current event, what is the impact of the experience from consumer with the brand*”. As mentioned earlier there were 5 items from this question, two of them were excluded since the items were confusing or people did not understand them and

two were grouped together since there was no difference between them, which result in the item *“Have you followed or would you follow news from the brand”*. It is possible to see when considering the item *“Did you buy or would you buy the product from the brand”* that there is not a relevant impact from the previous experiences since 31% of the participants measured it with the number 1 (not relevant). The item *“Have you followed or would you follow news from the brand”* had the answers scattered, which means that the relevance of this item is debatable since there are participants that consider it relevant, not relevant or indifferent (4).

The rest of the items stand for what people value in the experiences/interactivity with the brand. *“Fun of the activity itself and prizes/gift /samples”* were grouped together since they have a lot of similarities. Important to state that the item *“Being able to share the experience with friends and family”* is very relevant for the people since almost 90% of the participants answered 5, 6 or 7.

All relevant quantitative data was analyzed above. Below it is possible to analyze the relevant findings from the content analysis (open-ended question and semi-structured interview).

To a better understanding of the opinions of the consumers of NOS Alive and of the specialist, a content analysis was conducted (as earlier mentioned) to try to categorize these opinions. Therefore, with the content analysis, eight categories were found from the open-ended question and from the semi-structured interview and were named: *brand/event image*, *sponsor image*, *profit/financial*, *sponsor fit*, *experience*, *business strategy*, *motivation* (workers perspective) and *communication strategy*. Table 5 shows the categories, ordered from the most representative to the least (with the number of mentions).

Categories	Brief description	Number of Mentions
Brand/Event Image	It is the perception of a brand/event in the minds of people. It is developed over time, through consumers experience.	172 mentions from survey + interview

Sponsor image	It is a set of associations of a brand/sponsor in the minds of people. It is developed over time, through consumers experience.	125 mentions from survey + interview
Profit/financial	Obtain a financial advantage or benefit, amount of revenue gained from a business activity exceeds the expenses.	25 mentions from survey
Event sponsor-fit	The fit between the event and the firm, not only in terms of profit but also in non-profit areas.	21 mentions from survey + interview
Experience	It can be defined as an interaction between the participants and the event environment.	17 mentions from survey + interview
Business strategy	Business strategy is a long-term plan of action for reaching specific business goals or aims.	8 mentions from survey + interview
Motivation (workers perspective)	It is the level commitment and creativity that workers bring to their jobs.	1 mention from survey
Communication Strategy	Communication strategy connects consumers to the brand messages.	Interview mention

Table 5 – Content analysis categories of the pilot study

Next, it will be shown some examples that refer to these categories (since all the answers were in Portuguese as earlier mentioned, some of the answers were translated to fit as examples):

➤ Brand Image / event Image: “(...) it is an interesting festival that is worth sponsoring.”, “(...) it is cool and has a good atmosphere.”, “(...) it has an international environment and it is pleasant.”, “(...) it is one of the best festivals in Europe.” and “(...) Music festivals touch people emotionally and in this way, brands associating with events of this genre manage to reach people in a relaxed way with a lively atmosphere. (...)” (interview with the specialist);

➤ Sponsor image: “(...) *the festival is already small for so many brands.*”, “(...) *there are already many sponsors.*”, “(...) *it has a good impact in terms of marketing and advertising.*”, “(...) *it allows the company to identify itself as a young company.*”, “(...) *it is a good strategy to share the company, brand values to a wide audience.*” and “(...) *I think that brands can be placed in a very strong territory of passion (people love music or just do not like it) and through that they communicate and are present in a non-invasive way and where people do not create so many antibodies because they are in the festival to have fun, see the artists and there is communication of some brands around both the pre-event, event and some post-event.*” (interview with the specialist);

➤ Profit/financial: “(...) *if it had funding to do so.*”, “(...) *it is profitable.*”, “(...) *gives financial return.*”, “(...) *if it had economic benefits.*” and “(...) *it is an effective way to expand the business.*”;

➤ Sponsor-fit/sponsorship categories: “*It depends, because it may not make sense for the brand to bet on this target audience.*”, “*It depends on the brand, but if it is a brand linked to this type of event makes perfect sense since it is very appealing.*” and “(...) *people can more easily associate with a musical event or a more relaxed event than other brands with a heavier look and feel, and people think of those brands (...)*” (interview with the specialist);

➤ Experience: “(...) *relaxed and informal reality.*”, “(...) *And it is new experiences that are related to brands.*” and “(...) *the company worry about the experience that people have inside the event, always above another type of ongoing and this is easily noticeable in several areas (...)*” (interview with the specialist);

➤ Business strategy: “(...) *it is a business opportunity.*”, “(...) *It depends on the activity sector.*” and “(...) *Many times it is part of the strategies, there are national brands but also international brands that are dependent on metrics and sometimes the "mother houses" may find that this moment is not a phase of investing and leave the sponsorship (...)*” (interview with the specialist).

➤ Motivation (workers perspective): “(...) *could keep employees motivated by offering tickets to attend the event*”;

➤ Communication strategy: “(...) *Even a brand that is the market leader, which has a more stable position in the business has always to communicate and look for different ways of working communication. We live in a digital age that has opened many forms of communication. People are bombarded with a lot of information (directly or indirectly) and*

*often some formats may no longer have the same reach. And sponsor an event like this is a way for brands to communicate and reach people through a territory that brings good sensations to people who are at the festival (...)*” (interview with the specialist).

In order to have a balance between the topic of the thesis and the results obtained especially from the content analysis the categories: *business strategy, motivation and communication strategy* were excluded since these categories have a low expression and importance in comparison with the other categories. Therefore, the following categories were selected for the next phase: *brand/event image, sponsor image, event sponsor-fit and experience*. Some of these categories have subcategories as shown in table 6.

Categories Subcategories	Brief description
Brand/Event Image  • Attributes	It is the perception of a brand/event in the minds of people. It is developed over time, through consumers experience.  What a consumer thinks about the product or services.
Sponsor Image	It is a set of associations of a brand/sponsor in the minds of people. It is developed over time, through consumers experience.
Event Sponsor-fit	The fit between the event and the firm, not only in terms of profit but also in non-profit areas.
Experience  • Affective  • Cognitive	It can be defined as an interaction between the participants and the event environment.  What a person can get as excitement and emotional energy when attending an event.  What a person can get in terms of learning and intellect.

*Table 6 - Categories definition for the second study*

To ensure the existence of these sub-categories, a few examples will be given below:

➤ Attributes: *“(...) it is cool and has a good atmosphere.”, “(...) People do not just buy a ticket for a music festival, people will be with friends, they will drink socially, they will have fun, they will catch the sun, they will listen to music from the best artists in the world, they will talk. Basically, it will be a state of mind that any communication of the brands that are associated with the festival will be received without so many obstacles and the brand will*



*be associated with a moment that this person will save and that can return for the year due to that same moment, willing to be present (...)*” (interview with the specialist) and *“(...) it is a festival that moves a lot of people.”*;

➤ Affective experience: *“(...) approach the audience in a relaxed way.”*, *“(...) it is a space where we can have fun and we can be with our friends.”* and *“(...) music festivals touch people emotionally (...)* (interview with the specialist);

➤ Cognitive experience: *“(...) search for new services, new solutions, new ways to make the experience more enjoyable and unforgettable for those who come to the festival (...)*” (interview with the specialist).

### 3.4 Discussion

People love to be surprised or at least have experiences that reveal to be different, making them happier with exactly that (Pine & Gilmore, 1999). Brands must acknowledge that consumers are changing and must be prepared to act according to that change.

This study was aimed to understand if people that usually consume this type of events had experience with the brands that were sponsoring it and if the relationship changed with that. The study also intended to be a guide for a more detailed study, according to the indications from both survey and content analysis (open-ended question from the survey and the interview).

It is possible to verify from table 3 (in a descriptive approach) there are a lot of items that can influence people to go to festivals. It must be taken into consideration that each regional music festival can have and it is expected to have specific factors that can influence the consumers. Therefore, the main issue in studying the motives to go to music festivals and special events is the local communities and the local/regional influences and traditions. It is also possible to understand that many factors can influence the motive to go to NOS Alive, which means that when we are talking about music festivals we probably cannot consider factors individually. For instances, if any of us was asked if we prefer the experience or the cozy environment, we would probably answer that both are very important. This means when deciding the strategy of the festival (for example, if it should focus on experience or focus in the line-up) we must put into consideration all the factors that can influence the mind of the consumers, otherwise if just one characteristic is in focus, it must be completely assured that

the event is the best on doing it and especially must be assured if that feature is relevant for the consumers or can be a complete failure. In the perspective of the sponsors, this is also imperative since it can assure or not if the right message is sent. If a brand ideal is connected to provide luxury services (where the price is not relevant) and to have a great interactivity with the customer, perhaps sponsoring a festival where one of the most crucial factors that influence people to go to the festival is the low price and where the experience provided in that event is not relevant for the people, sponsoring this type of event is not the best solution.

When considering NOS Alive, it is important to recognize it as a brand itself. So, it is very important to understand the impact of the image of the event when considering the sponsorship (Farrelly *et al.*, 1997). What the data collection said is that there is a substantial importance with event image for the people that usually attend this type of events since about 60% of the participants that answer the open-ended question from the survey indicated this dimension. It was also possible to acknowledge a subcategory, which is attributes (Keller, 1993). This subcategory indicates what consumer thinks about the product or services. It could be also divided in service and facility (Deng *et al.*, 2015), however, there were no data to sustain this dimensions in this study.

It also interesting to analyze that the participants of the survey identified the categories brand/event image and sponsor image but to some extent, these two categories were closely associated in their minds, which is in line with Gwinner (1997). Therefore, it is expected that these two dimensions have big correlations between them when analyzed.

Sponsor image is also relevant when analyzing music festivals. Many people from the survey and in the interview identified this category. However, not all the participants said that sponsoring NOS Alive was a clever idea. These people justified this opinion with a very interesting argument, which is the number of brands that already sponsor this event, this is consistent with what Chebli & Gharbi (2014) indicated. To what extent the existence of too many sponsors is beneficial to the sponsors themselves? This question is very intriguing since there are, normally, many categories of sponsors. NOS Alive is not different. In 2017, NOS Alive had three categories of sponsors: naming sponsor, premium sponsor and official sponsors. As it is perceptible, the category with more investment and more advantages is the naming sponsor (it is the sponsor that gives the name to the event itself) and the category with less investment and fewer advantages (between all the categories) is the official sponsors. But

there is a real difference between these categories? The different investments actually make a difference for the brands? In this study, the brands that most people recall were NOS (80% of a total of 56 answers), naming sponsor, and Heineken (70% of a total of 56 answers), premium sponsor. Therefore, in the next study, there is a challenge to understand if these two brands have some differences that correspond to the distinct types of investments regarding their own image.

As it is known, sponsorship is a mechanism of communication strategy (Farrelly *et al.*, 1997). This type of strategy has their risks and issues. Is it, however, possible to try to minimize these problems? It was possible to identify two categories that perhaps can help brands in this matter. The categories are sponsor fit and experience.

Event sponsor-fit occurs when a brand that sponsors an event match with the particularities of the event (Gwinner, 1997; Simmons and Becker-Olsen, 2006 and Prendergast *et al.*, 2016). This category was identified by the participants of the survey and in the interview, however, this category was closely associated with the other categories identified. This means that at NOS Alive 2017, people could not disassociate NOS from the event itself. Perhaps, the strong connection of the sponsor with the event (in this case the name of the event) results in a dimension that can create or not experiences and brand associations that are not even perceived in the mind of the consumers.

It is possible to consider experience everything that happened in a festival from when we enter in it until we leave it (Tynan & McKechnie, 2009). In that logic, experience is a major area that can influence the perception that people have regarding the sponsor image and possibly be influenced by the event image since there was a great indication of the participants that both of these areas were mentioned together. In a descriptive approach, the survey showed that more than 60% of the participants (table 4) gives importance to the item of sharing the experience that they had with someone (family or friends). All of us leave in communities and we have the desire to be in some community or group. Many of us, when younger wanted to be accepted in groups for the most varied reasons but that did not change when we grew up. Just mentioning this, shows the importance of the experience in our life, but specially creates an opportunity to the brands. NOS Alive is about the music presented and it is all about the experience as the interview showed. This means that when a brand sponsors this event, the objective is to obtain certain advantages of the experience given. However, each sponsor must

adapt their strategy, communication and their resources to maximize the output of the sponsorship (Trinh and Lamb, 2015). The participants and the interviewee clearly demonstrate the excitement and emotional energy (affective experience) when attending an event and suggest, although together with their affective dimension, a cognitive experience. As suggested, it will make sense to study these subcategories together.

In conclusion, there are many questions and relevant situations that should be studied not individually but as a whole. They must be studied together because all the data indicates that people do not completely separate these categories and all of them influence one or more of the same categories. Therefore, the next study must analyze the following dimensions:

- Event image: in this case the attributes. Basically, how people characterize NOS Alive;
- Sponsor image: the brands, as previously mentioned and selected were NOS and Heineken;
- Event sponsor-fit: in the case of NOS Alive, the naming sponsor (NOS) is the major sponsor brand when it comes to the event itself and therefore, it will be the only one analyzed due to its dimension and visibility;
- Experience: in this dimension, it will be analyzed the affective and the cognitive experience as a group since, as earlier mentioned, the participants of the data collection suggested this grouping.

## 4. Quantitative Study

### 4.1 Description of the model

The present research aims to improve an understanding of the qualitative study results while attempting to confirm its findings. There are many factors that must be put in consideration and this study will try to explain some of them. As it is possible to see in the literature analyzed, there is a lack of information (in a practical approach) regarding music and arts sponsorship (Rowley & Williams, 2008). This study will try to analyze if the following variables influence sponsor image (NOS and Heineken): event image (NOS Alive), experience and event sponsor-fit (as mentioned in the qualitative study). This section will describe how and why the following hypothesis were formulated and will show the model proposed to be analyzed.

#### 4.1.1. Drivers of sponsor image

When analyzing the first study, sponsor image was one of the variables that were relevant for many of the survey participants as mentioned. As Prendergast *et al.* (2016) stated that sponsorship is not simple or easy. This means that it is possible that sponsor image can just be explained when many variables are put in consideration. The results of the previous study are in line with this difficulty since the participants of the pilot study associated the category of sponsor image together with almost all the categories mentioned.

Brands sponsor events with the aim of improving their image in many dimensions (Dean, 2002 and Simmons & Becker-Olsen, 2006). Grohs & Reisinger (2013) stated that brand image developed by sponsorship depends on influential factors that are related to the sponsored activity, the sponsor and the individual consumer. In line with this are the results of the pilot study that defined the categories of event image, event sponsor-fit and experience as the main categories that were identified by the participants of the survey and by the interview. Event image can be related with the sponsored activity, event sponsor-fit with the sponsor and experience with the individual consumer (Keller, 1993; Dean, 2002; Simmons & Becker-Olsen, 2006; Dees *et al.*, 2008 and Grohs & Reisinger, 2013). This means that there is support in the literature to analyze the impact of these variables on sponsor image.

#### 4.1.1.1. *Event Image and sponsor image*

Event and special event, work almost exactly as a brand since they share specific associations and characteristics. As stated before, Keller (1993) said that an event image must include the perceptions that the participants or consumers held of an event. NOS Alive is a special event where passion and/or strong emotions are correlated, therefore it must be included in this category. In this study, the dimension of event image that will be studying will be the attributes since this was the category that was identified in the results of the pilot study. This dimension was identified by Keller (1993) and represents what a consumer thinks about the product or services, which in this case is the festival NOS Alive.

There are many theories that try to explain how event image can influence sponsor image. Two of them are mainly used: classical conditioning theory and the meaning transfer model (Cornwell *et al.*, 2005). The first theory (Speed & Thompson, 2000) propose that when combining a sponsor (conditioned stimulus) with an event (unconditioned stimulus) exists a correlation of associations that become attached to the consumers memory, regarding the brand that sponsored. In another point of view, the meaning transfer model (McCracken, 1989) indicates that cultural and organizational meaning can move to a brand when matching with an event. Basically, it is possible to transfer meaning to a sponsor when exists a connection between the brand and the event. There are some empirical studies that support this positive connection between event image and sponsor image (Stipp & Schiavone, 1996 and Grohs & Reisinger, 2013).

Therefore, the following hypothesis is formulated:

- **H1a:** Perceptions of NOS Alive (event image) positively affect perceptions of NOS (sponsor image);
- **H1b:** Perceptions of NOS Alive (event image) positively affect perceptions of Heineken (sponsor image).

#### 4.1.1.2. *Event Image and experience*

To communicate effectively, brands must use communication strategies that sent the right messages to the consumers and must satisfy the experiential needs of the same consumers (Whelan & Wohfeil, 2006). Here is where music festivals have their opportunity to “shine”. If the experience interaction can be defined as an interaction between the consumer and the event environment, it is expected that this interaction is influenced by all kinds of motivations

(Getz, 2012). Tynan & McKechnie (2009) said that experiences are co-created with active customers and their network, which means that the image of the event will affect the consumer state of mind by the experience provided on the event. According with Keller (1993), the user and usage imagery attributes can be formed from consumer's own experiences and contact with brand users or by another source of information such as word of mouth (as previously mentioned in the literature). In this case, this means that the image of the event may influence the experience that the consumer will have.

As Dees *et al.* (2008) indicate, high involved people are sensitive to the attitudes and the behavior of sponsors when considering the treatment of their favorite activity and they will react positively or negatively according with it. In this case, a good image of the event or a good perception of the event will influence positively the experience of it. Therefore, the following hypothesis is proposed:

➤ **H2:** Perceptions of NOS Alive (event image) positively affect the experience of NOS Alive.

#### 4.1.1.3. *Event Image and event sponsor-fit*

NOS Alive has one great particularity. NOS is a normal brand that sponsors a music festival and at the same time is the brand that gives the name to the festival. This means that the image of the event may have a direct impact on the sponsor-fit of all brands. It is also important to state that in the pilot study people grouped these two dimensions together since this particularity can change our view of the event. As Prendergast *et al.* (2016) state, it is necessary to consider the fit of the event in non-profit areas. This is exactly what is proposed, which is the image of the event directly influence the sponsor-fit of this event:

➤ **H3:** Perceptions of NOS Alive (event image) positively affect the event sponsor-fit of the naming sponsor (NOS);

#### 4.1.1.4. *Experience and sponsor image*

Experience was one of the categories defined from the previous study. This means that the participants of the survey and the interview gave importance to this dimension. People want unique and interesting things (Schmitt, 2009).

Brands need to provide interaction between them and the consumers. The best way to this occurs is on the motivational level (Hollebeek, 2011). This study will analyze the

cognitive and affective experience because these categories were identified in the findings of the pilot study. Geus *et al.* (2016) proposed other dimensions of experience to be studied, where he included affective and cognitive engagement, therefore the categories that were presented earlier are in line with the literature.

Music festivals have their own method of communicating, which means they also have their own way to form an image and knowledge that can be transferred to a brand. A positive environment will create a close interaction with the consumers (O'Toole, 2011), in this case, a positive experience provided from the brands may create a good perception in the mind of the consumers, which may lead to a positive impact in sponsor image. Therefore, experience can influence positively the sponsor image:

- **H4a:** Experience regarding NOS Alive positively affect NOS image (sponsor image);
- **H4b:** Experience regarding NOS Alive positively affect Heineken image (sponsor image).

#### *4.1.1.5. Event sponsor-fit and sponsor image*

As mentioned before, Gwinner (1997) mention that the fit between a sponsor and a sponsored activity can be divided into functional and image dimensions. The functional fit is more relevant (higher) if sponsor's product can be used at the event. In another hand, image fit is more effective if attributes associated with the event overlap the attributes that are associated with the sponsor. Simmons & Becker-Olsen (2006) reinforce that brands must use the sponsored cause as message source since it can boost the effectiveness of high fit sponsorship and reduce risks when sponsoring.

Gwinner (1997) and Meenaghan (2001) suggest a positive relationship between perceived event sponsor-fit and perceived image. There are already some empirical studies that indicate that sponsor image improves when a high event sponsor-fit is perceived (Gwinner & Eaton, 1999; Simmons & Becker-Olsen, 2006 and Grohs & Reisinger, 2013).

Therefore, the following hypotheses are formulated:

- **H5a:** Event sponsor-fit positively affect NOS image (sponsor image);
- **H5b:** Event sponsor-fit positively affect positively affect Heineken image (sponsor image).



#### 4.1.1.6. Mediation Effects

This study as previously mentioned will analyze the direct effects of event image on experience and event sponsor-fit and these on NOS and Heineken image. However, this study will also analyze if experience and event sponsor-fit can influence the relationship between NOS Alive and NOS and Heineken images.

Brands must offer a combination of sensory, emotional, functional/utilitarian, relational, social, informational and utopian value (Tynan & McKechnie, 2009) and therefore experience can facilitate this process. As Berridge (2012) stated, events are created and designed to provide great experiences for the consumers, which means that experience is necessary to benefit the brands. In line with this is Keller (1993) that stated, that anything that can cause the consumer to experience or to be exposed to the brand can increase familiarity and awareness and therefore if this experience provided in the event is positive, it may impact positively the sponsor image. The image of a sponsor become stronger with the existence of consumer's personal experience with the brand in the event (Hutabarat & Gayatri, 2014). Therefore, the following hypotheses are formulated.

- **H6a:** Experience mediates the positive relationship between NOS Alive image and NOS image;
- **H6b:** Experience mediates the positive relationship between NOS Alive image and Heineken image.

As earlier mentioned, there is a lack of studies in the literature that analyses the sponsorship in music festivals (Rowley & Williams, 2008), which means that there is not relevant information when it comes to understanding the mediation between the variables previous indicated. What it is known is that event image can influence the attitude toward a brand that is sponsoring, where event sponsor-fit have an impact on the purchase intention (Hutabarat & Gayatri, 2014). It is possible to understand that there is a positive relationship between the sponsor image and the perceived fit between the sponsor and the event (Gwinner, 1997). Therefore, this study proposes the following hypotheses:

- **H7a:** Event sponsor-fit mediates the positive relationship between NOS Alive image and NOS image;
- **H7b:** Event sponsor-fit mediates the positive relationship between NOS Alive image and Heineken image.

Two models were created to better understand the relations between the variables and the hypothesis suggested in this study, as showed below:

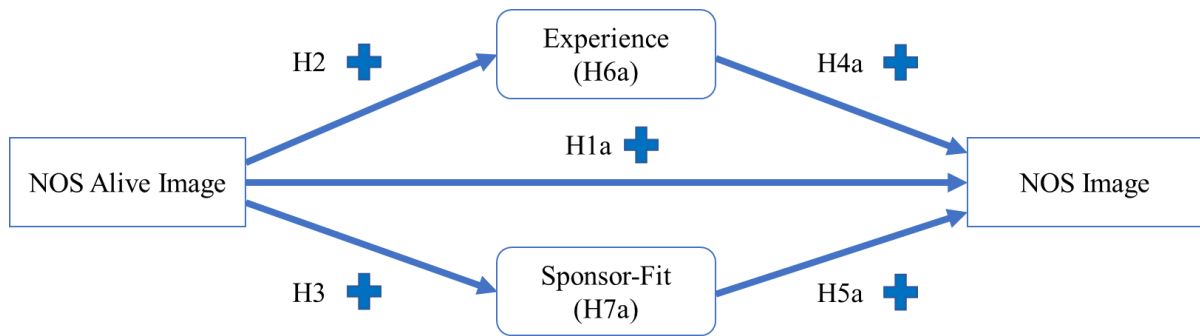


Figure 2 - The mediating effect of Experience and Sponsor-Fit in the relation between NOS Alive Image and NOS Image

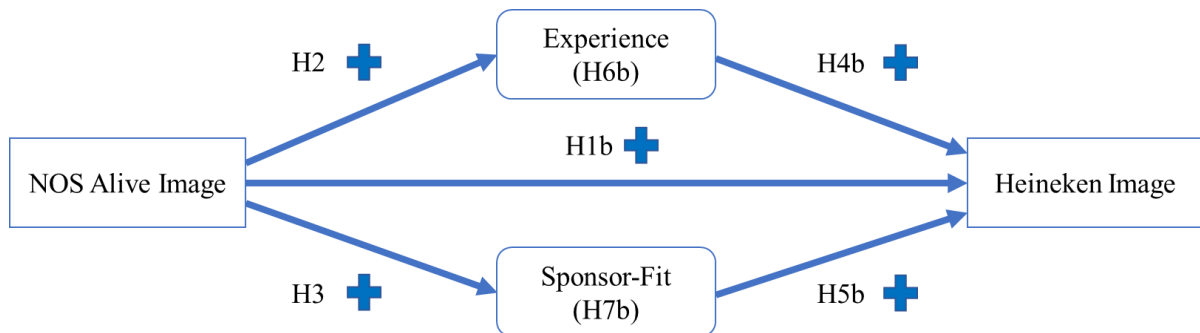


Figure 3 - The mediating effect of Experience and Sponsor-Fit in the relation between NOS Alive Image and Heineken

To a better understanding of the hypotheses formulated, table 7 was created with the objective of showing which constructs were being analyzed for each hypothesis according with the conceptual framework/literature review presented before. Important to note that some authors that were added to this summary table do not appear on the literature review since they were just relevant for the hypotheses that were formulated.

Hypotheses	Constructs	References
<b>H1a, H1b</b>	Event image → Sponsor Image	Keller (1993); Deng <i>et al.</i> (2015).
<b>H2</b>	Event image → Experience	Keller (1993); Getz (2012).
<b>H3</b>	Event image → Event sponsor-fit	Prendergast <i>et al.</i> (2016)

<b>H4a, H4b</b>	Experience → Sponsor image	Schmitt (2010); Geus <i>et al.</i> (2016)
<b>H5a, H5b</b>	Event sponsor-fit → Sponsor image	Gwinner (1997); Gwinner & Eaton (1999); Meenaghan (2001); Simmons & Becker-Olsen (2006); Grohs & Reisinger (2013).
<b>H6a, H6b</b>	Event image → Experience → Sponsor image	Keller (1993); Hutabarat & Gayatri (2014).
<b>H7a, H7b</b>	Event image → Event sponsor-fit → Sponsor image	Gwinner (1997); Hutabarat & Gayatri (2014).

Table 7 - Summary table regarding hypotheses, constructs and main references

## 4.2 Method

### 4.2.1. Sample and procedure

To analyze the different variables and the hypothesis proposed, new data was collected from a questionnaire that was open to everyone (focused in Portuguese people). Since it is hard to reach people that already participated in NOS Alive 2017, what was decided was create a questionnaire that allowed to obtain the points of view of the public in general (even the people that had not participated in NOS Alive or any music festival).

Since the main focus was to study the opinions of Portuguese people the questionnaire was made in Portuguese, however, if people were not able to answer in this language a second questionnaire was provided translated into English. All the results from the questionnaire were analyzed in English. A pre-test was made by four people non-related with the study or the event that was studied. This pre-test had the objective to prevent errors or problems that could lead to confusion from the participants and it also ensured that the platform was functioning correctly and the questionnaire well developed.

The questionnaire (Annex 3) were created using Google Forms tool and was uploaded during the month of August of 2017 (the questionnaire duration was about 10 minutes). The

questionnaire had five sections: one with the demographic questions and four sections with closed questions with multiple items (each of these sections referred to each of the variables of the model). Important to indicate that the sections that had more than one dimension had their items mixed up with the objective of the respondents not identifying which items were related to each other within the same dimension.

At the end of the data collection period, 253 usable answers were received from people that visited NOS Alive to people that never visited a single music festival.

In terms of nationality, 98,4% of the respondents is Portuguese. The majority of the respondents (55,7%) had less than 25 years and 19% had between 26 and 35 years old. Considering the gender, it is possible to state that more women have answered this questionnaire (58,9%) comparing with men (just 41,1%). Most of the respondents have a university degree (62%), 41,1% had a graduation and 20,9% had a master's degree or a Ph.D. Important to indicate that 33,6% just had the high school.

Regarding the question “Do you usually go to festivals”, 49,8% of the respondents answered that usually go one time or more to music festivals. Just 26,5% of the respondents had visited NOS Alive in 2017, however, 43,1% of the sample had already visited NOS Alive one time or more (25,3% has visited one time, 9,5% had visited two times and 8,3% three or more times).

The detailed information regarding the demographics of the respondents of this questionnaire can be found in Annex 4.

#### 4.2.2. Measurements

All the constructs presented in this study were developed via scales with multiple items with adaptations of valid and evaluated scales published in academic journals. Annex 5 presents the full-scale construct for each variable. All these scales were combined in a single questionnaire, divided into five sections:

- Demographic data section: this section gathers information about the respondent's profile;
- Event image section: includes the items that construct event image, which are presented and evaluated for each respondent;

- Experience section: includes the items that construct experience, which are presented and evaluated for each respondent;
- Event sponsor-fit section: includes the items that construct event sponsor-fit, which are presented and evaluated for each respondent;
- Sponsor image section: includes the items that construct sponsor image for NOS and Heineken, which are presented and evaluated for each respondent.

The event image section and experience section were divided into sub-sections with multiple items each. Event sponsor-fit section and sponsor image section just had multiple items. All of the items were measured by a 7-point Likert scale, where 1= Strongly Disagree and 7= Strongly Agree.

#### 4.2.2.1. *Independent variables*

In order to measure event image, the scale that was applied was from Deng *et al.* (2015). This scale follows Keller's framework (1993), which means that was the best option available for this research study the dimension called attributes from this framework Deng *et al.* (2015) scale is divided into five dimensions (Benefit, Facility, Service, Theme and Event Content), as mentioned in the literature review, with a total of 17 items. The original scale was evaluated using 7-point Likert scale (1=extremely disagree and 7= extremely agree). However, since the original scale is based on the framework of Keller (1993) as previously mentioned, it is possible to state that the dimensions from Deng *et al.* (2015) that are being analyzed in this study (Facility and Service) correspond to attributes of Keller's framework.

This research will just study attributes dimension (Facility and Service) and therefore just 8 items of Deng *et al.* (2015) scale will be analyzed. This category represents what consumers think about the specific event. Since this scale follows a structured framework, it is possible to state that can be used effectively in this research. These 8 items were mixed up in the questionnaire in order to assure that the respondents were not able to notice what items were related with each other and with what constructs.

Another of the independent variables is the experience and it was created by Geus *et al.* (2016) with an extensive literature review. This scale is called EES (event experience scale) and propose four dimensions as indicated in the literature review: (1) affective engagement, (2) cognitive engagement, (3) physical engagement, and (4) experiencing novelty with 18

items in total. This scale used a 7-point Likert scale (1=totally disagree to 7=totally agree) and describes in what extent consumers had experienced these items.

Since some respondents of this questionnaire could not have visited NOS Alive, a video representing moments lived in NOS Alive 2017 was presented before introducing the items. All the items were mixed up to assure that the respondents could not understand what items were related with each other and what dimensions were represented. Important to state that the dimensions studied in this model are the affective and cognitive engagement since when analyzing the answers from the first study the participants just mentioned these dimensions. It is important to say that these dimensions also appeared together in the first study, which is consistent with the dimensions that are identified by Schmitt (2010), perceptions/feelings and direct observation, and Davis (2016) that indicate that cognitive, affective and emotional bonds are connected with the environment (experience) of the event. Therefore, this research will analyze 12 items (affective and cognitive engagement).

The last independent variable presented in this model is the event sponsor fit and it was measured with five items. The scale followed was from Speed & Thompson (2000) with some adaptations from Grohs & Reisinger (2013). In this variable people were asked to indicate the level of agreement with each statement. Each of these items referred to abstract notions of fit (similarity, logical, connection and making sense).

#### *4.2.2.2. Dependent variables*

There are two dependent variables in this study regarding sponsor image. In this research, it will be studied the image of two categories of sponsors (NOS image and Heineken image).

There are two authors that propose two ways of constructing image scales, McDonald (1991) suggests a qualitative test to obtain relevant image items, in other hand Speed and Thompson (2000) suggest starting from existing scales (Aaker, 1997; Malhotra, 1981), selecting the items that fit the purpose of the study. The construct of this study will combine both approaches as Grohs & Reisinger (2013) also did. For each sponsor, it will be generated image items that better suit NOS and Heineken. The scale is composed by 5 items for each sponsor.

### 4.2.3. Data analysis

The software used to analyze the collected data of this study was the IBM Statistical Package for the Social Sciences 24 (SPSS). Some methods were followed, namely a principal component analysis (PCA), a descriptive and correlation analysis and a path analysis. Principal component analysis is a dimension reduction tool that transforms a number of correlated variables into a smaller number of uncorrelated variables, which contain most of the information of the original set. It groups variables together, taking in consideration their loading values. After this analysis, a descriptive and correlation analysis were done with the goal of creating a matrix that puts together all independent and dependent variables in one table to measure the level of association that exists between the two variables. With this method, it is possible to understand what are the variables that would be included in the model and which would not be included. To test the hypotheses, a process macro was used (Hayes & Preacher, 2014). This macro estimates the direct and indirect effects of independent variables (event image, event sponsor-fit and experience) regarding the dependent variable (sponsor image from NOS and Heineken, each sponsor image must be analyzed individually). This analysis allows to understand the impact of the independent variable directly on the dependent variable. (Hayes & Preacher, 2014).

#### 4.2.3.1. Principal Component Analysis

As mentioned earlier, the first process done was PCA to construct the structure of each variable presented in the model being study. Since the variables have different constructs, which imply different structures, each construct will be analyzed individually.

#### **Event Image**

As stated before, the original scale used in this study had 17 items divided into five dimensions: Benefit, Facility, Service, Theme and Event Content. However, for this study, the relevant dimensions are Facility and Service, which corresponds to the attributes. Therefore, from the original scale, there are 8 items (see Annex 5) that will be considered. On a first analysis the items, Event\_Image 01, 03, 04 and 05 (Annex 5) are excluded due to their low extraction values. According with PCA, KMO (indicates the correlations between each variable of the sample introduced) has a value of 0,757 which is considered an acceptable value and Bartlett's test with a null significance value (which is required). As table 7 shows, the component matrix defined one component, explaining 55% (low value, < 60%) of the total

variance of the data collected. Cronbach's alpha value is 0.725, which is an acceptable value of internal consistency.

### Component Matrix<sup>a</sup>

Items	Component 1
	1
The comedy stage fits into NOS Alive festival	,776
The Fado stage is relevant in the event	,774
The "Acãopamento" (people leave their dogs at a specific area in NOS Alive that will be later transported to the Tiago Patel center in Sintra), introduced in the 2017 edition, makes perfect sense for NOS Alive	,739
The area service dedicated to Future Moms is relevant	,681
% Total Variance Explained	55,225
Cronbach Coefficient	0,725

Extraction Method: Principal Component Analysis.

a. 1 component extracted

#### **Note:**

**Event\_Image\_08:** The comedy stage fits into NOS Alive festival; **Event\_Image\_06:** The Fado stage is relevant in the event; **Event\_Image\_07:** The "Acãopamento" (people leave their dogs at a specific area in NOS Alive that will be later transported to the Tiago Patel center in Sintra), introduced in the 2017 edition, makes perfect sense for NOS Alive and **Event\_Image\_02:** The area service dedicated to Future Moms is relevant.

*Table 8 - Event image variable composition*

When comparing with the original construct, it is possible to understand that instead of two dimensions (Facility and Service), it is just possible to determine one dimension and some items were excluded. Therefore, this component will be further used in this study due to the fact that is possible to analyze it as the attributes (event image).

### **Experience**

The original scale of the last independent variable presented in this study had 18 items (see Annex 5) in total, divided into four dimensions (affective engagement, cognitive engagement, physical engagement, and experiencing novelty). However, in this study, the only dimensions in consideration are the affective and cognitive engagement, which had 12 items. When analyzing, the items Experience 01, 02, 05, 06 and 10 (see Annex 5) were excluded since they have a low extraction value. The KMO coefficient of this variable is 0,920, which



show that there is a great correlation between the input variables. There is a null significance value in what concern to Bartlett's test, which is what is wanted since it rejects the null hypothesis. Bellow, table 8 shows the only component extracted, which explains 69% of the total variance of the data collected. The value of Cronbach's alpha is 0,926, what corresponds to a very high internal consistency of the instrument.

**Component Matrix<sup>a</sup>**

Items	Component 1
	1
When I participated in the event / watched the video, I learned something	,878
I felt emotionally connected to the event	,867
When I participated in the event / watched the video, I reflected on the ideas I received and discussed or thought about discussing them with others	,851
When I attended the event / watched the video, I had to think about what I experienced / saw	,834
I was aware of my own values, through the participation / visualization of the video of the event	,822
I felt some intimacy with the event	,788
When I participated in the event / saw the video, I used my intellect	,783
% Total Variance Explained	69,313
Cronbach Coefficient	0,926

Extraction Method: Principal Component Analysis.

a. 1 component extracted

**Note:**

**Experience\_09:** When I participated in the event / watched the video, I learned something; **Experience\_08:** I felt emotionally connected to the event; **Experience\_04:** When I participated in the event / watched the video, I reflected on the ideas I received and discussed or thought about discussing them with others; **Experience\_07:** When I attended the event / watched the video, I had to think about what I experienced / saw; **Experience\_11:** I was aware of my own values, through the participation / visualization of the video of the event; **Experience\_03:** I felt some intimacy with the event; **Experience\_12:** When I participated in the event / saw the video, I used my intellect.

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*Table 9 - Experience variable composition*

As it is possible to see, there is just one component extracted instead of two like in the original scale (Affective and cognitive engagement). Since the event of NOS Alive is a different type of event with different particularities it is normal that some differences can occur. However, this component can be still grouped as affective and cognitive engagement (together) especially because the previous study gave suggestions that this could happen and some authors as previously mentioned also relate these dimensions of learning and feeling together. Therefore, this component will be further analyzed as experience (affective and cognitive engagement).

**Event Sponsor-fit**

The event sponsor-fit variable is necessary to understand if the naming sponsor of NOS Alive has an impact/correlation regarding the image of the sponsors. The scale used to measure this variable has 5 (see Annex 5) items. When the first PCA analysis was done, the item Even\_Sponsor\_Fit\_05 (see Annex 5) was excluded due the low extraction value. The KMO coefficient value is 0,913, which indicates an excellent correlation between the four items. Regarding Bartlett's test, the significance is null as required. Table 9 represents the one component extracted, where 79% of the total variance of the data collected is explained. The value of Cronbach's alpha is 0,913 representing a very high internal consistency of the instrument.

**Component Matrix<sup>a</sup>**

Items	Component 1
	1
The name of the event and the event fit together well	,920
The name "NOS Alive" and the event stand for similar things	,919

There is a logical connection between the event and the sponsor name	,874
The image of the event and the image of NOS (naming sponsor) is similar	,850
% Total Variance Explained	79,440
Cronbach Coefficient	0,913

Extraction Method: Principal Component Analysis.

a. 1 component extracted

**Note:**

**Event\_Sponsor\_Fit\_03:** The name of the event and the event fit together well; **Event\_Sponsor\_Fit\_04:** The name “NOS Alive” and the event stand for similar things; **Event\_Sponsor\_Fit\_01:** There is a logical connection between the event and the sponsor name; **Event\_Sponsor\_Fit\_02:** The image of the event and the image of NOS (naming sponsor) is similar.

*Table 10 - Event sponsor-fit variable composition*

Therefore, it possible to conclude that analysis of the event sponsor-fit variable resulted in a single component (where just one item was excluded), where the outcome is in line with the original construct in the literature. This component will be further studied as event sponsor fit.

### **Sponsor Image (NOS and Heineken image)**

As explained before, the scale followed is a mixture of two authors (McDonald, 1991 and Speed & Thompson, 2000). Therefore, a list of five items was selected to suit each sponsor image in the study.

Regarding NOS image instrument, no item was excluded (from the original five items). The KMO coefficient value is 0,846, which indicates a good correlation between the items introduced. Bartlett’s test has a null significance value, which is what is desired. Table 10 represents the extracted component that explains 65% of the total variance of the data collected. The Cronbach’s alpha value is 0,862, which indicates a high internally consistency.

### **Component Matrix<sup>a</sup>**

Items	Component 1
	1
NOS Accommodated-Energetic	,886

NOS Outdated - Updated	,870
NOS Dull - Thrilling	,850
NOS Traditional - Innovative	,759
NOS Mature - Youthful	,646
% Total Variance Explained	65,168
Cronbach Coefficient	,862

Extraction Method: Principal Component Analysis.

a. 1 component extracted

*Table 11 – NOS image variable composition*

Heineken image scale was also composed by five items and no item was excluded. Its KMO value is 0,801, showing a good correlation between the items introduced. It is possible to state that the value of Bartlett's test has a null significance, which is required. Table 11, indicates the extracted component that explains 63% of the total variance of the data collected. Cronbach's alpha is 0,849, which indicates a high internally consistency of the instrument.

#### **Component Matrix<sup>a</sup>**

Items	Component 1
	1
Heineken Monotonous - Adventurer	,859
Heineken Out of Fashion - Trendy	,850
Heineken Traditional - Innovative	,789
Heineken Pretentious - Genuine	,774
Heineken Mature - Youthful	,700
% Total Variance Explained	63,420
Cronbach Coefficient	,849

Extraction Method: Principal Component Analysis.

a. 1 component extracted

*Table 12 – Heineken image variable composition*

Both sponsors images are in line with the literature previously presented. Therefore, the items selected are representative of both sponsors, which indicates that both constructs can be further studied as NOS image and Heineken image.

#### 4.2.3.2. Descriptive and correlation analysis

As mentioned before, the next phase of this study is to analyze the correlation between all the variables of the study. The composite scores for each variable in the study were calculated by averaging the results of each item scores. The results of the correlation analysis showed that all the noteworthy relationships between the variables followed the expected outcome. Table 12, summarizes the correlation coefficients of the variables. In general, all the variables are also positively related. NOS image has a moderate positive association with event image ( $r=0,330$ ,  $p<0,01$ ), experience ( $r=0,457$ ,  $p<0,01$ ) and event sponsor-fit ( $r=0,450$ ,  $p<0,01$ ). The same happens when considering Heineken image: it has a moderate association with event image ( $r=0,312$ ,  $p<0,01$ ), experience ( $r=0,464$ ,  $p<0,01$ ) and event sponsor-fit ( $r=0,414$ ,  $p<0,01$ ).

#### Correlations

	Mean	Std. Deviation	Event Image	Event Sponsor-fit	Experience	NOS Image	Heineken Image
Event Image	5,00	1,24	( $\alpha = 0,725$ )				
Event Sponsor-fit	5,12	1,18	,341**	( $\alpha = 0,913$ )			
Experience	4,22	1,37	,460**	,533**	( $\alpha = 0,926$ )		
NOS Image	4,93	1,12	,330**	,450**	,457**	( $\alpha = 0,862$ )	
Heineken Image	4,77	1,17	,312**	,414**	,464**	,485**	( $\alpha = 0,849$ )

$\alpha$  Cronbach Coefficient

\*\* Correlation is significant at the 0.01 level (2-tailed).

Note: N=253

Table 13 - Correlations, means and standard deviations of variables studied

#### 4.2.3.3. Path analysis

The path analysis is the last statistical process that will be studied in this research. It is obtained using a macro that can be analyzed on SPSS. This output represents the direct and mediating effect of one variable on another variable. Hayes & Preacher (2014), created a figure that helps to understand how this type of analysis works (figure 4).

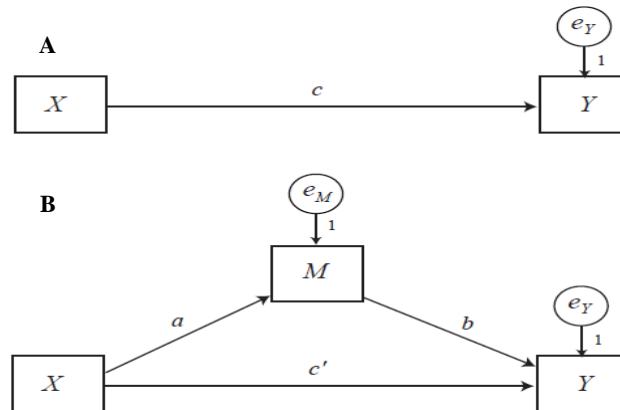


Figure 4 – “A simple mediation model in path diagram form” (Hayes & Preacher, 2014)

As Hayes & Preacher (2014) indicates, there are two different relations under study. In figure 4, the variable X represents the independent variable while variable Y the dependent variable. The variable M is the mediator of this model. The part (A) of the figure 4 demonstrates a simple mediation, where the unstandardized weight of X affects Y (represented by  $c$ ). The part (B) represents a more complex relationship. It shows the indirect effect of X on Y (represented as  $c'$ ), while path  $a$  indicates the effect of X (independent variable) on M (mediator) and path  $b$  represents the effect of M (mediator) on Y (dependable variable) (Hayes & Preacher, 2014). The total effect of X on Y is represented as  $c = c' + ab$

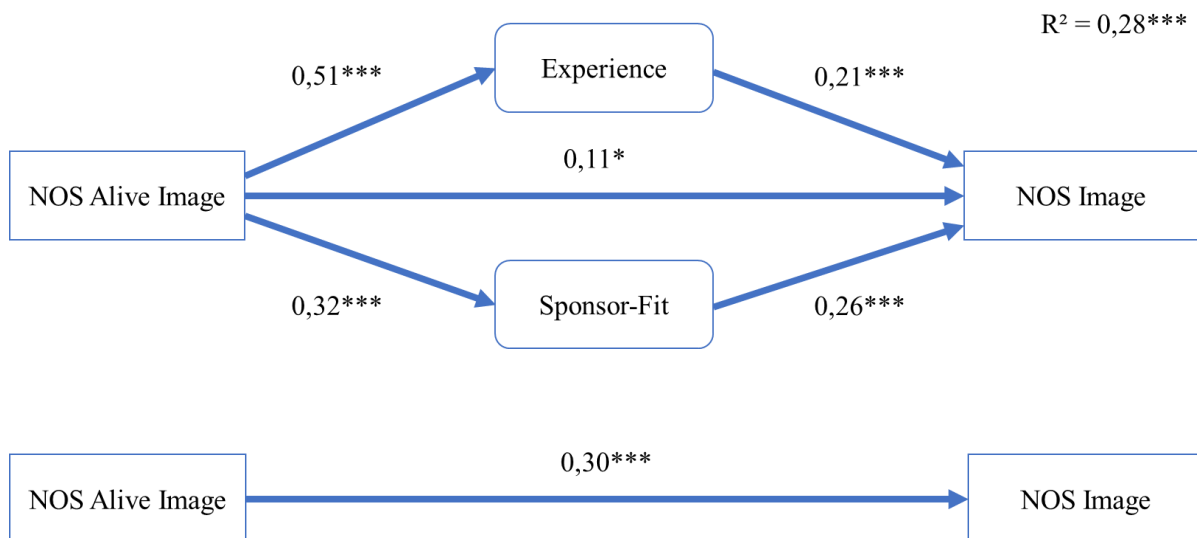
The path analysis in this study will explore the mediation results between event image and sponsor image (NOS image and Heineken image, separately) with experience and event sponsor-fit as mediators.

Mediation analysis uses the BCa procedure with 5000 resamples and Preacher and Hayes (2014) SPSS OLS regression macro for multiple mediation to generate 95% CIs for the indirect effects of resistance to change on creativity behavior acting through participation and work engagement. If the 95% CI do not include zero, then the indirect effect would be considered to be significant.

### 4.3 Results

As explained, this research study the mediation between event image and sponsor image of two sponsors (NOS image and Heineken image) with experience and event sponsor-fit as mediators, which means that two different models were created. When analyzing path analysis is important to understand the value of the R square. The R square represents the percentage of the variable variation that is explained by the linear model.

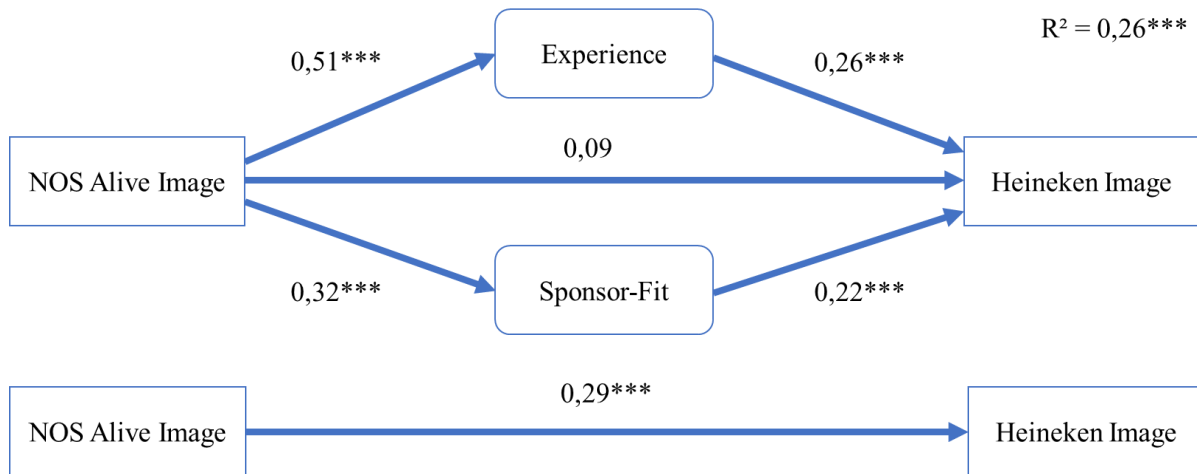
The results presented in this chapter are the consequence of the mediation analyses by Hayes & Preacher (2014) and will help to test the models developed. Model 1 (figure 5) represents the direct and indirect effects between NOS Alive image and NOS image with experience and event sponsor-fit as mediators, while model 2 (figure 6) represents the direct and indirect effects between NOS Alive image and Heineken image with experience and event sponsor-fit as mediators. As it is possible to see, there are direct and indirect effects between the variables and there is an influence of the indirect effects on sponsor image. The next section will present the results of each hypothesis and all the results of the regression analysis of both models.



Note:

N = 253 \*p ≤ 0,05, \*\*p < 0,01, \*\*\*p < 0,001

Figure 5 – Model 1: path model showing experience and event sponsor-fit mediating the relationship between event image and NOS Image



Note:

N = 253 \*p ≤ 0,05, \*\*p < 0,01, \*\*\*p < 0,001

Figure 6 – Model 2: path model showing experience and event sponsor-fit mediating the relationship between event image and Heineken Image

#### 4.3.1. Results of direct and mediating effects of model 1 and model 2

The results of the regression analyses, presented in the tables 13 and 14, provided substantive support for the research hypotheses. As it is possible to see, the values for R<sup>2</sup> are 28% (Model 1, figure 5) and 26% (Model 2, figure 6), which are significant values. These results mean that a significant percentage of NOS and Heineken Image is theoretically explained by event image.

The present study supports hypotheses H1a, H2 and H3. It was found that greater NOS Alive image was significantly related to higher NOS Image, more experience and more event sponsor-fit. However, regarding model 2, it is just possible to found that greater NOS Alive image was significantly related to more experience and more event sponsor-fit and therefore hypothesis H1b is not supported. These results mean that NOS Alive image has a direct relation with NOS image ( $c' = 0,11$ ,  $p \leq 0,05$ ), a relation with experience ( $\alpha_1 = 0,51$ ,  $p < 0,001$ ) and a relation with event sponsor-fit ( $\alpha_2 = 0,32$ ,  $p < 0,001$ ).

It is also possible to understand that greater experience and greater event sponsor-fit are related to better NOS Image and therefore, hypotheses H4a and H5a are supported. The same



Dependent variable = NOS Image, Mediators = Experience and Event sponsor-fit														
Independent Variable	$\alpha 1$		$b 1$		Direct effect (c')		Indirect effect ( $\alpha 1, b 1$ )				Total effect (c)		F	R <sup>2</sup>
	Point Estimate	(SE)	Point Estimate	(SE)	Point Estimate	(SE)	Point Estimate	(SE)	BC a 95% - CI $\alpha$		Point Estimate	(SE)		
									Lower	Upper				
NOS Image	0,51***	(0,06)	0,21***	(0,06)	0,11*	(0,05)	0,1060	(0,04)	0,0418	0,1917	0,30***	(0,05)	32,12***	0,28
	$\alpha 2$		$b 2$		Indirect effect ( $\alpha 2, b 2$ )									
	Point Estimate	(SE)	Point Estimate	(SE)	Point Estimate	(SE)	Point Estimate	(SE)	BC a 95% - CI $\alpha$		Point Estimate	(SE)		
									Lower	Upper				
	0,32***	(0,06)	0,26***	(0,06)	0,0836	(0,04)	0,0285	0,1684						

**Note:**

N=253. \* p ≤ 0,05, \*\* p &lt; 0,01, \*\*\* p &lt; 0,001

Numbers in the model are unstandardized regression coefficients. (Beta: Bs)

a Column entries are the bias correlated and accelerated (BCa) 95% confidence intervals (95% CI) based on 5000 bootstrap resamples (and were estimated using an SPSS script written by Preacher and Hayes, 2014).

Table 14 – Results of the regression analysis of model 1

Dependent variable = Heineken Image, Mediators = Experience and Event sponsor-fit														
Independent Variable	$\alpha 1$		$b 1$		Direct effect (c')		Indirect effect ( $\alpha 1, b 1$ )				Total effect (c)		F	R <sup>2</sup>
	Point Estimate	(SE)	Point Estimate	(SE)	Point Estimate	(SE)	Point Estimate	(SE)	BC a 95% - CI $\alpha$		Point Estimate	(SE)		
									Lower	Upper				
Heineken Image	0,51***	(0,06)	0,26***	(0,06)	0,09	(0,06)	0,1305	(0,04)	0,0698	0,2118	0,29***	(0,06)	29,40***	0,26
	$\alpha 2$		$b 2$		Indirect effect ( $\alpha 2, b 2$ )									
	Point Estimate	(SE)	Point Estimate	(SE)	Point Estimate	(SE)	Point Estimate	(SE)	BC a 95% - CI $\alpha$		Point Estimate	(SE)		
									Lower	Upper				
	0,32***	(0,06)	0,22***	(0,06)	0,0708	(0,04)	0,0159	0,1592						

**Note:**

N=253. \* p ≤ 0,05, \*\* p &lt; 0,01, \*\*\* p &lt; 0,001

Numbers in the model are unstandardized regression coefficients. (Beta: Bs)

a Column entries are the bias correlated and accelerated (BCa) 95% confidence intervals (95% CI) based on 5000 bootstrap resamples (and were estimated using an SPSS script written by Preacher and Hayes, 2014).

Table 15 – Results of the regression analysis of model 2

happens when considering model 2, where greater experience and greater event sponsor-fit are related to better Heineken image and therefore, hypotheses H4b and H5b are supported. This means that there is a positive relation between experience and NOS image ( $b_1 = 0,21$ ,  $p < 0,001$ ) and a positive relation between event sponsor-fit and NOS image ( $b_2 = 0,26$ ,  $p < 0,001$ ). This also happens when considering Heineken image, there is a positive relation between experience and Heineken image ( $b_1 = 0,26$ ,  $p < 0,001$ ) and a positive relation between event sponsor-fit and Heineken image ( $b_2 = 0,22$ ,  $p < 0,001$ ).

Furthermore, the directions of the a and b paths were consistent with the interpretation that greater level of NOS Alive image leads to greater experience, which in turn leads to greater NOS image or Heineken image; greater level of NOS Alive image leads to greater sponsor-fit, which in turn leads to greater NOS image or Heineken image. An examination of the specific indirect effects of NOS Alive image acting through both experience and sponsor-fit indicated significant effects for the NOS Alive image  $\longrightarrow$  NOS image and NOS Alive image  $\longrightarrow$  Heineken image since the CIs for the indirect effects did not include zero. Thus, is possible to conclude that the hypotheses H6a and H7a (Model 1) as the hypotheses H6b and H7b (Model 2), which reflect the mediation effects, are supported (figures 5 and 6, respectively). Both higher experience and higher event sponsor-fit significantly mediate the relationship between NOS Alive Image and both sponsors images (NOS and Heineken images).

Based on the guidelines discusses earlier, the mediation process of model 1 (NOS image) can be described as complementary mediation (or partial mediation), while the mediation process of model 2 (Heineken image) can be described as indirect-only mediation (or full mediation).

#### 4.4 Discussion

Music festivals, brand image and sponsorship are fundamental concepts to develop a comprehensive framework to understand how brand image can be affected when sponsoring a music festival. The present research consisted on a quantitative study with the application of a questionnaire open to everyone (especially at a national level) with the objective of understanding if the variables identified in the previous study could or not influence the image of the brands that sponsor a festival event as NOS Alive.

According with the results of the path analysis, all the hypotheses that were tested in this study were conclusive to this research. The majority of the hypotheses were supported by the model with the exception of the hypothesis related with the direct effect of NOS Alive image on Heineken image (H1b). All these results will be further explained.

This research proved that NOS Alive image (attributes) has a direct relation with NOS image (H1a), however, this direct relation does not happen when considering Heineken image (H1b), which just can be explained by the mediating process. But why this happens? There is some particularity regarding the event or the country where this event is developed? Well, according with Stipp & Schiavone (1996) and Grohs & Reisinger (2013) it should exist a positive connection between event image and sponsor image. This is exactly what is happening regarding NOS image but Heineken image proved that this assumption must not be considered alone. NOS Alive is an event which has its name given by NOS itself, this means that people do not think in this event without considering NOS, as mentioned in the pilot study. It is possible to understand that music festivals are very complex events. The promoter of this event organizes the sponsors in many categories, as could be identified in the interview, where NOS and Heineken have different categories. NOS is the “ultimate” sponsor since it is the brand that invests more in the event, which is called “naming sponsor” and Heineken is referred as “premium sponsors”, the second group of most investment. Keller (1993) stated that event image must contain the perceptions of the participants, which means that two brands that have different connections and relations with the event itself are expected to have different perceptions in the mind of the consumers. Therefore, since NOS Alive is the event considered, where the line that separates passion and loyalty is very tenuous (Hutabarat & Gayatri, 2014), the difference proved in this research regarding the direct effect of event image and sponsor image was expected. Basically, when NOS Alive is considered, we think in NOS simultaneously and just after we think in any relevant sponsor.

Music festivals cannot be explained just by one aspect due to its relations complexity (Getz, 2007), other variables need to be included and analyzed as previously mentioned (experience and event sponsor-fit). NOS Alive image also influences experience (H2) and event sponsor-fit (H3) as it was proved in this research, which in line with literature and the results from the pilot study.

Since experience occurs between a brand and a consumer (Tynan & McKechnie, 2009) it is expected that this interaction can be influenced negatively or positively by the perceptions that the participants have of the event and therefore will affect the consumer state of mind.

These perceptions can be formed by multiple aspects as Keller (1993) stated, for example by own experiences and contact with other consumers or by other sources as word of mouth, which means that all the information gathered of this event by the majority of the respondents of this questionnaire, even if they did not participate in any NOS Alive, was positive which led to a positive relationship with the experience. Therefore, it was proven that the good perceptions of NOS Alive directly affect the experience, which will in turn positively influence NOS and Heineken Image as it will be further discussed. If people had a bad perception, probably the opposite would occur, which means that event image is a fundamental factor when considering sponsoring an event or not. It is also important to understand that this perception of NOS Alive image will influence experience and after that sponsor image and therefore brands must evaluate if the event that they will sponsor is relevant and have positive effects in their own image, otherwise all the investment will have terrible consequences in their own image (Jensen *et al.*, 2016).

As mentioned before NOS gives the name to the music festival since it is the naming sponsor. It was possible to prove, especially cause this particularity, that the event image of this event had an impact regarding event sponsor-fit. It is important to consider the fit of the event (Prendergast *et al.*, 2016), in special when the event image and the naming sponsor are so connected. In this case, due to the fact that both dimensions are so associated with each other, a bad perception of NOS Alive Image would have a bad impact in this fit. This makes sense and is in line with the difficulty that the participants from the pilot study had in differentiate this both dimensions. In this study, a better perception of NOS Alive image will increase the event sponsor-fit.

According to what was said before, experience is present in events (Getz, 2012). It is a part of them but in what extent, it can influence the image of the sponsors? The present study demonstrated that there is a positive influence of experience when it comes to affecting the image of the sponsors under analysis, which is in line with O'Toole (2011). A greater perception of NOS Alive image leads to a greater experience, which will lead to a greater NOS (H4a) and Heineken (H4b) image. It is important to state that both NOS and Heineken are positively influenced by the experience, however, the values are different for both cases.

Experience has a slightly bigger influence regarding Heineken image, but why? It is already known that NOS is the naming sponsor and Heineken is one of the premium sponsors.

What is not said is that Heineken is the only company that is selling beverages inside the event. Keller (1993) indicated that attributes (event image dimension studied) can be formed from consumer's experiences, which leads to the conclusion that all the people that pretend to buy a beverage in NOS Alive are "obligated" to have contact with Heineken since is the only offer provided in the event in this sector. As Berridge (2012) said, the relationship between the experience creator and receiver is very complex. So, all the opportunities that a brand can have to access their consumers, if well made, will have a positive effect on them. The pilot study was made inside the event (NOS Alive 2017) and the responses as the own perception of the author indicated that NOS does not have the same impact when refers to experience, since the investment and being the naming sponsor is so relevant for this brand that there is no need to compensate the lack of overall impact as Heineken has to do.

Another justification for this greater value can be probably explained by the dimension and reputation of both brands. NOS is a big and a well-known brand in Portugal however internationally has not reached the same level as Heineken. Heineken is one of the greatest brands that produce beer but is especially known for the experiences provided, and therefore the perception of people when Heineken sponsor NOS Alive has a positive effect because events provide experience and deliver emotions (Geus *et al.*, 2016). So, even if people that participate or know NOS Alive do not actively have a contact with Heineken, their perception is like they have and therefore with less investment Heineken can reach similar levels of impact regarding image as NOS. This might be also a possible reason for the fact that this brand was the second most mentioned in the first study.

Event sponsor-fit is another fundamental dimension of sponsor image and this study confirms the findings observed from the pilot study, where the participants identified the importance of this concept. These results are in line with previous studies and corroborate the importance of event sponsor-fit (Crimmins & Horn, 1996; Gwinner & Eaton, 1999; Simmons & Becker-Olsen, 2006 and Grohs & Reisinger, 2013). It was possible to conclude that a greater level of event sponsor-fit leads to a greater NOS and Heineken Image (H5a and H5b), which means that the associations of NOS Alive will be better perceived by the consumers of this event and can and will be transferred to NOS and Heineken image stimulated and increased by the event sponsor-fit. This in line with Hutabarat & Gayatri (2014) since they stated that image transfer is going to be stronger to a brand that is similar or has "points" of convergence with the event. However, it important to notice that the increasing number of event and

sponsors presented in each event can dilute the impact that brands might have in the mind of the consumers (Chebli & Gharbi, 2014) and therefore brands and events must put this in consideration. In this study, it was just analyzed two brands but these brands were the ones that were more mentioned by the participants of the first study. Therefore, this problem might be already present in some events.

As said the relation of event sponsor-fit regarding sponsor image is positive in both cases. However, event sponsor-fit has a slightly bigger value, which means a slightly bigger impact, when considering NOS image. This difference might be explained, as already mentioned by the overall impact and presence that NOS has in this music festival. NOS Alive image cannot be disassociated from NOS in a first look and therefore, the fit between the brand itself and the event has better consequences when it comes to the impact of NOS image. It is important to note that Heineken does not have such a strong association with NOS Alive image individually but still similar impact when considering the event sponsor-fit with Heineken image. Important to note that the similar values may be explained by the fact that Heineken is a world known brand that provides unique experiences for their consumers and therefore the image associated with this brand is related to a spirit of adventure and uniqueness that NOS Alive also provides. Saying this, the similarity of the image of Heineken with the type of the event will lead to a good event sponsor-fit and therefore, the positive outcomes provided from NOS Alive and event sponsor-fit will be reflected in Heineken image as happens to NOS image. This clearly indicates, that event sponsor-fit (in this case naming sponsor) is a dimension has a great impact on image transfer.

It is possible to say that in both models, event image has a significant impact on sponsor image. It is also possible to say that experience and event sponsor-fit mediate and increase the impact of this relation. NOS image will receive the direct outputs provided from NOS Alive image, experience and event sponsor-fit, while Heineken image will receive directly the positive outputs from experience and event sponsor-fit. NOS Alive image will influence experience and event sponsor-fit and therefore has also an indirect effect in both sponsors images. This means that a brand must consider all of these aspects to have a significant and impactful sponsorship. Since all these relations are positive, the impact on sponsors image will be also positive, however, if a brand chooses an event to sponsor that does not fit or does not have similarities in terms of image it is possible to obtain a weak or even a negative impact in their own image.

A complex and a crucial decision must be made when it comes to choosing a suitable sponsorship, a brand must know their objectives and clearly identify the event that best fits the brand itself. Sponsorship in music festivals is not easy, however, this study provides the initial tools to leverage a sponsor and maximize the advantages that come from an event image, experience and event sponsor-fit. This study cannot work to any type of music festival events but it works as a guide for events with similar culture and dimension. Brands must understand the potential of sponsoring a music festival, as the specialist interviewed said: “(...) *brands can be placed in a very strong territory of passion (people love music or just do not like it) (...) and “(...) it is associated with a good disposition, with an enjoyable time (...)*”.

## 5. Forms of implementation

One of the main difficulties identified when interviewing the specialist of marketing and sponsorship was evaluating the potential benefits that music festivals can bring to sponsors image. “*We always have an evaluation but it is not something very tangible. (...)*”, this means that they evaluate the overall benefits (tangibles ones) but they cannot say with precision in what terms and what has a better impact on image sponsor.

As mentioned before, this study tried to understand the relation between NOS Alive image and Sponsor image regarding NOS Alive music festival, where experience and event sponsor-fit work as mediators. Therefore, this research tried to create a tool or at least an initial instrument to understand the intangible benefits of sponsoring a music festival.

Figure 7 helps to understand how this study can help the promoter of NOS Alive and perhaps other companies that have similar events.

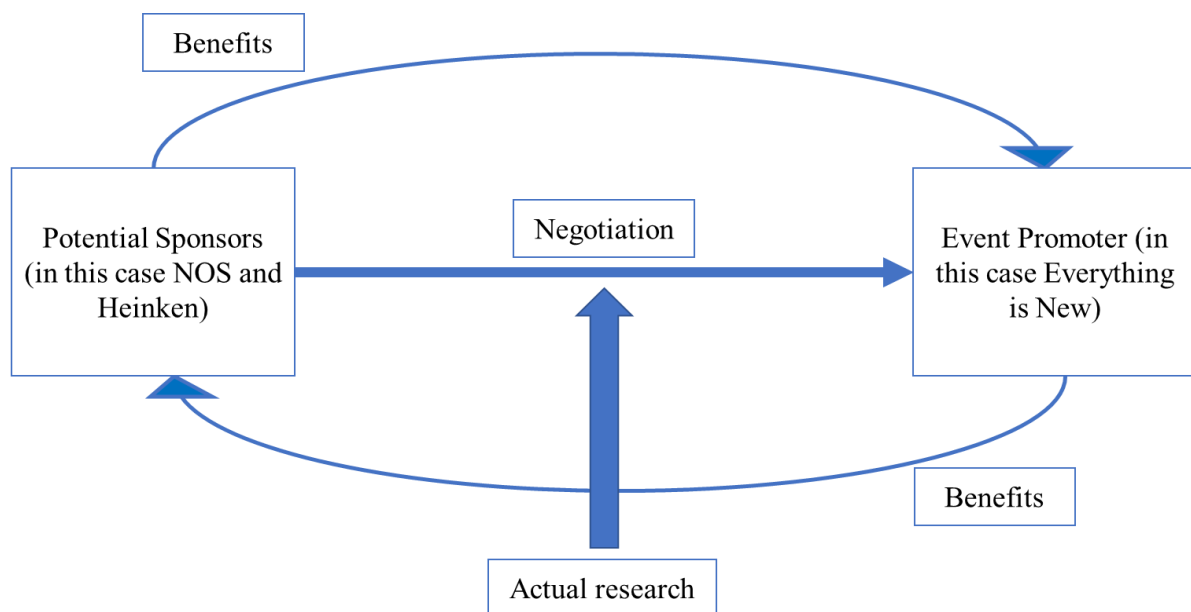


Figure 7 – Introduction of the research in the process of negotiation between potential sponsors and event promoter

As it is possible to see, this research can have a positive impact in the negotiation between potential sponsors and event promoter, while exploring the benefits for both sides.

The interview indicated that “*Everything is New has data about the festival, such as audience numbers, social media data, number of press releases coming out and associated with the festival and the global value at list price of all news that refers to the festival (...)*”,



however this study indicates how the event can improve the image of the sponsors and how brands can improve that impact, basically demonstrates how brands can determine their strategies in this event and similar ones.

How exactly can brands take advantage of this research? For example, a beverage brand wants to increase and improve its image and the objective is sponsor an event like NOS Alive. It is known that there are several categories and this brand does not want to invest to get the naming sponsor (greater investment) but still, want to maximize the image transfer. In a quick view, this research gives the information necessary to make a decision. Let's say that the brand wants guarantees and therefore premium sponsor in the type of sponsor that fit this brand.

This study indicates what must be done and get into consideration to maximize the impact of the brand in terms of image. It should have similarities with the event, which will make receive a positive contribution from both event image and event sponsor-fit and must provide a positive experience inside and accordance with the type of the event. With this strategy, the image transfer will be assured and the potential sponsor as the promoter of the event will be satisfied with the results. The promoter wants brands to sponsor the event as it is possible to understand in the interview “(...) *There are many festivals abroad that do not use the sponsors (...) but then the ticket price is triple or quadruple of what you pay at NOS Alive (...)*, which will make reduce costs and share risks, while a sponsor wants to gain advantages both in profit and nonprofit areas. This research, gives the initial instrument to clarify what both sides can win and retrieve from the investment made in terms of sponsor image, which is in line with the aim of the promoter of NOS Alive: “*The relationship of the event with the brand is a win-win, it is not just an entrance of money, it has to be much more than that because we have many things to give to brands and brands to Nos Alive and to the people who attend the festival (...)*”.

In another hand, this research can provide the information to evaluate if the sponsor was effective in terms of image if the same methodology in a regular basis is applied by the brands. It may serve to indicate which aspects need to be improved, for example, if experience has a low effect on sponsor image, the sponsor can adapt its strategy and provide and/or increase the experience provided to better fit the consumers of the event.

As Chandler & Thomas (2015) stated, sponsorship is a long-term investment, which means that brands cannot expect results in no time. With the models presented in this research, brands can adapt their sponsorship strategies.

Sponsorship must be flexible and must adapt to consumers (O'Reilly & Horning, 2013) and with this instrument is possible to focus on the relevant areas. For example, if a brand wants to be known by the experience provided and at the same improve their image must have in consideration the image of the event and create experiences that fit the event and their consumers. This research proves the relation between event image and sponsor image and brands must adapt their strategies according with that relation, the influence of experience and event sponsor-fit.

The promoter of the event will have a stronger way to negotiate with the sponsors since it has been proved that the music festival has and provide strong connections regarding image, therefore it is possible to obtain better results and have more satisfied sponsors. In other hand, sponsors can see that their needs regarding image be assured, which will increase their satisfaction and necessity to sponsor an event that increases their results in a long term. Sponsoring events like NOS Alive provide opportunities to brands, and with this study, it is possible to see exactly what opportunities can be explored (non-profit areas). Figure 8 identifies the possible benefits and the forms of implementation of this study.

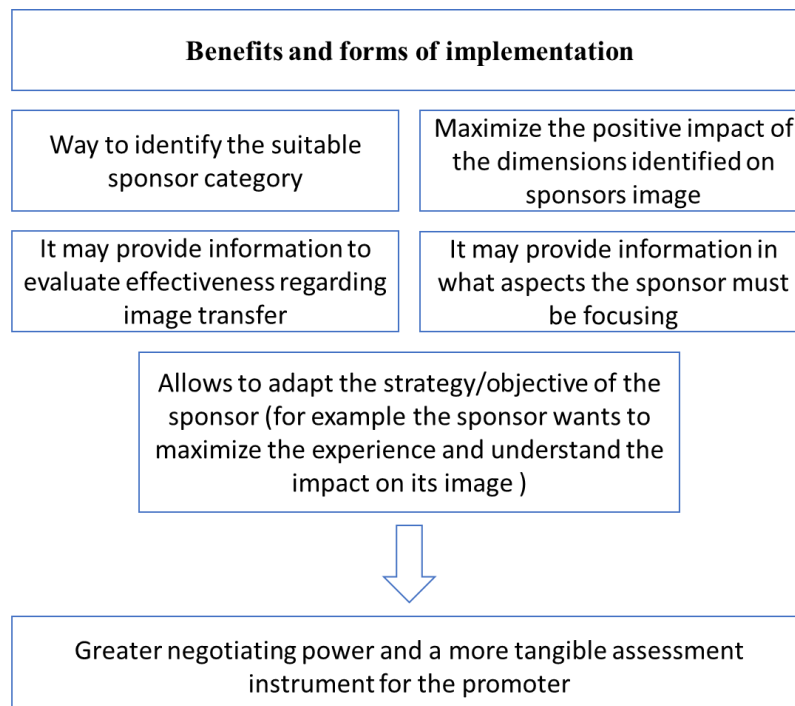


Figure 8 – Possible Benefits and forms of implementation of this study

## 6. Conclusion

### 6.1 Main conclusions

The present study contributes to sponsorship image transfer literature, providing insights of the influences between event image and sponsor image, considering experience and event sponsor-fit. It tries to fill the research gap regarding music festivals and sponsor images since the majority of the studies focus on sports events.

To a better understanding of music festivals and its issues regarding image transfer, NOS Alive was selected to be studied and a pilot study was conducted with the objective to identify the variables that would make sense and would represent the process of transferring perceptions from the event to the brand that is sponsoring. Many variables were identified, however taking into account the theme and purpose of this study four variables were selected: event image, experience, event sponsor-fit and sponsor image. These variables were further analyzed and were the base of the qualitative study.

A questionnaire was applied, especially at a national level to confirm the findings of the first study and to analyze the relationship between the variables earlier mentioned. To link the results of the pilot study with the literature, the variables mentioned earlier were analyzed with instruments that were already used in the literature. To study event image, attributes dimension was analyzed based on the framework of Keller (1993) and the study of Deng *et al.* (2015). The dimensions studied regarding experience were the affective and cognitive engagement with the scale studied from Geus *et al.* (2016). Event sponsor-fit was based from Speed & Thompson (2000) with some adaptations from Grohs & Reisinger (2013). Regarding sponsor image, two sponsors were selected since these brands were the more mentioned in the pilot study (NOS and Heineken) and were based on McDonald (1991) and Speed & Thompson (2000). Based on the qualitative study findings, it was possible to confirm that the resulted support almost all the hypotheses tested and therefore, music festivals as NOS Alive can contribute in fact to sponsor image (NOS and Heineken) with experience and event sponsor-fit as mediators of this relationship.

To conclude, the current research helps to understand the benefits and the importance of sponsorship in music festivals regarding the image of the sponsors. It was proved that NOS Alive image affects directly experience and event sponsor-fit. NOS image will receive the positive direct outputs provided from NOS Alive image, experience and event sponsor-fit,

while Heineken image will receive directly the positive outputs from experience and event sponsor-fit. It also suggests that there are different implications regarding the different categories of sponsors. This study also has implications in the negotiation between potential sponsors and the event promoter, since the event promoter will have a research that proves that music festivals (NOS Alive) provide positive contributions regarding sponsors image, while sponsors can be assured that their images will retain positive perception from sponsoring the event.

## 6.2 Academic Marketing and Management implications

The results presented in this dissertation contribute to the academic marketing since it provides useful and new information regarding sponsorship and music festivals.

It was proved that event image can impact sponsor image (Keller, 1993) regarding music festivals. In this case, attributes (Keller, 1993) or facility and service (Dent *et al.*, 2015) have a relevant and an important impact considering the efficiency of the image between the event and the sponsor. The results of this study were also in line with Getz (2012) and Geus *et al.* (2016) since it confirmed that affective and cognitive engagement have a great importance when it comes to understanding music festivals. However, in this study, both dimensions were grouped together due to the fact that the results from the pilot study suggested exactly this.

Regarding event sponsor-fit, it is possible to say that there is a positive influence between the perceived fit between the sponsor and the event and the sponsor image, which is in line with Gwinner (1997). Therefore, the results indicate that event sponsor-fit must be taken in consideration when analysing the image transfer between a sponsor and an event, in this case music festivals, which is line with Prendergast *et al.* (2016).

This study also showed that a better fit and a better perception of the fit will increase the process of image transfer between and a sponsor and an event. This study also indicates that to increase the effectiveness of image tranfer it is necessary to have a strong experience and a strong fit between the sponsor and the event. These results are in line with many authors from the literature review (Gwinner, 1997; Simmons & Becker-Olsen, 2006; Hutabarat & Gayatri, 2014; Prendergast *et al.*, 2016).

It is also important to state that there is an evidence that different categories and investments/presence in the music festival from the sponsors will have different levels of effectiveness regarding the process of image transfer.

Managers must have in consideration that sponsor a music event is a complex process as Prendergast *et al.* (2016) observed, which means that they must have in mind their own brands, the event sponsor-fit, the experience and also the image of the event itself to assure that the sponsorship will be a success and it will correspond with their objectives.

### 6.3 Limitations and future research

This research as all the other researches has some limitations that can lead as guidance for related studies. The results and the applications of this study must have in consideration the restrictions associated.

There is a need to explore if the observed effects can be generalized to other sponsorships, specifically other music festivals in different regions, dimensions and with different cultures. This study identified that all the elements analyzed can influence sponsor image perceptions, however, further studies must be done to understand if any other elements must be put into consideration. Other music festivals may lead to some differences in the results as other kinds of sponsorship. Important to note that there is a suggestion that different sponsors categories may lead to different impacts on sponsor image and therefore it is advised further studies regarding this matter.

Important to state that just some dimensions of event image and experience were studied. Regarding event image, Deng *et al.* (2015) suggest studying five dimensions: Benefit, Facility, Service, Theme and Event Content and this study just analyzed facility and service (attributes), which can lead to better conclusions. On another hand, affective and cognitive engagement were the two dimensions study and Geus *et al.* (2016) scale propose to study four dimensions: affective engagement, cognitive engagement, physical engagement, and experiencing novelty.

One of the limitations was the lack of possibility of doing a longitudinal study since the event in analysis was the same in both studies was NOS Alive with different samples. This study would make it possible to perceive the opinions and any changes that might have occurred during and after the event since the sample would be the same. It is important to note that both studies are analyzed on the basis of a convenience sample, so it is not possible to know if they are completely representative of the "universe" under analysis.

Overall, this research contributes to a comprehensive understanding of brand image formation through sponsorship, however, several issues remain that need further study.

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## 8. Appendices

Annex 1 - Original survey (in Portuguese)



### 1ª parte – Dados socio-demográficos

#### Idade

Your answer

---

#### Género

Feminino

Masculino

#### Nacionalidade

Portuguesa

Other: \_\_\_\_\_

#### Já visitou o NOS Alive?

Sim, o ano passado

1ª vez

2 vezes

Mais que 3 vezes

#### Costuma ir a Festivais

Nunca

1 vez por ano

Mais de duas vezes por ano

#### Qual o tipo de festival

Nacional

Internacional

#### Quais

Your answer

---

## 2ª parte – NOS ALIVE

### Porque vem ao evento?

#### Experiência dentro do evento

	1	2	3	4	5	6	7	
Não importante	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Muito importante

#### Cartaz/Line up

	1	2	3	4	5	6	7	
Não importante	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Muito importante

#### Preço acessível

	1	2	3	4	5	6	7	
Não importante	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Muito importante

#### Diversão

	1	2	3	4	5	6	7	
Não importante	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Muito importante

#### Ambiente acolhedor

	1	2	3	4	5	6	7	
Não importante	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Muito importante

#### Para estar com a família/amigos

	1	2	3	4	5	6	7	
Não importante	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Muito importante

**Desta lista de marcas, quais se lembra de estar no evento o ano passado (caso a pessoa tenha ido ao evento, caso contrário passar à pergunta seguinte)? Teve alguma interactividade/experiência com essas marcas, no espaço do festival?**

**Não Aplicável**

Não Aplicável

Saúda

NOS

Control

Santa Casa

Tap Portugal

Heineken

Casal Garcia

EDP

Redbull

Allianz Seguros

Fnac

Volkswagen

Bogani

Licor Beirão

Ranstad

**Qual/Quais?**

Your answer \_\_\_\_\_

**Quantas vezes interagiu com elas?**

Nunca

Uma vez

2 vezes ou mais



## Experiência do Ano passado e/ou Este ano (a partir de dia 7 de Julho)

No ano passado/ ou no evento atual (caso a pessoa não tenha experienciado em nenhum dos casos, passar à pergunta seguinte) qual o impacto desta experiência:

Não Aplicável

Não Aplicável

Comprou o produto/serviço após o evento?

1 2 3 4 5 6 7

Não        Completamente

Seguiu com mais atenção notícias ou eventos online da marca?

1 2 3 4 5 6 7

Não        Completamente

Seguiu com mais atenção notícias ou eventos “offline” da marca?

1 2 3 4 5 6 7

Não        Completamente

Nunca mais teve contacto com a marca? (a experiência pode ter sido negativa)

1 2 3 4 5 6 7

Concordo        Discordo

Não teve qualquer impacto relativamente à minha relação com a marca

1 2 3 4 5 6 7

Concordo        Discordo completamente

## O que valoriza mais nas experiências/interactivade com a marca?

Conhecer pessoas?

	1	2	3	4	5	6	7	
Não Relevante	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Relevante

Diversão da própria atividade?

	1	2	3	4	5	6	7	
Não Relevante	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Relevante

Prémios/brindes/amostras

	1	2	3	4	5	6	7	
Não Relevante	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Relevante

Conhecer a marca de uma forma mais informal?

	1	2	3	4	5	6	7	
Não Relevante	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Relevante

Poder partilhar a experiência com amigos e familiares

	1	2	3	4	5	6	7	
Não Relevante	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Relevante

Se fosse dono de uma empresa patrocinava o NOS Alive?  
Porquê?

Your answer

---

## Annex 2 – Interview questions (in Portuguese)

Pergunta 1	Quais os argumentos/motivações para as marcas se associarem ao festival NOS Alive?
Pergunta 2	Quando a Everything is New negocia com os sponsors, como fundamentam o que negociam? Com dados vossos? Estudos vossos ou das próprias marcas? Quais os indicadores?
Pergunta 3	O festival “vende-se” já por ele próprio?
Pergunta 4	Quais os objectivos, na sua opinião, das marcas patrocinadoras e o que elas pretendem quando se associam a um evento?
Pergunta 5	A Everything is New já tem uma estrutura de patrocínio ou só a faz consoante a negociação com as marcas?
Pergunta 6	Como é que avaliam se o festival é um sucesso?
Pergunta 7	O que é que o Nos Alive faz diferente dos restantes festivais para ter o sucesso que tem?

**Note:**

For reasons of confidentiality the interview will not be full transcribed, only excerpts will be found during the study.

Annex 3 – Original questionnaire (in Portuguese)



## NOS Alive - Questionário

No âmbito de uma investigação sobre festivais musicais, nomeadamente o NOS Alive, desenvolvida no contexto da Dissertação do Mestrado em Marketing do ISCTE-IUL, venho pedir a sua colaboração. Para tal peço que preencha o questionário apresentado. Este requer 10 minutos da sua atenção.

O questionário é anónimo e toda a informação que nele consta destina-se apenas ao estudo em questão, sendo mantida a confidencialidade em todo o processo.

Não existem respostas corretas ou erradas.

Por favor leia atentamente cada uma das questões antes de responder, tendo em conta as instruções.

### I - Dados Socio-demográficos

#### Género

- Feminino
- Masculino
- Other: \_\_\_\_\_

#### Idade

Your answer \_\_\_\_\_

#### Costuma ir a festivais

- Raramente/Nunca
- 1 vez por ano
- Duas ou mais vezes por ano

#### Nacionalidade

- Portuguesa
- Other: \_\_\_\_\_

#### Nível de Habilitações

- Até ao 3º ciclo do ensino básico
- Secundário
- Licenciatura
- Mestrado ou doutoramento

### Quais?

- |  |   |
|--|---|
| <input type="checkbox"/> NOS Alive             | <input type="checkbox"/> EDP Cool Jazz              |
| <input type="checkbox"/> Meo Sudoeste          | <input type="checkbox"/> Vodafone Paredes de Coura  |
| <input type="checkbox"/> Meo Marés vivas       | <input type="checkbox"/> Nos Primavera Sound        |
| <input type="checkbox"/> Rock in Rio           | <input type="checkbox"/> O sol da Caparica Festival |
| <input type="checkbox"/> Super Bock Super Rock | <input type="checkbox"/> Other: _____               |

### Visitou o NOS Alive em anos anteriores?

- Nunca
- 1 vez
- 2 vezes
- 3 vezes ou mais

### Visitou o NOS Alive este ano?

- Sim
- Não

## II. Tendo por base a sua percepção sobre festivais musicais, em que medida concorda com as seguintes afirmações.

Indique o seu grau de concordância com as seguintes frases, marcando o valor da resposta pretendida.

Cada resposta pode oscilar entre 1 (discordo completamente) a 7 (concordo completamente)

**Uma esplanada de 2000 lugares é suficiente para as pessoas se sentarem e comerem as suas refeições (55.000 pessoas durante o evento por dia) \***

1      2      3      4      5      6      7

**O serviço com área dedicada às Futuras Mamãs é relevante \***

1      2      3      4      5      6      7

A parceria com a CP – Comboios de Portugal permite aos festivaleiros deslocarem-se com facilidade para o recinto, sem terem que se preocupar com estacionamento ou trânsito \*

1	2	3	4	5	6	7
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Relativamente à restauração, a oferta no NOS Alive é diversificada (Primor, Portugália, Maria Wurst, The Factory, Pizzaria do Bairro, o The Cru (comida biológica e sem glúten), Guacamole, O Bolo da Marta, a Casinha do Pão, entre muitos outros) \*

1	2	3	4	5	6	7
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Existe uma oferta variada em termos de concertos/espectáculos no NOS Alive (6 palcos de música e um palco de comédia) \*

1	2	3	4	5	6	7
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

O palco Fado é relevante no evento \*

1	2	3	4	5	6	7
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

O “Acãopamento”(as pessoas deixam os seus cães numa zona específica no NOS Alive que depois serão transportados para o centro Tiago Patel em Sintra), introduzido na edição de 2017, faz todo o sentido para o NOS Alive \*

1	2	3	4	5	6	7
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

O palco comédia encaixa-se no festival NOS Alive \*

1	2	3	4	5	6	7
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

### III. Diga, em que medida, você concorda com as seguintes afirmações:

Indique o seu grau de concordância com as seguintes frases, marcando o valor da resposta pretendida.

Cada resposta pode oscilar entre 1 (discordo completamente) a 7 (concordo completamente)

**Existe uma ligação lógica entre o festival e o nome do evento \***

1            2            3            4            5            6            7

**A imagem do evento e a imagem da NOS (naming sponsor) é similar \***

1            2            3            4            5            6            7

**O nome do evento e o evento ajustam-se correctamente \***

1            2            3            4            5            6            7

**O nome "NOS Alive" e o evento em si representam coisas similares \***

1            2            3            4            5            6            7

**Faz sentido que a marca que dá o nome ao evento (NOS) seja patrocinadora do festival \***

1            2            3            4            5            6            7

IV. As próximas perguntas referem-se ao evento NOS Alive e aconselha-se a visualização deste vídeo (especialmente para quem nunca foi ao NOS Alive).



Tendo por base a sua experiência pessoal durante o evento ou o vídeo que acabou de ver, ou a informação recolhida junto de terceiros, em que medida concorda com as seguintes afirmações.

Cada resposta pode oscilar entre 1 (discordo completamente) a 7 (concordo completamente)

Senti-me entusiasmado \*

1

2

3

4

5

6

7





Quando participei no evento/vi o vídeo, obtive novos conhecimentos \*

1	2	3	4	5	6	7
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Senti alguma intimidade com o evento \*

1	2	3	4	5	6	7
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Quando participei no evento/vi o vídeo, refleti sobre as ideias que recebi e discuti ou penso discuti-las com outras pessoas \*

1	2	3	4	5	6	7
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Quero (re)viver este momento (ex.: falar do evento com outras pessoas) \*

1	2	3	4	5	6	7
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Durante a participação no evento/visualização do vídeo, fui interpretando informação útil para mim \*

1	2	3	4	5	6	7
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Quando participei no evento/vi o vídeo, tive de pensar no que experimentei/vi \*

1	2	3	4	5	6	7
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Senti-me ligado emocionalmente ao evento \*

1 2 3 4 5 6 7

Quando participei no evento/vi o vídeo, aprendi algo \*

1 2 3 4 5 6 7

Senti espírito de aventura \*

1 2 3 4 5 6 7

Estive ciente dos meus próprios valores, através da participação/visualização do vídeo do evento \*

1 2 3 4 5 6 7

Quando participei no evento/vi o vídeo, usei o meu intelecto \*

1 2 3 4 5 6 7

V. Tendo em conta os seus conhecimentos sobre as marcas Nos e Heineken, como as avalia?



1 2 3 4 5 6 7

Tradicional

Inovadora

	1	2	3	4	5	6	7	
Madura	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Jovem

	1	2	3	4	5	6	7	
Enfadonha	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Emocionante

	1	2	3	4	5	6	7	
Acomodada	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Energética

	1	2	3	4	5	6	7	
Desatualizada	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Atualizada



	1	2	3	4	5	6	7	
Madura	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Jovem

	1	2	3	4	5	6	7	
Tradicional	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Inovadora

	1	2	3	4	5	6	7	
Monótona	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Aventureira

	1	2	3	4	5	6	7	
Pretensiosa	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Genuína

	1	2	3	4	5	6	7	
Fora de moda	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Na moda

Muito obrigado pelo tempo despendido.

## Annex 4 – Sample demographic characteristics

**Age (Years)**

	Frequency	Percentage
<=25	141	55,7
26-35	48	19,0
36-45	36	14,2
46-55	26	10,3
56>=	1	,4
No answer	1	,4
Total	253	100,0

**Nationality**

	Frequency	Percentage
Portuguese	249	98,4
Swiss	1	,4
Serbian	2	,8
Slovenian	1	,4
Total	253	100,0

**Qualifications Level**

	Frequency	Percentage
Feminine	149	58,9
Masculine	104	41,1
Total	253	100,0

	Frequency	Percentage
Until the 3rd cycle of basic education	11	4,3
Graduation	104	41,1
Masters or PhD	53	20,9
High school	85	33,6
Total	253	100,0

**Do you usually go to festivals?**

	Frequency	Percentage
Never	127	50,2
Once a year	78	30,8
Two or more times a year	48	19,0
Total	253	100,0

**Have you visited NOS Alive this year (2017)?**

	Frequency	Percentage
No	183	72,3
Yes	67	26,5
N/A	3	1,2
Total	253	100,0

**Have you visited NOS Alive in previous editions?**

	Frequency	Percentage
Never	144	56,9
Once	64	25,3
Two times	24	9,5
Three or more times	21	8,3
Total	253	100,0

## Annex 5 - Full-scale construct for each variable

Variable / Scale Used	Construct	Item description	Item ID	Literature
Event Image (Attitudes) / 7-point Likert scale: 1= Strongly Disagree and 7= Strongly Agree	Facility: tourist's perception about different facilities in this event service.	A 2000-seat esplanade is enough for people to sit down and eat their meals (55,000 people during the event each day)	Event_Image_01	Deng, C. Q., Li, M. & Shen, H. 2015. Developing a measurement scale for events. <i>Journal of Hospitality &amp; Tourism Research</i> , 39(2): 245-270.
		In terms of catering, the offer at NOS Alive is diversified (Primor, Portugália, Maria Wurst, The Factory, Pizzaria do Bairro, The Cru (organic and gluten-free food), Guacamole, Marta's Cake, many others)	Event_Image_04	
		There is a varied offer in terms of concerts / shows at NOS Alive (6 music stages and a comedy stage)	Event_Image_05	
		The Fado stage is relevant in the event	Event_Image_06	
		The comedy stage fits into NOS Alive festival	Event_Image_08	
	Service: all the services provided in the event.	The area service dedicated to Future Moms is relevant	Event_Image_02	Keller, K. L. 1993. Conceptualizing, measuring and managing customer-based brand equity. <i>Journal of Marketing</i> , 57(1): 1-22.
		The partnership with CP - Comboios de Portugal allows the festivities to move easily to the venue, without having to worry about parking or traffic	Event_Image_03	

		The "Acãopamento" (people leave their dogs at a specific area in NOS Alive that will be later transported to the Tiago Patel center in Sintra), introduced in the 2017 edition, makes perfect sense for NOS Alive	Event_Image_07	
Experience (Affective and Cognitive)	Affective: what a person can get as excitement and emotional energy when attending an event.	I was excited	Experience_01	Geus, S.D., Richards, G. & Toepoel, V. 2016. Conceptualisation and Operationalisation of Event and Festival Experiences: Creation of an Event Experience Scale. <i>Scandinavian Journal of Hospitality and Tourism</i> , 16(3): 274-296.
		I felt some intimacy with the event	Experience_03	
		I want to (re) live this moment (eg talk about the event with other people)	Experience_05	
		I felt emotionally connected to the event	Experience_08	
		I felt a spirit of adventure	Experience_10	
	I was aware of my own values, through the participation / visualization of the video of the event	Experience_11		
	Cognitive: what a person can get in terms of learning and intellect.	When I participated in the event / watched the video, I learned something	Experience_02	
		When I participated in the event / watched the video, I reflected on the ideas I received and discussed or thought about discussing them with others	Experience_04	

		During the event / video viewing participation, I was interpreting information that was useful to me	Experience_06	
		When I attended the event / watched the video, I had to think about what I experienced / saw	Experience_07	
		When I participated in the event / watched the video, I learned something	Experience_09	
		When I participated in the event / saw the video, I used my intellect	Experience_12	
Event Sponsor-fit	<u>Event Sponsor-fit:</u> the fit between the event and the firm, not only in terms of profit but also in non-profit areas.	The name of the event and the event fit together well	Event_Sponsor_Fit_01	Speed, R. & Thompson, P. 2000. Determinants of sport sponsorship response. <i>Journal of the Academy of Marketing Science</i> , 28(2), 226–238.  Grohs, R. & Reisinger, H. 2013. Sponsorship effects on brand image: The role of exposure and activity involvement. <i>Journal of Business Research</i> , 67: 1018–1025.
		The name “NOS Alive” and the event stand for similar things	Event_Sponsor_Fit_02	
		There is a logical connection between the event and the sponsor name	Event_Sponsor_Fit_03	
		The image of the event and the image of NOS (naming sponsor) is similar	Event_Sponsor_Fit_04	
		It makes sense that the brand that gives the name to the event (NOS) is a sponsor of the festival	Event_Sponsor_Fit_05	

NOS Image / 7-point Likert scale: 1= Strongly Disagree and 7= Strongly Agree	<u>NOS and Heineken image = Sponsor image:</u> it is a set of associations of a brand/sponsor in the minds of people.	Accommodated- Energetic	None	McDonald, C. 1991. Sponsorship and the image of the sponsor. <i>European Journal of Marketing</i> , 25(11): 31–38.
		Outdated - Updated	None	
		Dull - Thrilling	None	
		Traditional - Innovative	None	
		Mature - Youthful	None	
Heineken Image / 7-point Likert scale: 1= Strongly Disagree and 7= Strongly Agree		Monotonous – Adventurer	None	Speed, R. & Thompson, P. 2000. Determinants of sport sponsorship response. <i>Journal of the Academy of Marketing Science</i> , 28(2), 226–238.
		Out of Fashion – Trendy	None	
		Traditional – Innovative	None	
		Pretentious – Genuine	None	
		Mature - Youthful	None	