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Consumer-brand Relationships in the Eurovision Song Contest, a Study on the Outcomes of Brand Love

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Master in Marketing

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Department of Marketing, Strategy and Operations

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Resumo

O amor pela marca é um conceito emergente na estratégia das marcas para construir e manter relações positivas com os consumidores. Considerando a Eurovisão enquanto contexto de estudo, esta dissertação procura saber quais os benefícios que o amor pela marca pode trazer. O objetivo do estudo é avaliar os efeitos que o amor pela marca tem na lealdade à marca, na participação ativa e na predisposição para pagar premium (PPP).

Para levar a cabo o objetivo proposto, foi aplicado um questionário a pessoas que compraram ou estavam interessadas em comprar bilhetes para a Eurovisão 2023, obtendo-se um total de 317 respostas válidas. Os dados obtidos foram depois processados utilizando o software estatístico SPSS 28. A partir da análise dos dados, foi possível concluir que, no contexto estudado, o amor pela marca tem um efeito positivo na lealdade à marca e na participação ativa. Quanto ao efeito do amor pela marca na PPP, verificou-se que não é significativo. A influência da participação ativa e da lealdade à marca na PPP foi também estudada, com os resultados a indicarem que é positiva e significativa em ambos os casos.

Os resultados deste estudo permitem alargar o conhecimento existente sobre o amor à marca, estudando-o num contexto em que tem sido pouco estudado. Para além disso, esta investigação pode também contribuir para aumentar o conhecimento sobre as relações consumidor-marca na Eurovisão.

Keywords: Relações Consumidor-marca; Amor pela Marca; Eurovisão; Participação Ativa; Lealdade à Marca; Predisposição para Pagar Premium

Classificação JEL: M31 – Marketing

L820 – Entertainment; Media

Abstract

Brand love is an emerging concept in brands' strategies to build and maintain positive relationships with consumers. With Eurovision as the context of study, this dissertation seeks to find out what benefits brand love can bring. The purpose of this research is to evaluate the effects that brand love has on brand loyalty, active engagement and willingness to pay premium (WPP).

To carry out the proposed objective, a questionnaire was applied to people who purchased or were interested in purchasing tickets for Eurovision 2023, obtaining a total of 317 valid responses. The data obtained was then processed using the SPSS 28 statistics software. From the data analysis, it was possible to conclude that, in the context studied, brand love has a positive effect on brand loyalty and active engagement. As for the effect of brand love on WPP, it was found that it is not significant. The influence of active engagement and brand loyalty on WPP was also studied, with the findings indicating that it is positive and significant in both cases.

The findings from this study allow for an expansion of the existing knowledge on brand love, studying it in a context where it has been scarcely studied. Furthermore, this research can also contribute to increasing the knowledge of consumer-brand relationships in Eurovision.

Keywords: Consumer-brand Relationships; Brand Love; Eurovision Song Contest; Active Engagement; Brand Loyalty; Willingness to Pay Premium

JEL Classification: M31 – Marketing

L820 – Entertainment; Media

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List of Abbreviations

CBR - Consumer-brand Relationships

WPP - Willingness to Pay Premium

AE - Active Engagement

SPSS – Statistical Package for Social Sciences

M – Linear Regression Model

1. Introduction

The year is 2017, Salvador Sobral has just won the Eurovision Song Contest. During his winning speech, he tells the audience: "Music is feeling". This simple statement would go on to resonate with many of those watching. After all, it is commonly accepted that music provokes a wide variety of feelings and emotions (Habibi & Damasio, 2014). Music festivals and contests expand the experience of simply listening to music, adding other components to it, such as socialisation (Qiu et al., 2021) and seeing the artists live (Mulder and Hitters, 2021). This enhances the variety of feelings and emotions experienced by festival attendees and opens up opportunities for brands to explore. Thus, music festivals and contests present a good environment for brands to build and develop relationships with consumers. Examining the economic dimension, according to Maia Research (2023), the music festival market had a value of around 2.3 billion euros in 2022 with an expected compound annual growth rate of 22.89% over 6 years. This data supports the notion that music festivals are a popular and growing industry (Mulder and Hitters, 2021; Qiu et al., 2021). It seems evident that music festivals and contests can provide several positive results for brands, taking advantage of both the economic potential of the industry and the possible creation of emotional bonds with consumers.

In the past few years, brand love has emerged as a key concept when it comes to building and maintaining positive consumer-brand relationships (Ahuvia et al., 2021). The concept of brand love is defined as a passionate and positive emotional relationship felt by a consumer towards a brand (Carroll & Ahuvia, 2006). There is already extensive literature on this topic, such as Carroll and Ahuvia (2006), Nawaz et al. (2020) and Robertson et al. (2022), allowing marketers to better understand how to develop brand love among consumers. In addition to considering brand love as an independent concept, many studies have been developed to study the antecedents and consequences of brand love and test them empirically in various contexts (Rahman et al., 2021). However, there is still room for further development, with the topic chosen for this study aiming to explore a scarcely studied perspective: brand love in relation to music festival brands, focusing specifically on the case of Eurovision.

The Eurovision brand is unlike any other. It has specific characteristics that must be taken into account, such as the fact that it attracts attendees from all over the world and that it only takes place once a year and in a different city each year. Additionally, there is also the fact that most consumers do not attend Eurovision in person every year, instead just watching the event from their homes. This behaviour makes the purchase of Eurovision tickets more of an occasional experience for the general public. With these characteristics in mind, at first glance, brand love appears to be a key influencer in the decision to attend Eurovision. After all, for a

person to travel to a different country to attend a music festival, there must be a strong emotional connection to such a festival. However, this is simply an assumption, with no empirical evidence. This dissertation aims to understand if brand love is indeed a relevant contributor to consumers' feelings and attitudes towards Eurovision. In other words, the goal is to assess if the outcomes of brand love which have been studied in other contexts also apply in the context of music festivals and contests and specifically to Eurovision. There is currently little literature on the effects of brand love on music festivals, making the chosen topic a relevant one. During the research for this dissertation, only one study which focused on this theme was found: Eiriz and Guimarães, 2016. Furthermore, even the much more general concept of consumer-brand relationships, and all its associated concepts, has been scarcely applied to the context of Eurovision, which is surprising, given the characteristics of this brand.

1.1. Objectives and Research Questions

Eurovision is one of the biggest music events in the world, with thousands attending it live and millions more watching at home every year (Yair, 2019). Such a popular event has attracted the attention of scholars from various fields of study, such as politics (Ginsburgh & Noury, 2008), culture and national identity (Ariely & Zahavi, 2021), finance and economics (Abudy et al., 2022) and voting behaviour (Stockemer et al., 2018). When it comes to marketing, however, extant literature regarding Eurovision is quite limited. In particular, the topic of consumer-brand relationships in Eurovision still presents various unexplored research directions. This reveals a gap which this dissertation aims to explore, focusing specifically on one of the key components of consumer-brand relationships: brand love (Nawaz et al., 2020).

This subject matter can also be approached from the perspective of what has been studied in brand love. This dissertation will follow in the footsteps of previous work on the consequences of brand love. The objective is not to identify new outcomes of brand love, but rather to study if the relationships which have been proved to exist in other industries will also exist in the Eurovision context. Most research on brand love has had products as objects of study (Eiriz & Guimarães, 2016), with few authors studying brand love in services. If the scope is narrowed down to music festivals and contests, then brand love-related studies are almost non-existent. This presents a gap in the brand love literature that matches the gap found in the Eurovision literature. Therefore, the general objective of this dissertation is to study brand love in the context of Eurovision.

To fulfil the proposed objective, the study will investigate the influence that brand love has on the concepts which are considered to be its outcomes. Examples of outcomes of brand love include brand loyalty (Carroll & Ahuvia, 2006; Nawaz et al., 2020; Santos & Schlesinger, 2021), positive word of mouth (Albert & Merunka, 2013; Rahman et al., 2021), willingness to

pay premium (Rahman et al., 2021; Wallace et al., 2022), brand advocacy (Coelho et al., 2019) and willingness to forgive mistakes (Rahman et al., 2021). From the main outcomes of brand love identified in the literature, three were chosen as subject of study. Those are brand loyalty, active engagement and willingness to pay premium. Additionally, there is also the objective of studying the relationships between the mentioned outcomes.

To guide the study and reach the proposed objectives, the following research questions were defined:

RQ1: Is the level of brand love high among consumers who attend Eurovision?

RQ2: What is the influence of brand love on its outcomes (brand loyalty, active engagement and willingness to pay premium) in the context of Eurovision?

RQ3: Does brand loyalty affect willingness to pay premium in the context of Eurovision?

RQ4: Does active engagement affect willingness to pay premium in the context of Eurovision?

The data resulting from the analysis conducted can be used to further enrich the literature on brand love, expanding it to a previously mainly untapped industry. As the research goes on, it will be possible to draw conclusions and identify the ways in which this work will contribute to both literature and practice.

1.2. Structure of the Dissertation

This dissertation is divided into five main chapters.

Chapter 1 - Introduction: In this chapter, an introduction to the work conducted is made. This includes the characterization of the theme of the study, the identification of the research gap and the definition of the objectives, research questions and dissertation structure.

Chapter 2 - Literature Review: In this chapter, the literature review of the concepts in focus is made. It starts by exploring the literature on music festivals and the Eurovision Song Contest, then moving to consumer-brand relationships and finally to brand love and its outcomes. This chapter is also where the conceptual model and the research hypotheses are developed.

Chapter 3 - Methodology: This chapter covers the research methodology employed, including the data collection approach, the measurement scales used and the sampling method.

Chapter 4 - Results and Discussion: In this chapter, the statistical analysis of the collected data is carried out, followed by the testing of the proposed hypotheses. Then, the results are discussed, and the validity of the hypotheses is assessed.

Chapter 5 - Conclusion: This chapter concludes the dissertation by providing an overview of the work developed and its findings. In addition, it also includes the managerial and theoretical contributions of the research, as well as the main limitations encountered and suggestions for future research.

2. Literature Review

In this chapter, a comprehensive literature review will be conducted, in order to define and explore the studied concepts. Before starting this dissertation's analysis, it is important to understand the state of the art, which this research will build upon. This will enable this study to be differentiated from what has already been done, as well as add value to the existing literature.

Firstly, the state of the art in the field of music festivals will be explored as well as that of Eurovision in specific. In this manner, the setting for this study will be readily established. Then, the analysis will move on to the review of the concepts which will be used in this study. The research will assume a funnel perspective, starting with the broad concept of consumer-brand relationships, and then narrowing down to the exploration of brand love and its outcomes (such as active engagement, brand loyalty, and willingness to pay premium).

2.1. Music Festivals and Contests

The focus context of this thesis is the music festivals and contests industry. As such, to better understand this topic, it is important to review the state of the industry, as well as what research has been done on it.

Up until 2020, we had been seeing a growth in the popularity of music festivals, with them being common in most countries and regions, and showcasing a variety of music genres such as rock, jazz or pop (Qiu et al., 2021). Unfortunately, with 2020 came the Coronavirus pandemic which resulted in the cancellation or postponement of most music festivals for at least one year. Evidently, this stoppage led to a difficult period for music festival brands, who were forced to seek new strategies. A strategy that was already being explored before the coronavirus and went on to gain even more strength with it, is the investment in online platforms, namely social media. Social media is nowadays one of the key communication tools for music festivals due to the large amount of information that can be shared there (Hudson et al., 2015). Furthermore, consumers respond quite well to social media, often being persuaded by it to purchase festival tickets (Qiu et al., 2021). Social media undoubtedly helped music festivals through a rough patch. Nowadays, covid-19 restrictions have, for the most part, ended or at least been vastly reduced, which allowed for music festivals to gradually return to how they were before the pandemic.

Most of the research on music festivals is related to tourism, more specifically, festival tourism. Along with the growth of music festivals and concerts as a touristic phenomenon, so has the topic of festival tourism become a mainstream subject (Getz & Page, 2016). In addition to tourism, music festivals have also been studied in other contexts and areas, such as economic impact studies (Hudson et al., 2015), motivations of festival attendees (Campbell,

2011; Mulder & Hitters, 2021), place marketing, urban development, social change (Getz & Page, 2016) and social media marketing (Qiu et al., 2021).

When it comes to studying brand love in the context of music festivals, extant literature is quite scarce. Nevertheless, the work of Eiriz and Guimarães (2016) deals precisely with this theme, being a useful base for the study that is to be developed in this thesis. In their paper, the above-mentioned authors perform an empirical study on the effects of brand love in music festivals, concluding that high brand love can result in positive outcomes such as word of mouth and active engagement.

2.1.1. Eurovision Song Contest

Dating back to 1956, the Eurovision Song Contest - or simply Eurovision - is a yearly music competition. It is one of the biggest television shows in the world, with 162 million people tuning in to watch the shows in 2023 (EBU, 2023). Each year, countries from all over Europe and others such as Israel and, since 2016, Australia send one original song to represent them and hopefully come away with the victory. The result is a wide variety of performances, with arguably most music genres having been represented over the years, from pop to traditional songs, rock or opera, to name a few. All this allows for a rich cultural exchange (Linden & Linden, 2018), both among participant performers and fans attending the shows. In its current format, Eurovision takes place over a week and is composed of two semi-finals and the Grand Final (Eurovision, 2023). One by one, each artist performs their song in front of the live audience in the arena and the millions watching at home. To determine the winner of Eurovision, a mixed voting system is employed. The votes of a jury panel from each participating country are combined with the votes from the public from each participating country as well, with the winner being the song with the highest combined number of points (Eurovision, 2023). Taking the Eurovision crown, however, is not without its responsibilities. The winning country has the right and duty to organise and host the following year's event, bringing with it the party, the fans, and all the economic benefits of hosting such a massive event.

Evidently, even though Eurovision is considered a music festival, it has several specific attributes that differentiate it from other music festivals. An important characteristic of Eurovision is the fact that it is a competition. It can be compared to a sporting event, in the sense that it has several teams competing for the win (Linden & Linden, 2018). Eurovision can transmit a similar sentiment of national support and pride as an international sports competition, such as the football World Cup or the Olympics. However, when it comes to supporting a country, there is an important distinction between Eurovision and international sporting events. In sports, fans usually support exclusively their own country. Whereas in

Eurovision, fans often choose countries to support other than their own, based on their musical preferences (Linden & Linden, 2018).

Another of the key differentiating characteristics of Eurovision is related to the performers. Generally, a big factor that guides consumers' decision to attend a music festival is that they want to see a specific band or artist perform live (Mulder and Hitters, 2021). In Eurovision, however, this is not the case. A unique aspect of Eurovision is that rather than attracting fans of specific artists, the event attracts fans of the competition itself, fans of Eurovision (Linden & Linden, 2018). This leads seamlessly into the concept of brand love and consequently into the first research question posed earlier: Is the level of brand love high among consumers who attend Eurovision?

2.2. Consumer-brand Relationships (CBR)

The term relationship, as per its dictionary definition, refers to the way in which two things are connected (Cambridge Dictionary, 2023). When thinking of this concept, one tends to most commonly consider the relationships shared between two people - interpersonal relationships. In day-to-day life, most people knowingly experience such kinds of relationships, either with their partners, family, co-workers, etc. What is often overlooked by consumers, is that they may also experience and develop relationships with consumption objects, such as products, brands, or stores. (Shimp & Madden, 1988).

The concept of consumer-brand relationships (CBR) has been the focus of great interest from scholars for several years now (Cayolla et al., 2020). The exact genesis of this field of study is disputed. However, it is generally accepted that the idea of consumer-brand relationships started to be introduced into the academic world in the late 1980s and early 1990s. Authors such as Shimp and Madden (1988) and Fournier (1994) laid important and extensive groundwork upon which future research would be based. Over the years, scholars continued to contribute to extending the knowledge on CBR (Albert & Merunka, 2013; Carroll & Ahuvia, 2006; Chang & Chieng, 2006; Fournier, 1998), and today, over three decades later, it has become a thoroughly accepted concept in marketing literature.

Consumer-brand relationships consist of a psychological bond that is formed between consumers and a brand (Nawaz et al., 2020; Robertson et al., 2022). These relationships, which are characterised as interpersonal (Nawaz et al., 2020), are generated as brands fulfil consumers' needs in a way that leads to an identifying connection between brand and consumer. But can a relationship between a consumer and a brand really be considered interpersonal, i.e., between people? After all, brands are usually considered inanimate objects, incapable of loving back consumers (Shimp & Madden, 1988). However, despite the unquestionable validity of the previous statement, it does not mean that consumer-brand relationships are unilateral. In fact, Fournier (1994) established the notion of the brand as an

active relationship partner, which is often a contributing and interested member of the relationship. One common technique employed by brand managers to legitimise the brand as a relationship partner is to humanise and animate the brand, leading consumers to accept and regard the brand as a possible member of the relationship dyad (Fournier, 1998). Humans have the tendency and ability to anthropomorphize brands, attributing them with human-like characteristics such as having feelings or motivations (Fournier & Alvarez, 2012). In truth, brands do not actually have any of these humanlike characteristics, rather they are made to look like it by their managers and marketers, whose everyday implementation of marketing plans and actions leads brands to come to life in the eyes of consumers. In this manner, brands are indeed performing an active role in the consumer-brand relationship, making it possible to liken the relationship between consumer and brand, to the relationship between two individuals (Fournier, 1998; Loureiro, 2013). This relationship metaphor allows for a better understanding of CBR. Either consciously or unconsciously, consumers tend to approach their relationships with brands in a similar way to how they approach relationships with other people. Furthermore, just as relationships between people change and develop over time, so do consumer-brand relationships (Fournier, 1994).

When two people have a relationship with each other, that relationship is not necessarily always positive, with different factors influencing the type of relationship that is developed. Consumer-brand relationships are not any different and can be positive or negative (Fetscherin et al., 2019), as well as more or less intense. As established in the previous paragraph, both the consumer and the brand are active contributors to the relationship, with neither one determining alone the type of relationship (Fournier, 1994). The actions that each member of the CBR takes will contribute to the definition of said relationship, either in terms of initiating it, maintaining it or, if it comes to that, ending it (Fournier, 1998). However, it is important to note that consumers do not always develop relationships with brands. In fact, that is the most common occurrence, with each consumer simply being indifferent to most brands (Fetscherin et al., 2019). This does not mean that the consumer does not know about the brand, that would be a different scenario. In this case, consumers may have opinions or feelings (either positive or negative) towards a certain brand but still not be interested in forming a relationship with said brand because the intensity of those opinions or feelings is not strong enough. The level of passion felt towards the brand is what determines if the relationship is strong, weak or non-existent at all (Fetscherin et al., 2019).

CBR is a widely studied concept, with different authors providing different models (Ghani & Tuhin, 2016). However, there are some components that are consensually treated as key in CBR, such as brand love, brand loyalty, brand trust and customer satisfaction (Nawaz et al., 2020). Some studies propose that brand love is the basic construct on which the CBR theory rests (Cayolla et al., 2020) and position it as a key driver of positive consumer-brand

relationships, being more important than brand loyalty and the remaining concepts (Robertson et al., 2022).

2.3. Brand Love

Love is a universally experienced feeling, most commonly associated with relationships between people. In fact, from an evolutionary perspective, humans are not expected to fall in love with things. On the contrary, our brain is preset to think about things in a cold way, valuing them only for the benefits they may provide (Ahuvia et al., 2022). From this perspective, the love consumers feel for brands should not exist. However, what truly happens is that when consumers love a brand, they are no longer thinking of that brand as a merely practical thing. They start "thinking about it in some of the warmer ways normally reserved for people" (Ahuvia et al., 2022, p. 455). The concept of brand love must not, however, be assumed to be the same as interpersonal love. In interpersonal love, the relationship is bi-directional, with both parties experiencing feelings, while in the case of brand love, only the consumer experiences the emotions (Bergkvist & Bech-Larsen, 2010). Additionally, an interpersonal relationship will bring changes to both person's behaviours while in the case of brand love, the product/service's behaviour will not change (Ahuvia et al., 2022).

Brand love is defined as a state of passionate emotional attachment that a consumer feels towards a brand (Carroll & Ahuvia, 2006). It generates a great stimulation towards the brand and lasts for a long time rather than a temporary fascination that appears and vanishes quickly (Nawaz et al., 2020). According to Carroll and Ahuvia (2006), brand love is a response characterised by positive emotions, passion and attachment to the brand, which is experienced by some of the satisfied consumers of the brand. This conceptualization of brand love as a mode of satisfaction means that "its lower bound is defined simply as the absence of this emotional response (e.g., the consumer is satisfied at a cognitive level but has "no particular feelings" for the brand of reference)" (Carroll & Ahuvia, 2006, p. 81). Consumer-brand relationships can have varying degrees of intensiveness, with brand love playing an important role in generating deep and lasting emotions from consumers (Nawaz et al., 2020; Rahman et al., 2021). Unlike other types of relationships, brand love becomes a part of the person's self, being translated into a long-term relationship with the brand (Ghani & Tuhin, 2016). Brand love has been reviewed both conceptually and empirically and shown to be associated with consumers' willingness to pay a premium price as well as leading to positive word of mouth (Ghani & Tuhin, 2016; Robertson et al., 2022).

An easy mistake to make would be to assume that brand love is an extremely high form of brand liking. However, such an assumption would be considered incorrect. Brand love is a much more intense emotional feeling than simply liking (Carroll & Ahuvia, 2006). In fact, the intensity of this emotional connection is such that even in the presence of low brand love,

relevant outcomes can still be observed (Bagozzi et al., 2017). As such, even though they are related, brand love and brand liking are two conceptually different constructs (Bergkvist & Bech-Larsen, 2010).

Research on brand love has taken different perspectives and assumed different ideas over the years. Some early work focused on establishing a conceptual framework for brand love. Batra et al. (2012) identified constructs that had previously been studied independently and put them together, forming an integrated framework for brand love. The authors separated the identified constructs into brand love antecedents, the core of brand love, and the consequences of brand love. The resulting framework is quite comprehensive, but as with anything, there is always room for new research.

Having previously defined what brand love is, the question of "how?" is still lacking. How does brand love come to be? Or in other words, what are the antecedents of brand love? Bergkvist and Bech-Larsen (2010) pointed out that identifying further antecedents and consequences of brand love would help improve the understanding of this construct and what drives its existence, while also enabling marketers to implement more suitable marketing activities for building brand love. In their framework, the above-mentioned authors identified both brand identification and sense of community as antecedents of brand love. In the extant literature, other brand love antecedents can be identified, such as hedonic product and self-expressive brand (Carroll & Ahuvia, 2006), perception of product high quality (Batra et al., 2012), brand satisfaction, brand fit with inner self and personal experiences (Rahman et al., 2021).

When doing research on brand love, it must be considered that it is an inherently dynamic construct (Bergkvist & Bech-Larsen, 2010), and should be studied as such. Instead of the static perspective adopted by some brand love studies, a developmental trajectory approach must be used to study this construct (Palusuk et al., 2018). Each individual lives through different experiences which shape and alter their relationships with brands (Langner, 2016). This relationship is continuously evolving and is deeply affected by the contact the consumer has with the brand. Each brand-related experience counts (Palusuk et al., 2018), therefore brand managers must make them count in a positive manner. By offering a "worthwhile, distinctly branded, and advantageously performing product or service in the first place" (Langner, 2016, p. 24), brands can improve their chances of fostering the highly desired brand love stimulating experiences.

Brand love is an important component of consumer-brand relationships, contributing significantly to its development and success (Nawaz et al., 2020). Extant research puts in evidence the role of brand love in connecting consumers with brands, enabling the establishment of strong positive feelings from consumers towards brands (Kang, 2015). Having such a strong relationship with consumers leads to very positive results for brands.

Even in cases where brands are unable to generate a high level of brand love, due to the product/service characteristics or any other reason, there are still positive outcomes to retrieve from the low brand love (Bagozzi et al., 2017). All in all, brand love and its associated concepts help create favourable situations for brands, enabling them to better retain customers and connect with them (Kang, 2015).

One of the factors which can influence the amount of brand love generated is the type of product. Eurovision, and music festivals as a whole, are characterised by having hedonic benefits for consumers (Eiriz & Guimarães, 2016). Meaning that these types of events are primarily associated with fun, pleasure and entertainment (Carroll & Ahuvia, 2006). Due to those characteristics, hedonic products and services tend to generate stronger emotional reactions from consumers (Thomson et al., 2005). Consequently, it is suggested by the literature that products with hedonic value will generate higher levels of brand love (Carroll & Ahuvia, 2006; Karjaluoto et al., 2016). Marketing managers looking to generate brand love, or other emotional responses from consumers might be able to do so by enhancing the hedonic value of the brand (Carroll & Ahuvia, 2006). Applying this knowledge to the context studied, it can be expected that high brand love will exist among consumers who attend Eurovision, due to the hedonic characteristics of the brand.

2.4. Outcomes of Brand Love

Being able to establish a strong brand love relationship with consumers has been proven to result in several positive outcomes for brands (Ahuvia et al., 2022). Over the years, different authors have identified different outcomes of brand love, often supporting each identified outcome with empirical evidence.

In one of the first published papers on brand love, Carroll and Ahuvia (2006) identified word of mouth and brand loyalty as positive effects of brand love. These two early identified concepts would grow to be some of the most commonly accepted outcomes of brand love. However, as the literature advanced, other concepts began to be recognized and identified as outcomes of brand love.

Bergkvist and Bech-Larsen (2010) built on previous work to develop their own model, where they defined the outcomes of brand love as brand loyalty and, instead of positive word of mouth, active engagement. The reason for using the broader concept of active engagement being that word of mouth may have varying degrees of relevance for different types of products. This idea, however, would not garner much traction, with most literature employing the concept of word of mouth rather than active engagement. Batra et al. (2012) used the already identified brand loyalty and positive word of mouth as brand love outcomes but added two other concepts: willingness to pay premium and resistance to negative information. Other consequences of brand love identified in the literature include positively perceived image and

higher engagement with the brand (Kang, 2015); brand advocacy (Coelho et al., 2019) and willingness to forgive mistakes (Rahman et al., 2021).

As the literature developed, the number of newly proposed outcomes decreased, with most authors using those already defined and adding their own views and ideas, rather than creating completely new models. According to Rahman et al. (2021), the most frequently cited outcomes of brand love are brand loyalty (Albert & Merunka, 2013; Bergkvist & Bech-Larsen, 2010; Carroll & Ahuvia, 2006; Nawaz et al., 2020; Santos & Schlesinger, 2021), positive word of mouth (Albert & Merunka, 2013; Carroll & Ahuvia, 2006; Rahman et al., 2021), willingness to pay premium (Rahman et al., 2021; Santos & Schlesinger, 2021, Wallace et al., 2022) and willingness to forgive mistakes (Rahman et al., 2021). Based on the evidence that these are the most commonly accepted outcomes of brand love (Rahman et al., 2021), two of the constructs mentioned above will be considered for this thesis: brand loyalty and willingness to pay premium. In addition, instead of positive word of mouth, active engagement will also be considered. As Bergkvist and Bech-Larsen (2010) pointed out, the relevance of word of mouth varies depending on the type of product/service. In the case of music festivals, it is believed that active engagement will be a more suitable outcome to consider, since it encompasses a broader range of behaviours from consumers. Thus, the three outcomes of brand love which will be analysed in this study are brand loyalty, willingness to pay premium and active engagement.

2.4.1. Brand Loyalty

Brand loyalty is defined by Oliver (1999) as the commitment from consumers to repurchase a product/service from a preferred brand and not switch to other competing brands. According to the same author, this leads to repetitive same-brand purchasing, regardless of marketing or situational influences which could potentially lead to changing behaviour. Brand loyalty is a popular and vastly studied concept in marketing, with research on it dating back to the 1950s. Early work studied brand loyalty from an operational perspective, focusing on the purchasing behaviour of consumers (Nawaz et al., 2020). However, as more research was conducted, new perspectives were tested and adopted, as scholars understood that brand loyalty is a construct which encompasses more than simply purchasing behaviour.

This notion has led brand loyalty to be considered under two perspectives: behavioural and attitudinal (Alnawas & Altarif, 2015). According to the attitudinal dimension of brand loyalty, consumers display loyalty by having true feelings of commitment towards the brand (Nawaz et al., 2020) as well as having a preference for that particular brand over others and the intention to repurchase it (Alnawas & Altarif, 2015). As for the behavioural dimension of brand loyalty, it consists of a consumer repeatedly purchasing the same brand (Chaudhuri & Holbrook, 2001). When it comes to building true and lasting brand loyalty, it is evidenced by

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the literature, that both perspectives - behavioural and attitudinal - are simultaneously involved (Nawaz et al., 2020) and should therefore be considered with the same level of care. For this study, brand loyalty will be studied as a single construct, whilst still considering both perspectives.

Research made over the years has evidenced the strong and positive impact that brand love has on brand loyalty, from both a theoretical and empirical perspective (Coelho et al. 2019; Bergkvist & Bech-Larsen, 2010; Carroll & Ahuvia, 2006; Rahman et al., 2021; Santos & Schlesinger, 2021). This means it is very positive for firms if their consumers display brand love, as it may enhance their loyalty. In addition, brand loyalty plays an important part in maintaining the relationship between consumers and brands, since it is more costly and difficult to attain new customers than to nurture the ones they already have (Nawaz et al., 2020). Applying this notion to the context in study - Eurovision - it is also expected that brand love will be a strong predictor of brand loyalty. It is common for Eurovision fans to attend the live shows for multiple years (Linden & Linden, 2018) and to watch the live broadcast every year, in the case where they do not actually go to the live show. Taking this information at face value, it can be inferred that brand loyalty in Eurovision will be high. However, what will also be necessary to understand is how much of that high value of brand loyalty is explained by brand love. Therefore, the following hypothesis was created:

H1: Brand Love has a positive effect on Brand Loyalty in the context of Eurovision.

2.4.2. Active Engagement

Active engagement is defined as when customers go beyond simply purchasing or consuming a brand, being willing to invest additional time, energy, money, etc. into the brand (Keller & Swaminathan, 2019). Some elements of active engagement include positive word of mouth, visiting the brand's website or social media, and buying brand merchandise (Bergkvist & Bech-Larsen, 2010). For example, engaged customers may seek to participate in chat rooms or discussion forums related to the brand, connecting with other brand users (Keller & Swaminathan, 2019). Companies themselves have been making it easier for customers to actively engage with them. An example of that is the increase in the emergence of branded merchandise (Keller & Swaminathan, 2019), even from brands where one would not traditionally expect it, such as supermarket or restaurant brands (Eldor, 2021). All in all, active engagement is a rich concept which will enable this study to capture a broader range of behaviours from consumers (Bergkvist & Bech-Larsen, 2010), in contrast with the more limited concept of positive word of mouth.

According to Keller and Swaminathan (2019), for active engagement to occur, customers must go beyond simply having a positive attitude towards the brand and rather view it as

something special in their lives. As such, active engagement emerges as an outcome of brand love (Bergkvist & Bech-Larsen, 2010). Consumers who experience brand love are more likely to maintain high levels of active engagement over time (Palusuk et al., 2018) since they are willing to invest time and energy towards the loved brand (Ahuvia, 2005). When looking to enhance brand love, marketing managers must communicate with consumers through both entertaining and emotional content. This will foster the consumers' active engagement with the brand (Machado et al., 2019). When the level of active engagement is high, customers themselves become ambassadors for the brand since they actively seek to interact with the brand and communicate it to others (Keller & Swaminathan, 2019).

As identified in the literature, active engagement is an outcome of brand love (Bergkvist & Bech-Larsen, 2010). In addition, brand love has also been proven to have a strong and significant effect on positive word of mouth (Carroll & Ahuvia, 2006; Rahman et al., 2021). Several authors choose to study only the construct of positive word of mouth, and not active engagement. However, with it being an element of active engagement, the existence of a positive relationship between positive word of mouth and brand love serves as further evidence that a similar relationship will likely also exist between active engagement and brand love. In fact, according to Bergkvist and Bech-Larsen (2010), brand love generates not only positive word of mouth but also all the other elements of active engagement, such as visiting the brand's social media or buying merchandise. As mentioned earlier, due to Eurovision being a hedonic service, brand love will likely be high (Carroll & Ahuvia, 2006). Furthermore, in a study about the outcomes of brand love in music festivals, Eiriz and Guimarães (2016) found that active engagement was the outcome most positively impacted by brand love. Therefore, as supported by the literature, the relationship between brand love and active engagement is expected to also be positive in the context of Eurovision. This leads to the following hypothesis:

H2: Brand Love has a positive effect on Active Engagement in the context of Eurovision.

2.4.3. Willingness to Pay Premium

Willingness to pay a premium price is defined as consumers accepting to pay an additional amount of money for a product associated with a specific brand, while for a similarly performing product which is not from that brand, they would not accept such additional payment (Rahman et al., 2021). In other words, it refers to the amount a customer is willing to pay for their preferred brand, over a comparable brand with similar product characteristics (Netemeyer et al., 2004). This willingness from consumers to pay a premium price can be explained by different motives, such as brand equity, the product's specific characteristics and brand love (Santos & Schlesinger, 2021).

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Since the context studied is the Eurovision Song Contest, the construct of willingness to pay premium will be measured by comparing Eurovision with other similarly performing services, i.e., other music festivals and contests. Although Eurovision is a brand with unique and specific characteristics, at its core it is still a music contest, which makes the comparison feasible and relevant. Furthermore, it is valuable to examine the extent to which Eurovision's specific attributes will lead customers to be willing to pay a premium price in comparison to more conventional music festivals.

Table 2.1 – Ticket price comparison between Eurovision and other music festivals.

	Ticket Price Range		
	2023	**2022**	**2019**
Primavera Sound (Spain - Barcelona) one-day ticket	125-185€ [1]	117€-N/A [2]	102-184€ [3]
Sziget (Hungary) one-day ticket	85-190€ [4]	85-N/A€ [5]	95-N/A€ [6]
Tomorrowland (Belgium) one-day ticket	125-231€ [7]	111-N/A€ [8]	109-200€ [9]
NOS Alive (Portugal) one-day ticket	74€ [10]	69€ [11]	65.50€ [12]
Eurovision Grand Final live show ticket	180-427€ [13]	150-350€ [14]	280-487€ [15]

Note [1] N/A is used in the cases where information was not available online.
Note [2] The prices of the music festivals refer to one-day tickets without camping.

Source: Own elaboration with data sourced from multiple internet pages (see Webography).

The table above was developed with the aim of providing an idea of the price comparison between Eurovision and other popular European music festivals. These music festivals were chosen merely as examples, since they are some of the most popular music festivals in Europe (Jones Around the World, 2023; Ratepunk, 2023; Slingo, 2022). The intention for this table was to have data from the past five years, (starting in 2019) in order to have a representative sample of the prices studied. However, in 2020 the six events were cancelled due to covid-19 restrictions. In 2021, even though Eurovision was held, the five other music festivals still did not take place due to covid-19 restrictions, making that year not comparable. This leaves 2019, 2022 and 2023 as years with comparable and available data. In some cases, it was not possible to find all the values since there is not extensive and objective ticket price information available. Therefore, the values shown should be viewed simply as representative. Nevertheless, this table still provides a useful base for comparison. It is possible to verify that the ticket prices for the Eurovision Grand Final are usually higher than a one-day ticket for the other music festivals. This shows that Eurovision prices can be considered premium.

Consequently, it can be expected that a willingness to pay premium prices will be found among Eurovision fans since tickets for the shows usually sell out.

Extant studies have concluded that, when a consumer experiences love for a brand, it becomes perceived as indispensable, leading to the possibility of distress should the brand disappear (Batra et al., 2012). This leads consumers to disregard the brand's prices, being more willing to spend significant resources and make financial sacrifices in order to have access to the brand's products or services (Coelho et al., 2019). It becomes clear that it is very positive for brands when their consumers exhibit a high willingness to pay premium combined with brand love, since when consumers love a brand, they will continue to buy from it, even if the prices increase (Wallace et al., 2022). Willingness to pay premium has been empirically proven to be an outcome of brand love, with the latter having a strong positive effect on the former (Rahman et al., 2021). Therefore, it is expected that even if Eurovision charges a premium price, consumers who experience brand love will still purchase tickets. The following hypothesis was developed based on this notion:

H3: Brand Love has a positive effect on Willingness to Pay Premium in the context of Eurovision.

Thus far, this study has examined brand loyalty and willingness to pay premium simply as outcomes of brand love. However, the relationship between the two is also deserving of attention. The very definition of willingness to pay premium implies the existence of loyalty, since it is defined as a customer being willing to pay more for one brand over another with comparable products (Netemeyer et al., 2004). Brand loyalty leads consumers to feel an attachment to brands, making them feel that no other brand can replace their preferred brand (Santos & Schlesinger, 2021). This results in consumers being willing to pay a premium price, as opposed to switching to another brand (Santos & Schlesinger, 2021). Extant literature indicates that high brand loyalty generates several positive outcomes for brands, with willingness to pay premium being one of them (Nawaz et al., 2020). Netemeyer et al. (2004, p.211) go one step further and refer to willingness to pay premium as "one of the strongest indicators of brand loyalty". The effect of brand loyalty on willingness to pay premium has also been empirically tested and proven to be positive (Santos & Schlesinger, 2021). Therefore, we can expect this relationship to remain relevant in the context of Eurovision, leading to the following hypothesis:

H4: Brand Loyalty has a positive effect on Willingness to Pay Premium in the context of Eurovision.

Another relationship deserving of attention is the one between active engagement and willingness to pay premium. A consumer who is actively engaged with a brand will be willing to invest extra money in it, in addition to their regular consumption or purchase of the brand (Keller and Swaminathan, 2019). This notion enables the conceptualization of a positive relationship between active engagement and willingness to pay premium. It can be argued that if the consumer is willing to pay extra money for complementary services or products, such as merchandise, then it is likely that they will also be willing to pay a premium price for the main product itself.

During the research for this literature review, it was evident that the effect of active engagement on willingness to pay premium has been scarcely studied. Furthermore, no empirical study which investigated the relationship between the two was found. Therefore, in order to test the relationship, the following hypothesis was developed:

H5: Active Engagement has a positive effect on Willingness to Pay Premium in the context of Eurovision.

2.5. Conceptual Model

The following conceptual model was developed based on the studied literature and using the hypotheses formulated in the previous subchapters. The model intends to illustrate the impact that brand love has on brand loyalty, active engagement and willingness to pay premium. These are concepts which are identified in the literature as outcomes of brand Love. The proposed relationships will now be tested empirically, using this model as basis. Furthermore, there is also the aim to study the influence that brand loyalty and active engagement have on willingness to pay premium.
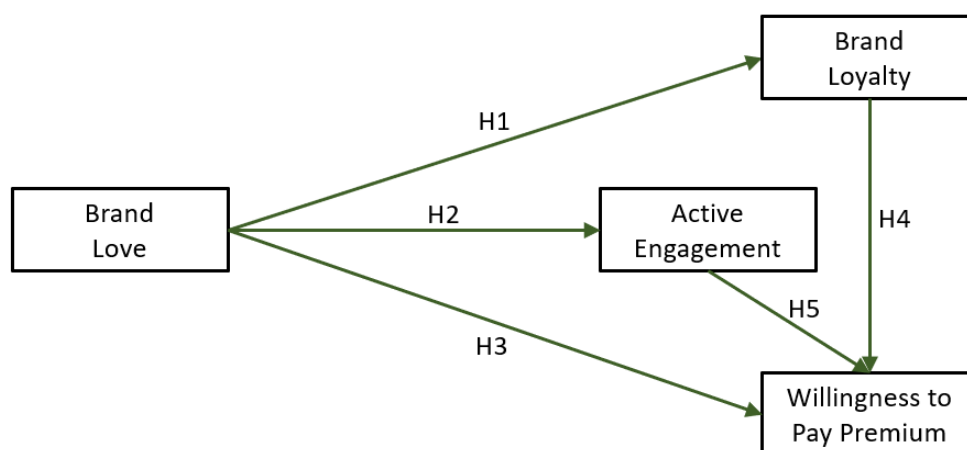
Figure 2.1 – Conceptual Model

Source: Own elaboration.

The five hypotheses that guide this study are written below, so that it is easier to consult them without having to search through the literature review.

H1: Brand Love has a positive effect on Brand Loyalty in the context of Eurovision.

H2: Brand Love has a positive effect on Active Engagement in the context of Eurovision.

H3: Brand Love has a positive effect on Willingness to Pay Premium in the context of Eurovision.

H4: Brand Loyalty has a positive effect on Willingness to Pay Premium in the context of Eurovision.

H5: Active Engagement has a positive effect on Willingness to Pay Premium in the context of Eurovision.

3. Methodology

3.1. Research Approach

Having developed this study's conceptual model and the corresponding hypotheses based on the literature, it is now necessary to apply it empirically. The study aims to analyse the five proposed hypotheses and produce findings that can be generalised to the target population (Malhotra et al., 2017). A quantitative approach is used, enabling the data to be tested statistically. The chosen method to obtain the primary data was an online survey, shared both in person and on social media. This method enables the collection of information by applying structured questionnaires to a sample of the target population (Malhotra et al., 2017). The questionnaire was applied using a direct approach, meaning that participants were made aware of the purpose of the research (Malhotra et al., 2017).

In the questionnaire, respondents were asked about their feelings and attitudes towards the Eurovision Song Contest. With the collected data, it was possible to test each of the proposed hypotheses and obtain a better understanding of the effect of brand love and its outcomes on consumers in the context of Eurovision.

3.2. Sampling and Data Collection

The target population for this research consists of people who purchased or were interested in purchasing tickets for the Eurovision Song Contest 2023. This can either mean they succeeded in buying tickets to attend the shows in person or were unable to get tickets and instead simply watched the live broadcast. Unlike other types of products, purchasing Eurovision tickets is not a simple decision. In addition to the high ticket prices in comparison to other musical festivals, there are several associated costs such as travelling and accommodation (for consumers who do not live in the city where the contest is taking place). Furthermore, even if costs are not a problem, the number of available tickets is limited and usually sells out quickly. For these reasons, the target population includes consumers who did not buy a ticket but would be interested in buying should conditions allow it, as they compose a significant and relevant part of the Eurovision fans. Since this study was developed in the year 2023, the focus is put on that year's edition of Eurovision, in order to obtain the most up-to-date results possible.

It was determined that the best way to ensure that respondents belonged to the target population was to apply the questionnaire in situ. Hence, the questionnaire was applied in Liverpool during the Eurovision 2023 week (9 - 13 of May 2023). Respondents were approached in the arena where the live shows took place as well as in the Eurovision fan zone.

A non-probability convenience sampling approach was used, with the link to the questionnaire being shared through a QR code.

Unfortunately, by the time the Eurovision week was nearing its end, the number of responses obtained was still only a third of the minimum amount required. To counteract this issue, it was decided that an additional distribution method would be used. Thus, the questionnaire started being shared on social media platforms, namely on Twitter, Reddit and Facebook. To ensure that the target population was reached, a snowball sampling method was used, along with a distribution strategy which sought social media networks where Eurovision fans would be present. The following were the means used:

- Comments section of the Eurovision page on Facebook and Twitter;
- Eurovision fans' discussion forum on Reddit;
- Message Twitter users who are Eurovision fans and have a large number of follower and ask them to share the questionnaire link;
- Eurovision fan group on Facebook.

A total of 786 responses were recorded. However, this number includes respondents who answered "No" to the filter question "Did you attempt to buy or were you interested in buying a ticket for Eurovision 2023?". These respondents will not be considered, since for them the questionnaire ended after the filter question. Excluding those, 317 valid responses are left. This will be the total number considered in the data analysis. The data obtained from the 317 responses was uploaded to SPSS 28, which was the program used to perform the statistical analysis.

3.3. Questionnaire Development

The questionnaire was developed using the Qualtrics software. The first question of the questionnaire was used as a filter to assert whether the respondent was part of the target population or not - "Did you attempt to buy or were you interested in buying a ticket for Eurovision 2023?". In the cases where the respondents answered no, the questionnaire ended immediately. If the answer was yes, then the respondent would move on to the main questionnaire.

The questionnaire is divided into four parts. In the first part, respondents are asked how many of the Eurovision 2023 live shows - Semi-final 1, Semi-final 2 and Grand Final - they will attend. If the answer is none, then they are asked why not. As discussed earlier, many consumers are unable to purchase tickets for Eurovision due to various motives, which makes this a particularly important question. It will allow for a better understanding of the main

reasons why Eurovision fans fail to get tickets. Furthermore, this question will enable the division of respondents into different types, according to their reasons for not getting tickets.

The following section of the questionnaire is related to the constructs which are part of the conceptual model. Here, respondents are asked to rate from 1 (very strongly disagree) to 7 (very strongly agree) their agreement with statements about brand love, active engagement, brand loyalty and willingness to pay premium. In addition to the questions rated on this seven-point Likert scale, there are also questions with a different scale in the cases of active engagement and willingness to pay premium. This follows what was done in the original scales, with the authors - Bergkvist and Bech-Larsen (2010) and Netemeyer et al. (2004), respectively - also using different Likert scales for the different items. For active engagement, there are four questions, with just one question measured with the aforementioned seven-point Likert scale. For the other three questions, respondents are asked to choose the answer that better applies to their experience, from 1 (never) to 5 (2 or more times a week). In the case of willingness to pay premium, there are four questions. The first three use the above-mentioned seven-point Likert scale. The other question asks respondents how much more they would be willing to pay for Eurovision over other music festivals or contests, with eight possible answers in percentage values (0%, 5%, 10%, 15%, 20%, 25%, 30%, more than 30%).

The third part of the questionnaire is composed of questions about the consumer profile. Respondents were asked about their gender, age, area of residence and where they would be staying during Eurovision 2023. The demographic and behavioural information gathered with these questions is important, as it may influence the respondents' answers.

Finally, the last part of the questionnaire deals with the consumers' motivations to attend the Eurovision live shows. This set of questions is only shown to respondents who in the first part answered that they will attend at least one live show. If that is not the case, then the questionnaire will end after part three. To assess their motivations to attend the Eurovision live shows, respondents are shown a set of statements and asked to rate their level of agreement with each one, ranging from 1 (very strongly disagree) to 7 (very strongly agree). The full questionnaire can be found in Appendix B.

3.4. Data Measurement and Scales

The set of questions used to measure the studied constructs was composed using validated Likert scales based on the work of different authors. Listed below are the scales utilised for each construct as well as the number of items used from each one. Some scale items were adapted, to fit the context of Eurovision. The complete scales with the original items and the adapted items used in the questionnaire can be viewed in Appendix A.

Table 3.1 – Measurement scales' authors and number of items

Construct	Author	Number of Items
Brand Love	Adapted from Bagozzi et al. (2017)	13
Active Engagement	Adapted from Bergkvist and Bech-Larsen (2010)	4
Brand Loyalty	Adapted from Albert et al. (2009)	4
	Adapted from Chaudhuri and Holbrook (2001)	1
Willingness to Pay Premium	Adapted from Netemeyer et al. (2004)	4
Motivation to Attend	Adapted From Mulder and Hitters (2021)	8
	Own elaboration	3

Source: Own elaboration.

Brand love is measured using the scale by Bagozzi et al. (2017). This scale was developed by its authors with the aim of providing a useful tool for research where brand love is central (Bagozzi et al., 2017) as is the case in this study. To measure active engagement, the scale by Bergkvist and Bech-Larsen (2010) is used. As for brand loyalty, it was necessary to take items from scales by two different authors. Firstly, it was decided to use the scale by Albert et al. (2009). This scale is composed of three items, with statements suitable for measuring attitudinal brand loyalty. However, it is also important to measure the behavioural dimension of brand loyalty. For that reason, the scale developed by Chaudhuri and Holbrook (2001) to measure behavioural brand loyalty is also used, though not the complete scale. The original scale by Chaudhuri and Holbrook (2001) is composed of two items. For this questionnaire, only one of the items is considered since the other item was not applicable to the context of Eurovision. Willingness to pay premium is measured using the scale by Netemeyer et al. (2004). To measure Motivation to Attend the Eurovision live shows, the scale by Mulder and Hitters (2021) is used. Additionally, three further items were developed to evaluate motivations that are specific to the Eurovision context.

Regarding the questions about the consumer profile, gender is measured using four options: "Female", "Male", "Non-binary/third gender" and "Prefer not to say". Age is measured with an open-ended question, where respondents were asked to write their exact age. Regarding the question about the area of residence, the aim was to measure how far from Liverpool - the city that hosted Eurovision 2023 - each respondent lives. Therefore, the options are "Liverpool City Region", "UK (excluding Liverpool City Region)", "Europe (excluding the UK)" and "Outside of Europe". In the final consumer profile question, respondents are asked

where they are staying during Eurovision 2023. The two possible answers are "Own residence or with friends/family" and "Paid accommodation (hotel, Airbnb, etc.)".

3.5. Pre-test

Before launching the questionnaire, a pre-test was carried out using a non-probability convenience sampling method. The main purpose of this test is to assess whether the questions are clear and well understood by respondents and if the questionnaire needs any adjustments. The feedback collected from the 22 participants who responded to the pre-test led to some minor changes in the structure of the questionnaire. Additionally, some of the questions were rewritten in order to make them clearer and easier to interpret.

Another objective of the pre-test was to test the reliability of the scales used, which was achieved by measuring Cronbach's alpha values. All the scales had values above 0.7 (Appendix C), which confirms their reliability and indicates good levels of internal consistency (Malhotra et al., 2017).

4. Results and Discussion

4.1. Sample Characterization

The total number of valid responses to the questionnaire is 317. Of those, 296 contain valid characterization information, which is shown in the following graphs. From the 296 respondents, 49% were female and 38% male, with the remaining 13% identifying as non-binary or preferring not to state their gender. The sample is well distributed in terms of age of respondents, given that none of the four defined age groups (Figure 4.1) is overrepresented. As for the area of residence, over half of respondents live in the UK. This was to be expected since a large part of the questionnaire was applied in the fan zone and arena of Eurovision 2023 which took place in Liverpool. Consumers from the country where Eurovision takes place have lower travel costs to account for when compared with consumers from abroad. Furthermore, the excitement of hosting such a significant event in their own city or country leads some consumers to buy tickets for the Eurovision live shows while in other years they would not consider going. Both these reasons contribute to the high percentage of respondents from the UK.

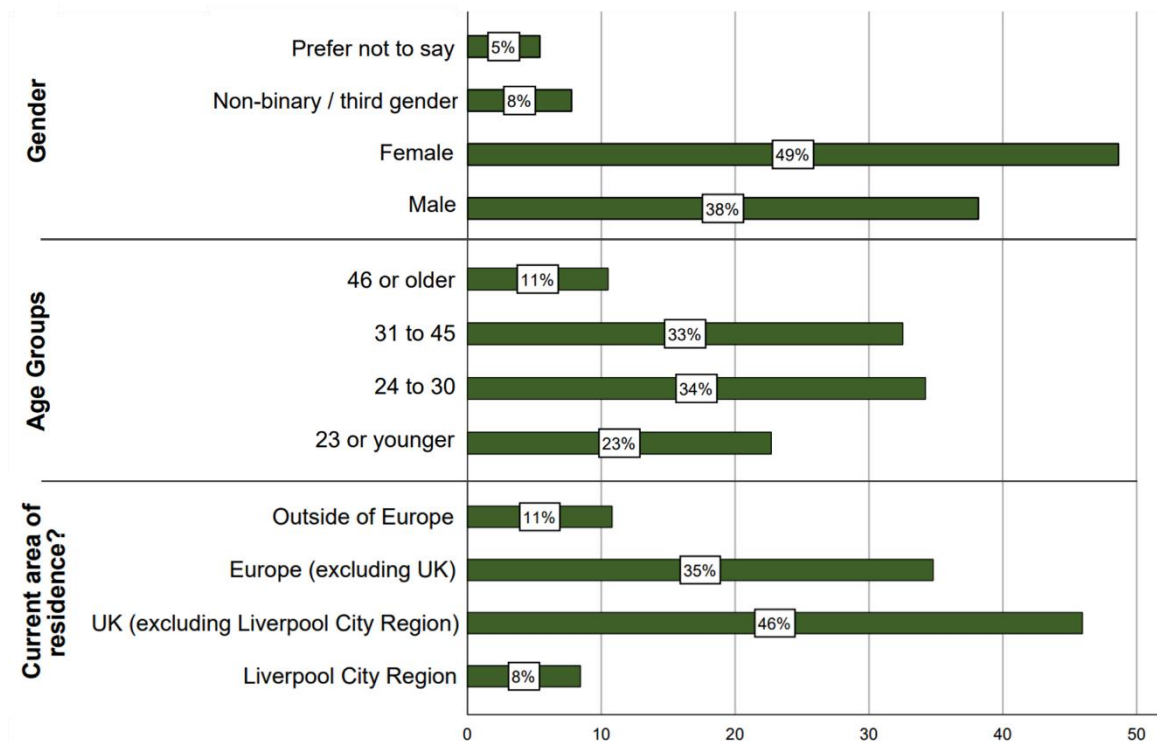*Figure 4.1 – Sample's characterization by area of residence, age group and gender*

Source: Own elaboration with data from SPSS.

The graph below (Figure 4.2) depicts the answers regarding respondents' accommodation during Eurovision 2023 according to the number of shows attended. One interesting takeaway from this data is that 8% of respondents did not attend any live show but still stayed in paid

accommodation during Eurovision 2023. These are likely fans who though unable to get tickets, still travelled to Liverpool to feel the atmosphere and live the Eurovision experience. While applying the questionnaire in the Eurovision fan zone in Liverpool, some respondents stated that this was their situation. Also deserving of attention is the fact that the large majority of respondents who attended the three live shows stayed in paid accommodation. This could indicate that respondents who went to all the live shows are predominantly not residents of the host city of Eurovision 2023.
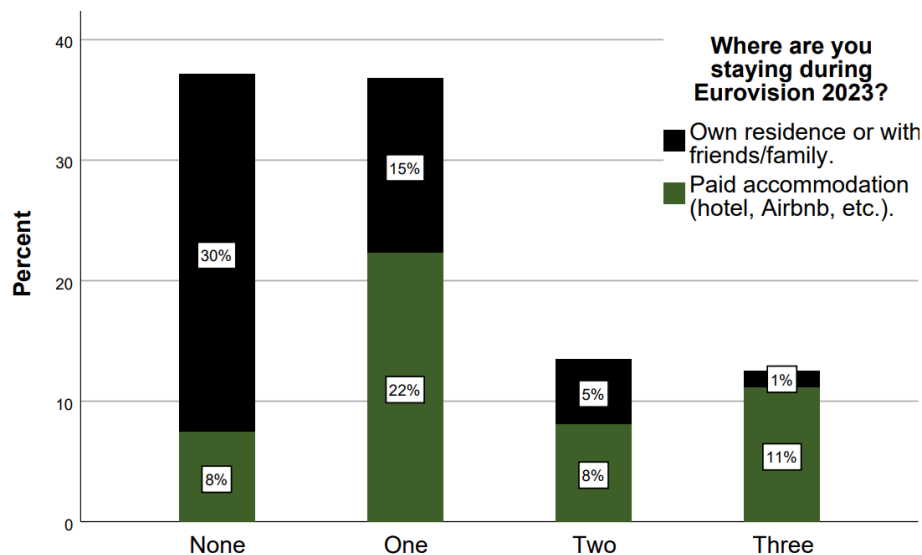
Figure 4.2 – Cross data from the answers regarding respondents' accommodation during Eurovision 2023 and the number of live shows attended in Eurovision 2023
Source: Own elaboration with data from SPSS.

Of the 317 respondents, 118 (37%) answered that they were not going to any of the live shows of Eurovision 2023. Those respondents were then asked their reason for not going. Of those responses, 39% wanted to attend the shows but were unable to purchase tickets before they sold out, 33% found the tickets too expensive and 20% were unable to attend the show in person. The remaining 8% cited other reasons (Appendix D), the most common being transportation and accommodation costs.
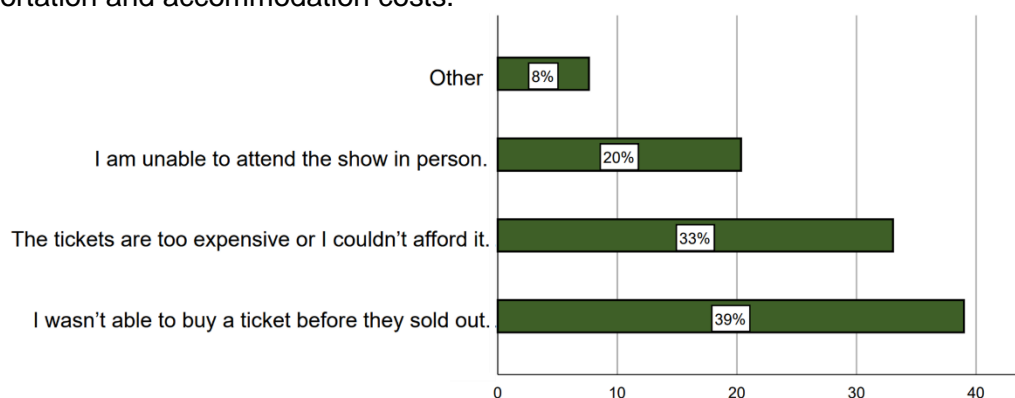
Figure 4.3 – Respondents' reasons not to attend any Eurovision 2023 live show.
Source: Own elaboration with data from SPSS.

4.1.1. Motivations to Attend Eurovision

186 respondents (59%) answered the section of the questionnaire which enquires about their motivations to attend Eurovision. The table below (Table 4.1) depicts the mean and standard deviation of each item of the motivation to attend scale. "To enjoy the atmosphere, party, dance, and sing" has the highest mean value with 6.31, followed by "Because live shows are a unique and unpredictable experience" with 5.90 and "To hear the live versions and performances of the songs" with 5.89. These three items are also the ones with the lowest standard deviation, indicating a low disparity between respondents' answers to these statements. These results demonstrate that, on average, respondents consider those three items as the main motivations to attend the Eurovision live shows. On the other end of the spectrum, "Because I attend Eurovision every year" has by far the lowest mean value (2.75) which indicates that for respondents this is not a relevant motivation to attend Eurovision.

Table 4.1 – Descriptive statistics for respondents' motivations to attend Eurovision 2023.

	Mean	Std. Deviation	Min	Max
Mot_1: To feel part of a group and interact with other visitors, friends or family.	5.01	1.651	1	7
Mot_2: To enjoy the atmosphere, party, dance and sing.	6.31	1.134	1	7
Mot_3: To escape normal day-to-day routine and relieve boredom and stress.	5.41	1.616	1	7
Mot_4: To discover new things and develop myself.	4.52	1.668	1	7
Mot_5: To feel special in relation to non visitors.	3.53	1.935	1	7
Mot_6: To be closer to the performing artists.	4.80	1.745	1	7
Mot_7: Because live shows are a unique and unpredictable experience.	5.90	1.364	1	7
Mot_8: To hear the live versions and performances of the songs.	5.89	1.461	1	7
Mot_9: Because I attend Eurovision every year.	2.75	2.109	1	7
Mot_10: Because Eurovision is happening in my own country.	4.62	2.521	1	7
Mot_11: To visit the host city	4.20	1.942	1	7
Valid N (listwise) = 186				

Source: Own elaboration with data from SPSS.

When it comes to the motivations "Because Eurovision is happening in my own country" and "To visit the host city", there are some considerations to be made. Even though these two statements were presented to all respondents who attended at least one live show, the results are much more valuable when analysed considering the respondents' current area of residence. The overall mean value of "Because Eurovision is happening in my own country" is 4.62. However, that mean value increases considerably when only the answers from respondents who reside in the UK are considered. On the opposing perspective, the mean values for respondents who reside outside the UK are much lower than the overall mean value of "Because Eurovision is happening in my own country".

Table 4.2 – Responses to Mot_10 according to current area of residence.

Current area of residence?	Mot_10: Because Eurovision is happening in my own country				
	Mean	Std. Deviation	N	Min	Max
Liverpool City Region	5.95	1.715	19	1	7
UK (excluding Liverpool City Region)	5.75	1.810	102	1	7
Europe (excluding UK)	3.02	2.473	44	1	7
Outside of Europe	1.29	0.956	21	1	7
Total	4.62	2.521	186		

Source: Own elaboration with data from SPSS.

When it comes to "To visit the host city", the results are less clear (Table 4.3). Due to the nature of the item's statement, it would be expected that the mean value for respondents who reside in the Liverpool City Region would be quite low and that for respondents who do not, the values would be higher. That was not the case with the results obtained. In fact, there is no mean value which stands out among the four areas of residence. Furthermore, the four standard deviation values are quite high, indicating disparity in the answers. All considered, it is not possible to draw any substantial conclusions from this data. For further analysis of this data, two tables can be found on Appendix F, containing the detailed number of respondents who selected each answer.

Table 4.3 – Responses to Mot_11 according to current area of residence.

Current area of residence?	Mot_11: To visit the host city				
	Mean	Std. Deviation	N	Min	Max
Liverpool City Region	3.58	2.341	19	1	7
UK (excluding Liverpool City Region)	4.22	1.870	102	1	7
Europe (excluding UK)	4.61	2.014	44	1	7
Outside of Europe	3.81	1.632	21	1	7
Total	4.20	1.942	186		

Source: Own elaboration with data from SPSS.

4.2. Descriptive Analysis and Principal Components Analysis

In this section, a brief descriptive examination of the model's constructs will be made. Each construct will have its items' mean and standard deviation analysed. In this manner, it will be possible to establish an idea of the general feelings of respondents towards each construct. Then, a principal components analysis (PCA) of each construct will be carried out. This allows for a reduction in the number of variables by extracting new variables - the principal components - from the existing constructs. These new variables will then be used in the multiple linear regression model in Subchapter 4.3.

4.2.1. Brand Love

Starting with the construct of brand love (Table 4.4). The mean values of the brand love items range from 4.81 ("I feel that watching Eurovision says something "true" and "deep" about who I am as a person" and "If Eurovision was to go out of existence, I would feel anxiety") and 6.56 ("I feel that Eurovision is fun"). Given that the maximum value of the scale used is 7, the obtained mean values demonstrate that brand love for Eurovision is reasonably high among respondents. The two items with the highest mean values ("I feel that Eurovision is fun" and "Overall, I feel good about Eurovision") are also the two items with the lowest standard deviation. This indicates that most respondents strongly agree with the two statements, without there being much disparity between the answers. The item with the biggest variation in responses is "If Eurovision was to go out of existence, I would feel anxiety", with a standard deviation of 2.00, which is quite a high value considering a seven-point scale was used. This is also one of the two items with the lowest mean value (4.81).

Table 4.4 – Descriptive statistics for Brand Love

	Mean	Std. Deviation	Min	Max
BLove_1: I feel that watching Eurovision says something "true" and "deep" about who I am as a person.	4.81	1.684	1	7
BLove_2: Eurovision makes me feel how I want to feel.	5.52	1.432	1	7
BLove_3: Eurovision is able to do something that makes my life more meaningful.	4.98	1.642	1	7
BLove_4: I often find myself thinking about Eurovision.	5.16	1.790	1	7
BLove_5: If I bought a ticket for Eurovision, I would be willing to spend extra money to improve my experience.	5.05	1.606	1	7
BLove_6: I feel a desire to go to Eurovision.	6.11	1.348	1	7
BLove_7: I have interacted with Eurovision (in any way) in the past.	6.14	1.451	1	7
BLove_8: I feel there is a natural "fit" between me and Eurovision	5.59	1.504	1	7
BLove_9: I feel emotionally connected to Eurovision.	5.56	1.593	1	7
BLove_10: I feel that Eurovision is fun.	6.56	0.950	1	7
BLove_11: I expect Eurovision to be part of my life for a long time to come.	6.20	1.308	1	7
BLove_12: If Eurovision was to go out of existence, I would feel anxiety.	4.81	2.000	1	7
BLove_13: Overall, I feel good about Eurovision.	6.46	0.972	1	7
Valid N (listwise) = 312				

Source: Own elaboration with data from SPSS.

Before performing the principal components analysis, it is necessary to check if the collected sample is adequate to perform the analysis. This is done using Bartlett's test of sphericity and the KMO. It was concluded that the sample obtained is suitable to perform PCA, since the KMO = 0.933 > 0.6 and the Sig. = 0.00 < 0.05. From the principal components analysis (Appendix G) two components were extracted, being named Emotional Brand Love and Experience Brand Love. These names were given according to the items each component is mainly related to. During the analysis, an issue surfaced with one of the items: "If I bought a ticket for Eurovision, I would be willing to spend extra money to improve my experience". This item has very low correlation values with all the other items, as well as not being closely related

to either of the two components extracted. For these reasons, the item was removed and the PCA was conducted with the remaining twelve items. After removing the item, an evaluation was made as to whether it should be kept as a separate variable to be used in the linear regression models. It was decided that "If I bought a ticket for Eurovision, I would be willing to spend extra money to improve my experience" would be excluded from the analysis completely since it is not considered relevant enough to be used as a separate variable.

4.2.2. Active Engagement

Moving to the construct of active engagement (Table 4.5). This construct was measured using two different Likert scales. For the first three items, a five-point scale was used, with the highest mean value being 3.74 ("How often do you follow the news about Eurovision"). The three items have mean values ranging between 3 and 4, meaning that on average respondents answered the statements with the option "once a month" or "once a week". The fourth item ("I would be interested in buying merchandise with the Eurovision name on it") was measured on a seven-point scale. Respondents were asked to rate their agreement with the statement, with the results showing a mean value of 5.01 and a standard deviation of 1.842, which indicates some disparity between answers.

Table 4.5 – Descriptive statistics for Active Engagement

	Mean	Std. Deviation	Min	Max
AE_1: How often do you follow the news about Eurovision.	3.74	1.273	1	5
AE_2: How often do you talk about Eurovision to others.	3.51	1.226	1	5
AE_3: How often do you visit the Eurovision website or social media pages (instagram, facebook, twitter, etc.).	3.37	1.367	1	5
AE_4: I would be interested in buying merchandise with the Eurovision name on it.	5.01	1.842	1	7
Valid N (listwise) = 298				

Source: Own elaboration with data from SPSS.

For the principal components analysis of active engagement, it was decided to only use the first three items of the scale. The fourth item is measured on a different scale and refers to a different facet of active engagement. While the first three items are related to more engagement oriented behaviours, the fourth item is related to buying merchandise. Even though the item "I would be interested in buying merchandise with the Eurovision name on it" was not used in the PCA, it is still an important component of active engagement. As such, it was decided that it will be used as separate variable in the regression models. To enable its use, the item was standardised and named Active Engagement - Merchandise. After that, the PCA was run as normal, using the first three items (Appendix H). The sample is suitable to perform PCA, since KMO = 0.723 > 0.6 and Sig. = 0.00 < 0.05. One component was extracted, being named Active Engagement - Engagement.

4.2.3. Brand Loyalty

For the construct of brand loyalty (Table 4.6), all items were measured using the same seven-point Likert scale. The items' mean values range between 5.16 and 6.36, which indicates that, on average, brand loyalty towards Eurovision is quite high among respondents. The item with the highest mean value is "I intend to keep watching/going to Eurovision" (6.36). Additionally, the same item also has the lowest standard deviation (1.172). Conversely, the item with the lowest mean value ("I do not intend to switch to another music festival/contest brand", 5.16) is also the item with the highest standard deviation (1.879).

Table 4.6 – Descriptive statistics for Brand Loyalty

	Mean	Std. Deviation	Min	Max
BLoy_1: I am loyal to Eurovision, and I think I will be for a long time.	5.91	1.444	1	7
BLoy_2: I am very loyal to Eurovision.	5.78	1.554	1	7
BLoy_3: I do not intend to switch to another music festival/contest brand.	5.16	1.879	1	7
BLoy_4: I intend to keep watching/going to Eurovision.	6.36	1.172	1	7
Valid N (listwise) = 297				

Source: Own elaboration with data from SPSS.

The sample obtained is adequate to perform the PCA since KMO = 0.767 > 0.6 and Sig. = 0.00 < 0.05. After the analysis (Appendix I) only one component is extracted.

4.2.4. Willingness to Pay Premium

Willingness to pay premium was measured using two different scales. The first three items were measured on a seven-point Likert scale. The mean values for these three items are quite close to each other, ranging from 4.56 to 5.07. Furthermore, the standard deviation values for these items are also similar and somewhat high, considering the scale used, which reveals some disparity in respondents' answers. The fourth item ("I am willing to pay ___% more for Eurovision over other music festivals or contests") was measured with an eight-point Likert scale and has a mean value of 4.87. This item has a high standard deviation (2.452), which indicates that the answers had plenty of variation from respondent to respondent.

Table 4.7 – Descriptive statistics for Willingness to Pay Premium

	Mean	Std. Deviation	Min	Max
WPP_1: The cost of Eurovision would have to go up quite a bit before I would switch to another music festival or contest.	4.56	1.740	1	7
WPP_2: I am willing to pay a higher price for Eurovision than for other music festivals or contests.	5.07	1.772	1	7
WPP_3: I am willing to pay a lot more for Eurovision than other music festivals or contests.	4.72	1.835	1	7
WPP_4: I am willing to pay ___% more for Eurovision over other music festivals or contests. (0%, 5%, 10%, 15%, 20%, 25%, 30%, more than 30%)	4.87	2.452	1	8
Valid N (listwise) = 296				

Source: Own elaboration with data from SPSS.

Before performing the PCA for willingness to pay premium, it was necessary to standardise its current variables, since they were measured on two different scales. Then, the suitability of the sample obtained was assessed, with it being concluded that it is suitable to perform the analysis since KMO = 0.770 > 0.6 and Sig. = 0.00 < 0.05. One component (PCA_WPP) was extracted from the analysis (Appendix J).

4.3. Multiple Linear Regression Models

To evaluate the relationships between the studied constructs, the multiple linear regression method was used. This analysis aims to detect if the independent variables have a significant effect on the dependent variables. Four multiple linear regression models were developed, based on the conceptual model presented in Subchapter 2.5 and using the variables extracted from the principal components analysis.

4.3.1. Model 1: Brand Loyalty as Dependent Variable

M1: $PCA\_BLoy = \beta_{01} + \beta_{11} * PCA\_BLove\_Emotional + \beta_{21} * PCA\_BLove\_Experience + \varepsilon_1$

Model 1 has brand love (PCA_BLove_Emotional and PCA_BLove_Experience) as the independent variables and brand loyalty (PCA_BLoy) as the dependent variable. The analysis (Appendix K) starts by looking at the model summary in Table 4.8. R Square for this model is 0.674, meaning that 67.4% of the variability of brand loyalty is explained by the model. This value is considered an indicator of good quality for the model.

Table 4.8 – Model summary for Model 1

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	0.821	0.674	0.672	0.573	2.079

Source: Own elaboration with data from SPSS.

Both PCA_BLove_Emotional and PCA_BLove_Experience have Sig. < 0.05. From this information, it can be concluded that there is statistical evidence that both brand love variables significantly influence brand loyalty. The unstandardized B values, provide information regarding the estimated regression coefficients of the model. According to the values, one unit increase in the PCA_BLove_Emotional score leads to an increase of 0.564 in the brand loyalty score and the same increase for the PCA_BLove_Experience score leads to a 0.361 increase in brand loyalty. The results from the analysis of M1 verify H1, showing that brand love has a positive effect on brand loyalty in the context of Eurovision.

Table 4.9 – Coefficients table for Model 1

Model		Unstandardized Coefficients		Standardized Coefficients			Collinearity Statistics	
		B	Std. Error	Beta	t	Sig.	Tolerance	VIF
1	(Constant)	-0.013	0.033		-0.381	0.703		
	PCA_BLove_Emotional	0.564	0.041	0.559	13.795	0.000	0.676	1.480
	PCA_BLove_Experience	0.361	0.040	0.363	8.962	0.000	0.676	1.480

a. Dependent Variable: PCA_Bloy

Source: Own elaboration with data from SPSS.

4.3.2. Models 2 and 3: Active Engagement as Dependent Variable

M2: PCA_AE_Engagement = β_{02} + β_{12} * PCA_BLove_Emotional + β_{22} * PCA_BLove_Experience + ε_2

Since active engagement is represented by two components, it was necessary to develop two models to measure its relationship with brand love. Model 2 (Appendix L) has PCA_AE_Engagement as the dependent variable and the two brand love components as independent variables. This model explains 32.6% of the variability of PCA_AE_Engagement, which is given by the value of R square.

Table 4.10 – Model summary for Model 2

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
2	0.571	0.326	0.321	0.824	1.906

Source: Own elaboration with data from SPSS.

Sig. < 0.05 for PCA_BLove_Emotional, which shows that there is statistical evidence to conclude that this variable significantly influences AE - Engagement. One unit increase in the PCA_BLove_Emotional score leads to an increase of 0.613 in the AE - Engagement score. Somewhat surprisingly, for PCA_BLove_Experience Sig. = 0.245 > 0.05, which indicates that this variable is not an important predictor of AE - Engagement.

Table 4.11 – Coefficients table for Model 2

Model		Unstandardized Coefficients		Standardized Coefficients			Collinearity Statistics	
		B	Std. Error	Beta	t	Sig.	Tolerance	VIF
2	(Constant)	-0.009	0.048		-0.190	0.849		
	PCA_BLove_Emotional	0.613	0.059	0.606	10.425	0.000	0.676	1.480
	PCA_BLove_Experience	-0.067	0.058	-0.068	-1.164	0.245	0.676	1.480

a. Dependent Variable: PCA_AE_Engagement

Source: Own elaboration with data from SPSS.

M3: Z_Merchandise = β_{03} + β_{13} * PCA_BLove_Emotional + β_{23} * PCA_BLove_Experience +ε_3

Model 3 (Appendix M) was developed to study the relationship between Z_Merchandise (dependent variable) and the two brand love components (independent variables). The R square value indicates that this model explains 20.5% of the variability of Z_Merchandise.

Table 4.12 – Model summary for Model 3

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
3	0.453	0.205	0.200	0.895	1.749

Source: Own elaboration with data from SPSS.

Unlike Model 2, in Model 3 there is statistical evidence that both brand love variables significantly influence Z_Merchandise since Sig. < 0.05 for both. A unit increase in PCA_BLove_Emotional and PCA_BLove_Experience leads respectively to a 0.294 and 0.218 increase in Z_Merchandise.

Table 4.13 – Coefficients table for Model 3

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.	Collinearity Statistics	
		B	Std. Error	Beta			Tolerance	VIF
3	(Constant)	-0.007	0.052		-0.141	0.888		
	PCA_BLove_Emotional	0.294	0.064	0.291	4.609	0.000	0.676	1.480
	PCA_BLove_Experience	0.218	0.063	0.219	3.466	0.001	0.676	1.480

a. Dependent Variable: Z_Merchandise

Source: Own elaboration with data from SPSS.

The study of Model 2 and Model 3 shows differences in the relationships between the components of brand love and active engagement. Z_Merchandise is positively influenced by both components of brand love. When it comes to PCA_AE_Engagement, the conclusions are not as straightforward, as only the emotional component of brand love is a significant influencer. Therefore, H2 is only partially validated by the models.

4.3.3. Model 4: Willingness to Pay Premium as Dependent Variable

M4: PCA_WPP = β_{04} + β_{14} * PCA_BLove_Emotional + β_{24} * PCA_BLove_Experience + β_{34} * PCA_BLoy + β_{44} * PCA_AE_Engagement + β_{54} * Z_Merchandise + ε_4

Table 4.14 – Model summary for Model 4

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
4	0.68	0.462	0.459	0.736	1.729

Source: Own elaboration with data from SPSS.

Model 4 (Appendix N) was developed to study the effect that each of the studied constructs (PCA_BLove_Emotional, PCA_BLove_Experience, PCA_BLoy, PCA_AE_Engagement and Z_Merchandise) have on the dependent variable willingness to pay premium (PCA_WPP). This model explains 46.2% of the variability of PCA_WPP, as indicated by the value of R Square.

Table 4.15 – Coefficients table for Model 4

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.	Collinearity Statistics Tolerance	Collinearity Statistics VIF
4	(Constant)	0.002	0.043		0.053	0.958		
	PCA_BLoy	0.544	0.049	0.545	11.098	0.000	0.761	1.315
	PCA_AE_Engagement	0.219	0.049	0.219	4.461	0.000	0.761	1.315

a. Dependent Variable: PCA_WPP

Excluded Variables - Model 4

Model		Beta In	Partial Correlation	t	Sig.	Collinearity Statistics Tolerance	Collinearity Statistics VIF
4	PCA_BLove_Emotional	-0.019	-0.016	-0.270	0.787	0.366	2.732
	PCA_BLove_Experience	-0.021	-0.020	-0.350	0.726	0.533	1.878
	Z_Merchandise	0.094	0.113	1.939	0.053	0.768	1.302

Source: Own elaboration with data from SPSS.

Of the five independent variables analysed, only PCA_Bloy and PCA_AE_Engagement have Sig. < 0.05. This indicates that, from the variables in the model, only those two significantly influence PCA_WPP, according to the statistical evidence. These results show that, in this model, brand love and Z_Merchandise are not significant predictors of PCA_WPP, as neither have Sig. < 0.05. There is extensive literature in which brand love has been proven to positively influence willingness to pay premium (Rahman et al., 2021), which goes against the results of Model 4. As such, it was decided to conduct further tests on this relationship, through Model 4.1:

M4.1: PCA_WPP = $\beta_{05} + \beta_{15}$ * PCA_BLove_Emotional + β_{25} * PCA_BLove_Experience + ε_5

The tables resulting from the analysis of Model 4.1 can be consulted in Appendix O. Model 4.1 explains 30.6% of the variability of PCA_WPP. In Model 4.1, both PCA_BLove_Emotional and PCA_BLove_Experience have Sig. < 0.05, meaning that in this model, they are significant influencers of PCA_WPP. From this analysis, it can be concluded that, in the context studied, brand love is only a significant predictor of PCA_WPP when it is the only independent variable present in the model. When active engagement and brand loyalty are added as independent variables, the influence of brand love on PCA_WPP is no longer significant enough. Following up on this result, it was decided to test if brand loyalty and active engagement could be mediators of the relationship between brand love and WPP. This was considered a possibility since brand love has a positive influence on brand loyalty and in part on AE. The indirect effect p-value calculator from Falk and Biesanz (2016) was used to test if there are any significant mediation relationships. The calculations yielded Sig. > 0.05 for all the tested mediation relationships (Appendix P), which leads to the conclusion that none of them are significant and will therefore not be considered.

Regardless of the results from Model 4.1, Model 4 is the model used in this study since the goal is to test how the studied variables influence willingness to pay premium in a simultaneous manner, in the context of Eurovision. It is then concluded that PCA_Bloy and PCA_AE_Engagement are the only significant influencers of PCA_WPP according to the conditions studied, validating H4, partially validating H5 and rejecting H3. The unstandardized B values show that PCA_BLoy has the biggest influence on PCA_WPP, with a unit increase in PCA_BLoy leading to a 0.544 increase in the dependent variable.

4.3.4. Multiple Linear Regression Models Assumptions Check

The linear regression method of analysis has seven underlying assumptions. If all seven assumptions are true for the models developed, then their results can be used to generate conclusions about the population in focus. Should any of the assumptions fail, then the models' results can only be used for descriptive purposes to characterise the sample under analysis. The first assumption regards the linearity of the relationship between each X and Y, which is checked for the four models by their construction. The remaining six assumptions were all confirmed to be true for each of the four models and can be consulted in Appendixes K, L, M and N. The tests of each assumption are as follows:

- Assumption 2: The mean of the residual component of the model is zero;
- Assumption 3: The independent variables are not correlated with the residual terms;
- Assumption 4: There is no correlation among the residual terms. This is verified with the value of the Durbin-Watson. If it is close to 2, residuals are assumed to be independent;

- Assumption 5: The variance of the random term is constant. The scatterplot is used to verify this assumption. The standardised residuals must be distributed around 0 and mostly between -2 and 2;
- Assumption 6: Normality of the residuals, which is given by the Normal P-P Plot of Regression. In the models developed, there is an approximation to normality;
- Assumption 7: There is no correlation among the explanatory variables. To validate this assumption, TOL > 0.1 and VIF < 10.

4.4. Discussion and Hypotheses Validation

Having analysed the multiple linear regression models and checked that the assumptions hold, a summary of the results can now be made. The table below shows if each of the proposed hypotheses is validated or not, based on the analysis carried out.

Table 4.16 – Hypotheses validation according to the linear regression models' results

Hypothesis	Result
H1: Brand Love has a positive effect on Brand Loyalty in the context of Eurovision.	Validated
H2: Brand Love has a positive effect on Active Engagement in the context of Eurovision.	Partially Validated
H3: Brand Love has a positive effect on Willingness to Pay Premium in the context of Eurovision.	Not Validated
H4: Brand Loyalty has a positive effect on Willingness to Pay Premium in the context of Eurovision.	Validated
H5: Active Engagement has a positive effect on Willingness to Pay Premium in the context of Eurovision.	Partially Validated

Source: Own elaboration.

After assessing the validity of each proposed hypothesis, it was possible to develop an updated version of the conceptual model. This new model helps to better visualise the relationships between constructs which were confirmed by the analysis.
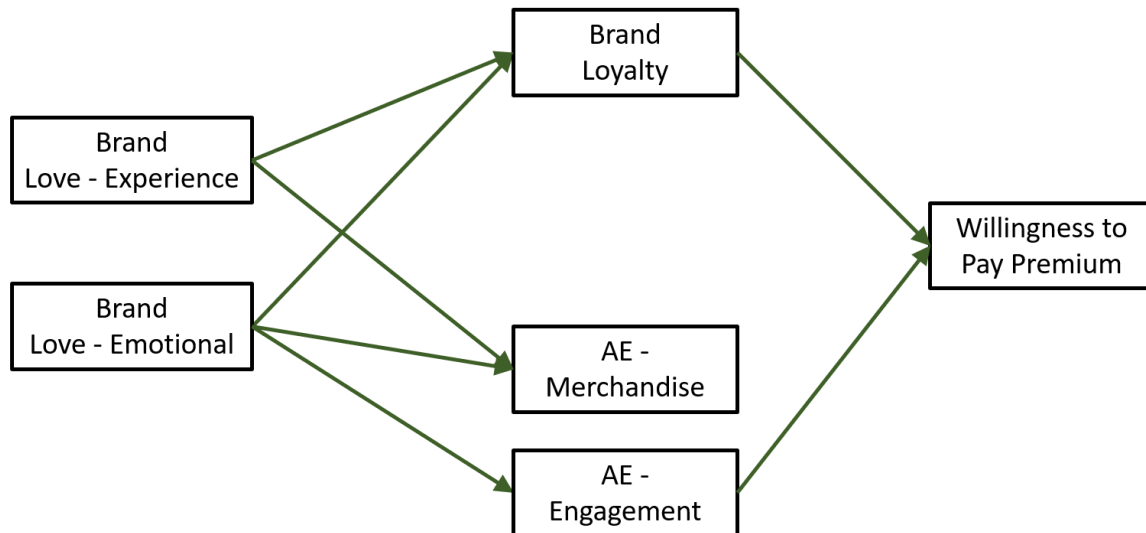
Figure 4.4 – Updated conceptual model, featuring only the validated relationships.
Source: Own elaboration.

This research aimed to test brand love in the context of Eurovision and to check if the outcomes of brand love regularly identified in the literature also apply to this type of service. Brand loyalty is one of the most commonly cited outcomes of brand love (Rahman et al., 2021). In one of the first articles to discuss brand love, Carroll and Ahuvia (2006) found that brand love positively affects brand loyalty. Since then, several other authors reached the same conclusion (Rahman et al., 2021). The positive effect of brand love on brand loyalty has been tested and empirically proved in a variety of products and services such as consumer packaged goods (Carroll & Ahuvia, 2006), online television streaming services (Santos & Schlesinger, 2021) and clothing (Bergkvist & Bech-Larsen, 2010). This study explores yet another category: music festivals and contests. The results from the analysis clearly show that brand love has a positive direct effect on brand loyalty in the context of Eurovision, validating H1. This indicates that consumers who experience love for the Eurovision brand are likely to be loyal to Eurovision and watch it every year. Furthermore, in the data collected, the mean values of brand love and brand loyalty are quite high considering the scale used, which confirms that respondents of this study do experience brand love and are loyal to Eurovision.

Active engagement is another outcome of brand love that is part of this research. Even though this relationship is not studied very frequently by scholars, it has been empirically proved that brand love has a positive effect on active engagement (Bergkvist & Bech-Larsen, 2010). However, the results from this analysis only partially support this idea and, subsequently, H2. While Model 3 shows that brand love has a significant positive influence on the merchandising component of active engagement, the same does not apply to the engagement component. Model 2 evaluates the effect of brand love on the engagement

component of active engagement. From its analysis, it is concluded that only the emotional component of brand love has a significant positive impact, with the experience component being excluded. According to the models' results, consumers with high levels of overall brand love will likely want to buy Eurovision merchandise. The effects of brand love are not as clear when it comes to behaviours associated with active engagement which are more engagement-oriented, such as checking the Eurovision social media pages or talking to other people about Eurovision. For these types of behaviours, the regression model demonstrates that only emotional brand love has a significant positive influence.

While brand loyalty and active engagement were analysed having brand love as the only predictor variable, for willingness to pay premium the impact of all three mentioned constructs was tested. The positive influence of brand loyalty on willingness to pay premium has been extensively tested and proved (Nawaz et al., 2020; Netemeyer et al., 2004; Santos & Schlesinger, 2021). The results of regression Model 4 further confirm the positive relationship between the two constructs. In fact, of the three analysed variables, brand loyalty is the one with the strongest positive impact on willingness to pay premium in the context of Eurovision. It can be concluded that consumers with high brand loyalty towards Eurovision will likely be willing to pay a premium price for it.

Active engagement was another construct to be tested as a predictor of willingness to pay premium. From the analysis of the model, only the engagement component of active engagement is confirmed to have a positive effect on willingness to pay premium in the context of Eurovision, only partially verifying H5. The results from the analysis show that the merchandising component of active engagement does not have a significant influence on WPP. Nevertheless, these findings are quite relevant due to the lack of empirical testing that this relationship has had. Literature about the influence of active engagement on willingness to pay premium is very scarce. Furthermore, during the research for this dissertation, no empirical study on this relationship was found, leading to the notion that this is one of the first occasions where it has been empirically tested. In practical terms, from the analysis of this relationship it can be concluded that consumers who are engaged with Eurovision, exhibiting behaviours such as talking about Eurovision to others of following news about the contest, will likely be willing to pay a premium price for Eurovision. No such relationship is found when it comes to consumers who buy merchandise. In that case, there is no evidence which supports the argument that they will be more or less willing to pay premium.

The remaining relationship that was tested by Model 4 is the one between brand love and willingness to pay premium. One of the first steps of this research was to identify the most widely accepted outcomes of brand love. Willingness to pay premium was one of the outcomes identified, with numerous studies supporting the existence of a positive relationship between the two constructs (Rahman et al., 2021; Wallace et al., 2022). It came as a surprise then, that

the analysis of model 4 showed that brand love does not have a significant influence on willingness to pay premium on the studied model. However, the mistake of completely disregarding WPP as an outcome of brand love must not be made. Model 4.1 demonstrates that brand love does have a positive influence on WPP. The issue lies in the fact that when the two other studied constructs - brand loyalty and active engagement - are added to the equation, the influence of brand love becomes less intense and not significant enough. This leads to the conclusion that in the context studied, brand loyalty and active engagement are much stronger predictors of willingness to pay premium than brand love. The influence of brand love on WPP in the context of Eurovision is not significant enough to be considered relevant and, therefore, H3 is not validated.

Finally, it is valuable to compare the findings of this study with those of Eiriz and Guimarães (2016) since, similarly to this study, the context of their research was music festivals. In their study, the authors developed a model to study the effects of brand love on four of its outcomes: brand loyalty, active engagement, word of mouth and willingness to pay premium. In this study, three of those outcomes are considered, excluding word of mouth. The results from the empirical study carried out by Eiriz and Guimarães (2016) were that brand love positively influenced the four outcomes which the authors studied. This diverges from the findings of this research. Here, brand love was only proved to positively influence brand loyalty and the merchandising component of active engagement. This difference in results could be explained by the events which were the focus of each research. Here it was Eurovision while in Eiriz and Guimarães' (2016) work it consisted of several music festivals in Portugal. These findings show that even when compared with other musical events, Eurovision is still unique in its characteristics and in how it is perceived by consumers. Another possible explanation for the different results could lie in the fact that different scales were used to measure the constructs in each study.

5. Conclusion

Consumer-brand relationships are often considered to be part of the backbone of current marketing (Robertson et al., 2022). Of the several components of CBR, brand love is perhaps one of the most important (Cayolla et al., 2020). Therefore, it makes it a topic which should be studied so that it becomes more widely understood and applied by brands. The purpose of this study was to examine the influence of brand love on some of the concepts which have been regularly identified as its outcomes. The context of study chosen is one which has not been subject to much investigation in the area of consumer-brand relationships: the Eurovision Song Contest.

To start the research, a thorough literature review was conducted. All the key topics of this study were covered, starting with music festivals and Eurovision, and then moving to consumer-brand relationships and brand love and its outcomes. The proposed relationships between constructs were converted into five hypotheses which were developed based on the literature review. The data for the study was collected through a questionnaire applied to consumers who purchased or attempted to purchase a ticket to Eurovision 2023. After all the data was organised, it was possible to characterise the sample obtained according to age, gender and current area of residence, among others. The data collected also contained information regarding the respondents' motivations for attending Eurovision, which was analysed in a descriptive manner. The next step was to perform a descriptive analysis of the constructs, looking into the means and standard deviations of each construct's items. To continue studying the data, it was necessary to conduct a principal components analysis for each of the constructs in order to reduce the number of variables. Finally, four linear regression models were developed based on the five hypotheses and using the PCAs extracted earlier. The results from the linear regressions made it possible to validate H1 and H4, partially validate H2 and H5 and not validate H3.

This study has brought forward several interesting conclusions for the field of brand love, with contributions for both the theoretical and managerial fields, which will be described in the upcoming subchapters. These conclusions help to better understand this construct which is considered such an integral part of CBR. Furthermore, this study reinforces the notion that brand love can lead to other positive relationships between consumers and brands. This is the case with brand loyalty, the merchandise component of active engagement and, in part, the engagement component of active engagement. The conclusions obtained in this dissertation have contributed to narrowing down the knowledge gap in the brand love literature regarding music festivals and contests, and specifically Eurovision. At the same time, some new questions arose regarding the hypothesis which was not validated. These can provide a basis for future research.

Besides the contributions to the brand love literature, this study also addressed a gap in the Eurovision literature. Given that Eurovision is a hedonic brand with specific characteristics which enable the perfect conditions for consumer-brand relationships to grow, it would be expected that the area of literature regarding Eurovision and CBR would be quite saturated. However, as stated before, that is not the case. This area of the Eurovision literature is largely unexplored, presenting a big gap with several research possibilities. This study has then helped in diminishing that gap and providing insights into the effects of brand love in the context of Eurovision.

5.1. Theoretical Contributions

As mentioned earlier, the findings of this study can bring some contributions to the theory. The most direct contribution is the empirical testing of brand love in a different context to what is more commonly employed. It is widely accepted that brand love has a positive effect on active engagement (Bergkvist & Bech-Larsen, 2010), brand loyalty and willingness to pay premium (Rahman et al., 2021). According to this study though, that is not fully the case when it comes to Eurovision. It was found that in the context of Eurovision, brand love only positively influences brand loyalty and the merchandising component of AE. While for the engagement component of AE, only the emotional component of brand love has a significant influence. These results show that the strength and significance of the influence of brand love on its outcomes varies according to the context studied.

Without proper testing, it should not be assumed that the relationships that exist in one context will also exist in a completely different one. The most evident case to support this notion is that in this study it was found that brand love does not have a significant influence on willingness to pay premium in the context of Eurovision. The aim for the WPP case was to test how it was influenced by brand loyalty, active engagement and brand love simultaneously. The results showed that brand love does influence WPP, but it is in such a small amount compared to active engagement and brand loyalty that it is not considered a significant influence. It was then concluded that in the context of Eurovision, brand loyalty and AE are much more effective predictors of WPP than brand love. The positive influence of brand loyalty on WPP has been studied and confirmed by several authors (Nawaz et al., 2020; Santos & Schlesinger, 2021). This study's findings confirm that such influence is also present in the context of Eurovision. As for the relationship between active engagement and WPP, it has not been subject to much research. Taking that into account, this study contributes to increasing the knowledge on that relationship. It is shown that, in the context of Eurovision, the engagement component of active engagement has a significant positive influence on WPP.

This study helped open new research directions for the theory. For example, regarding the case of the influence of brand love on WPP or the influence of active engagement on the latter. Still, the results mentioned were all obtained in the context of Eurovision and, naturally, cannot be generalised. The type of service studied has quite specific characteristics and brings hedonic benefits to consumers, which other types of services cannot offer (Eiriz and Guimarães, 2016). As such, the theoretical contributions of this research can be used as a knowledge base in the music festivals and contests context but, in different contexts, further research should be carried out to assess if they are still applicable.

5.2. Managerial Contributions

In addition to the already mentioned theoretical findings, this dissertation also brings forward some contributions towards practice. In the following paragraphs, the managerial contributions of this study will be presented and discussed.

Having assessed the relationships between the constructs in study, another question arises. Do consumers truly feel those emotions towards brands? This study's results indicate that they do. The mean values obtained for each of the four constructs of the model are all quite high according to the scales used. Brand loyalty has the highest mean values, followed closely by brand love. As such, one can conclude that the majority of Eurovision customers love and are loyal to the brand. This proof of loyalty from Eurovision fans does not come as a surprise since many watch it every year, either through attending the live shows or watching the broadcast (Linden & Linden, 2018). Many of its specific characteristics are what enable Eurovision to generate brand love in its fans. It is a contest that has existed for over 60 years, with many people starting by watching it with their families. It is also a safe space where people of all kinds can go to listen to music, cheer for their favourite entries and enjoy themselves without fear of being judged. These characteristics, combined with the known antecedents of brand love, such as being a hedonic brand (Carroll & Ahuvia, 2006) and sense of community (Bergkvist & Bech-Larsen, 2010), all contribute to the high levels of brand love that consumers feel towards Eurovision. Eurovision must continue to nurture and develop these relationships, as they bring many positives to the brand, such as consumers being willing to pay premium prices and wanting to buy merchandise.

The positive influence that brand love has on brand loyalty and active engagement is very useful for brands. According to this research, when the Eurovision brand is able to cultivate the feeling of love among its consumers, those same consumers will tend to also be loyal to the brand and to be actively engaged, though to a lesser extent. In other words, a consumer who feels love towards Eurovision will likely want to keep watching or attending Eurovision, buy Eurovision merchandise and follow news about Eurovision. It is important to note that the emotional component of brand love is the most relevant influencer of both brand loyalty and

active engagement. This means that Eurovision should focus mainly on appealing to the emotional side of the consumer relationship, rather than the one that comes from experience. When it comes to the consumers' willingness to pay premium, brand love is no longer a significant influencer, that role being played by active engagement and brand loyalty. Knowing which components positively influence WPP is very useful for brands. After all, having consumers who are willing to pay premium is key since it allows brands to charge higher prices than the competition while being confident that consumers will still buy their products/services. In the Eurovision case, the brand should take measures to ensure their consumers remain loyal and actively engaged, since in that case, they will likely also be willing to pay premium prices.

In this research, the consumers' motivations to attend Eurovision were studied independently from the model. The main managerial contribution of this part of the study is that it can shed light into what are the main motivations for consumers to attend the Eurovision live shows. Knowing this information, Eurovision can tailor their marketing campaigns to suit the key motivational factors of consumers. The statements regarding motivations to attend that were regarded with the most importance by respondents are "To enjoy the atmosphere, party, dance, and sing", "Because live shows are a unique and unpredictable experience" and "To hear the live versions and performances of the songs".

Finally, a reflection must be made on who can benefit from these managerial contributions. While the majority of the mentioned findings were directed at Eurovision, this is not the only brand for which they can be useful. Even though Eurovision is a very particular event, these managerial contributions can also be transposed to other music festivals and contests, provided that they are not taken at face value and are evaluated in relation to the specific context. Furthermore, as a large international event, it is logical that many brands may wish to sponsor or develop partnerships with Eurovision. These managerial contributions can also be useful for those brands, as they provide insight into how consumers perceive and relate to Eurovision. Brands that wish to sponsor or partner with Eurovision should investigate the dynamics between consumers and Eurovision, some of which were studied in this dissertation. Doing this will enable them to be more prepared and develop more efficient and successful marketing plans.

5.3. Limitations and Future Research

Despite the effort put in to develop this study in the most successful way possible, it was inevitable that a few limitations would surface. It is important to identify the factors which limited this research and turn those into something that can have a positive value. Some of the limitations encountered might open pathways for future research directions and serve as guides for other researchers to avoid facing the same difficulties.

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One of the limitations encountered is related to the scale used to measure brand loyalty. It was hard to find a validated scale in the literature that was suitable and applicable, as a whole, to the characteristics of Eurovision. As such, a combination of the scales from Albert et al. (2009) and Chaudhuri and Holbrook (2001) was used to measure this construct. It would have been more adequate to use one single suitable scale.

Another limitation emerged during the collection of data. When developing the research methodology, it was decided that data would be collected through a questionnaire applied in the Eurovision arena and fan zone. However, to obtain the required number of answers, it was necessary to also share the survey online. Because of this, the answers were not collected in an even manner. Also related to this topic, is the aspect that the target population was limited. Only people who purchased or were interested in purchasing tickets for the 2023 edition of the Eurovision Song Contest were considered. Future research could expand on this and also include in the target population people who attended Eurovision in the previous years. This approach would allow for a broader and less restricted analysis.

In this dissertation, consumers' motivations to attend Eurovision were studied only in a descriptive way, as the focus was on brand love and its outcomes. However, gaining more insight into what motivates consumers to attend Eurovision or other music events could be very valuable. Future research could explore this topic more in-depth, be it as an individual construct or in relation to the conceptual model developed here. Does brand love influence the consumers' motivations to attend Eurovision? Does brand loyalty?

With this study, it was possible to conclude that the engagement component of active engagement has a positive influence on willingness to pay premium in the context of Eurovision. However, this relationship has hardly been studied in the literature, meaning there is room for further investigation. Future research could study the relationship between these two constructs in a different context, namely in a brand that commercialises products, rather than services. The two components of active engagement – engagement and merchandise – could also be studied in more depth, to better understand why only the engagement component was confirmed to positively influence WPP.

Finally, further research should be carried out regarding the influence of brand love, active engagement and brand loyalty on willingness to pay premium. The findings of this research showed that in the context of Eurovision only AE-Engagement and brand loyalty have a significant effect on WPP. This means that, contrary to expectation, brand love was not verified as a predictor of WPP. Since it was such an unexpected result, this issue should be subject to further tests. The influence on WPP of the same independent variables used on this study should be studied in different contexts, assessing whether the findings are the same or if they diverge. The model could also be changed, combining brand love with other variables as influencers of WPP. Furthermore, it would be interesting to investigate contexts where brand

love has already been proven to influence WPP and add active engagement and brand loyalty as predictors. Then conduct empirical tests to assess if brand love remains a significant influencer or if its influence is no longer relevant enough, as was the case here.

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Appendixes

Appendix A – Measurement scales used.

Author	Original Items	Adapted Items
	Brand Love	
Bagozzi et al. (2017)	To what extent do you feel that wearing (brand) says something "true" and "deep" about whom you are as a person?	I feel that watching Eurovision says something "true" and "deep" about who I am as a person.
	To what extent is (brand) able to make you look like you want to look	Eurovision makes me feel how I want to feel.
	To what extent is (brand) able to do something that makes your life more meaningful?	Eurovision is able to do something that makes my life more meaningful.
	To what extent do you find yourself thinking about (brand)	I often find myself thinking about Eurovision.
	To what extent are you willing to spend a lot of money improving and fine-tuning a product from (brand) after you buy it	If I bought a ticket for Eurovision, I would be willing to spend extra money to improve my experience.
	To what extent do you feel yourself desiring to wear (brand) clothing	I feel a desire to go to Eurovision.
	To what extent have you interacted with (brand) in the past	I have interacted with Eurovision (in any way) in the past.
	Please express the extent to which you feel there is a natural "fit" between you and (brand)	I feel there is a natural "fit" between me and Eurovision
	Please express the extent to which you feel emotionally connected to (brand)	I feel emotionally connected to Eurovision.
	To what extent do you feel that (brand) is fun?	I feel that Eurovision is fun.
	Please express the extent to which you believe that you will be wearing (brand) for a long time	I expect Eurovision to be part of my life for a long time to come.
	Suppose (brand) were to go out of existence, to what extent would you feel anxiety	If Eurovision was to go out of existence, I would feel anxiety.
	Please express your overall feelings and evaluations towards (brand) on a 7-point negative-positive scale	Overall, I feel good about Eurovision.
		All items on a 7-point Likert Scale (1 = very strongly disagree to 7 = very strongly agree)

Active Engagement		
Bergkvist and Bech-Larsen (2010)	To what extent do you follow news about / BRAND / ?	How often do you follow the news about Eurovision.
	How often do you talk about / BRAND / to others?	How often do you talk about Eurovision to others.
	How often do you visit the / BRAND / web site?	How often do you visit the Eurovision website or social media pages (Instagram, Facebook, Twitter, etc.).
		Scale: 1 = never; 2 = a few times over the year; 3 = once a month; 4 = once a week; 5 = 2 or more times a week
	Would you be interested in buying merchandise with the / BRAND / name on it?	I would be interested in buying merchandise with the Eurovision name on it.
		7-point Likert Scale (1 = very strongly disagree to 7 = very strongly agree)

Brand Loyalty		
Albert et al. (2009)	I am loyal to this brand and I think I will be for a long time	I am loyal to Eurovision, and I think I will be for a long time.
	I am very loyal to the brand	I am very loyal to Eurovision.
	I do not intend to switch to another brand	I do not intend to switch to another music festival/contest brand.
Chaudhuri and Holbrook (2001)	I intend to keep purchasing this brand.	I intend to keep watching/going to Eurovision.
		All items on a 7-point Likert Scale (1 = very strongly disagree to 7 = very strongly agree)

Willingness to Pay Premium		
Netemeyer et al. (2004)	The price of (brand name) would have to go up quite a bit before I would switch to another brand of (product).	The cost of Eurovision would have to go up quite a bit before I would switch to another music festival or contest.
	I am willing to pay a higher price for (brand name) brand of (product) than for other brands of (product).	I am willing to pay a higher price for Eurovision than for other music festivals or contests.
	I am willing to pay a lot more for (brand name) than other brands of (product category).	I am willing to pay a lot more for Eurovision than other music festivals or contests.
		7-point Likert Scale (1 = very strongly disagree to 7 = very strongly agree)
	I am willing to pay ___% more for (brand name) brand over other brands of (product): 0% 5% 10% 15% 20% 25% 30%, or more.	I am willing to pay ___% more for Eurovision over other music festivals or contests
		Choose option (0%, 5%, 10%, 15%, 20%, 25%, 30%, more than 30%)

	Motivations to Attend	
Mulder and Hitters (2021)	Interact with other visitors; Contact with strangers; Feel part of my own group; Spend time with friends / family	To feel part of a group and interact with other visitors, friends, or family.
	Atmosphere of the place; Party, dance, sing, headbang, mosh	To enjoy the atmosphere, party, dance, and sing.
	Escape day-to-day activities; Relieve everyday boredom and stress; Change of pace	To escape normal day-to-day routine and relieve boredom and stress.
	Discover new things; Enrich and develop myself; Curiosity	To discover new things and develop myself.
	Show off to others; Feel special in relation to non-visitors	To feel special in relation to non-visitors.
	Attractiveness of performing artist(s); Proximity of artists	To be closer to the performing artists.
	Unique moment / experience; Unpredictability of live shows	Because live shows are a unique and unpredictable experience.
	Hear recently released music; Hear other songs / versions	To hear the live versions and performances of the songs.
Own Elaboration		Because I attend Eurovision every year.
		Because Eurovision is happening in my own country.
		To visit the host city
		All items on a 7-point Likert Scale (1 = very strongly disagree to 7 = very strongly agree)

Hello! My name is Beatriz Malta da Silveira. I'm a Portuguese student and I'm doing research for my Master thesis in Marketing. To carry out my study, I have prepared this questionnaire about your perception and behaviour towards Eurovision.

The questionnaire is short and easy to answer, taking about 4 minutes to complete. Please be sincere and mindful in your answers and don't worry: all the information collected will be treated confidentially and will only be used for academic purposes. If at any time you would like to have your answers withdrawn, contact me through bfhms@iscte-iul.pt.

Thank you for your participation!

→

Did you attempt to buy or were you interested in buying a ticket to Eurovision 2023?

Yes

No

←   →

How many shows are you attending in person in Eurovision 2023? (Considering Semifinal 1, Semifinal 2 and Grand Final)

None

One

Two

Three

← →

Why won't you attend the Eurovision 2023 live shows?

I wasn't able to buy a ticket before they sold out.

The tickets are too expensive or I couldn't afford it.

I am unable to attend the show in person.

Other

← →

Rate from 1 (very strongly disagree) to 7 (very strongly agree) how much you agree with the following statements.

	1 - Very strongly disagree	2	3	4	5	6	7 - Very strongly agree
I feel that watching Eurovision says something "true" and "deep" about who I am as a person.	O	O	O	O	O	O	O
Eurovision makes me feel how I want to feel.	O	O	O	O	O	O	O
Eurovision is able to do something that makes my life more meaningful.	O	O	O	O	O	O	O
I often find myself thinking about Eurovision.	O	O	O	O	O	O	O
If I bought a ticket for Eurovision, I would be willing to spend extra money to improve my experience.	O	O	O	O	O	O	O
I feel a desire to go to Eurovision.	O	O	O	O	O	O	O
I have interacted with Eurovision (in any way) in the past.	O	O	O	O	O	O	O
I feel there is a natural "fit" between me and Eurovision	O	O	O	O	O	O	O
I feel emotionally connected to Eurovision.	O	O	O	O	O	O	O
I feel that Eurovision is fun.	O	O	O	O	O	O	O
I expect Eurovision to be part of my life for a long time to come.	O	O	O	O	O	O	O
If Eurovision was to go out of existence, I would feel anxiety.	O	O	O	O	O	O	O
Overall, I feel good about Eurovision.	O	O	O	O	O	O	O

←   →

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Rate from 1 (never) to 5 (2 or more times a week) how much you agree with the following statements.

	1 - Never	2 - A few times over the year	3 - Once a month	4 - Once a week	5 - 2 or more times a week
How often do you follow the news about Eurovision.	O	O	O	O	O
How often do you talk about Eurovision to others.	O	O	O	O	O
How often do you visit the Eurovision website or social media pages (instagram, facebook, twitter, etc.).	O	O	O	O	O

Rate from 1 (very strongly disagree) to 7 (very strongly agree) how much you agree with the following statements.

	1 - Very strongly disagree	2	3	4	5	6	7 - Very strongly agree
I would be interested in buying merchandise with the Eurovision name on it.	O	O	O	O	O	O	O

← →

Rate from 1 (very strongly disagree) to 7 (very strongly agree) how much you agree with the following statements.

	1 - Very strongly disagree	2	3	4	5	6	7 - Very strongly agree
I am loyal to Eurovision, and I think I will be for a long time.	O	O	O	O	O	O	O
I am very loyal to Eurovision.	O	O	O	O	O	O	O
I do not intend to switch to another music festival/contest brand.	O	O	O	O	O	O	O
I intend to keep watching/going to Eurovision.	O	O	O	O	O	O	O

← →

Rate from 1 (very strongly disagree) to 7 (very strongly agree) how much you agree with the following statements.

	1 - Very strongly disagree	2	3	4	5	6	7 - Very strongly agree
The cost of Eurovision would have to go up quite a bit before I would switch to another music festival or contest.	O	O	O	O	O	O	O
I am willing to pay a higher price for Eurovision than for other music festivals or contests.	O	O	O	O	O	O	O
I am willing to pay a lot more for Eurovision than other music festivals or contests.	O	O	O	O	O	O	O

Select the option that best applies to your opinion.

	0%	5%	10%	15%	20%	25%	30%	More than 30%
I am willing to pay ___% more for Eurovision over other music festivals or contests.	O	O	O	O	O	O	O	O

← →

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Gender

Male

Female

Non-binary / third gender

Prefer not to say

Age

Current area of residence?

Liverpool City Region

UK (excluding Liverpool City Region)

Europe (excluding UK)

Outside of Europe

Where are you staying during Eurovision 2023?

Own residence or with friends/family.

Paid accommodation (hotel, Airbnb, etc.).

←

→

Rate from 1 (very strongly disagree) to 7 (very strongly agree) how much you agree with the following statements.

What are your motivations to attend Eurovision?

	1 - Very strongly disagree	2	3	4	5	6	7 - Very strongly agree
To feel part of a group and interact with other visitors, friends or family.	O	O	O	O	O	O	O
To enjoy the atmosphere, party, dance and sing.	O	O	O	O	O	O	O
To escape normal day-to-day routine and relieve boredom and stress.	O	O	O	O	O	O	O
To discover new things and develop myself.	O	O	O	O	O	O	O
To feel special in relation to non visitors.	O	O	O	O	O	O	O
To be closer to the performing artists.	O	O	O	O	O	O	O
Because live shows are a unique and unpredictable experience.	O	O	O	O	O	O	O
To hear the live versions and performances of the songs.	O	O	O	O	O	O	O
Because I attend Eurovision every year.	O	O	O	O	O	O	O
Because Eurovision is happening in my own country.	O	O	O	O	O	O	O
To visit the host city	O	O	O	O	O	O	O

←   →

Appendix C – Test of reliability of the scales used.

	Cronbach's Alpha	N of Items
Brand Love	0.932	13
Active Engagement	0.864	4
Brand Loyalty	0.944	4
Willingness to Pay Premium	0.922	4
Motivations to Attend	0.890	11

Appendix D – Answers from respondents who answered "Other" to the questionnaire question "Why won't you attend the Eurovision 2023 live shows?"

- "All of the above."
- "Can afford don't want to."
- "I could buy tickets but prices for rooms in Liverpool were too high."
- "I couldn't get transport."
- "I didn't believe it would be possible to obtain a ticket, so I didn't even really try."
- "I don't want to go."
- "I just wanted the atmosphere but the best seat is in front of the tv."
- "The housing in Liverpool was too expensive."
- "The overall Journey would have Been too expensive (Tickets, travel, accommodation)."

Appendix E – Mean values of each Motivations to Attend item.
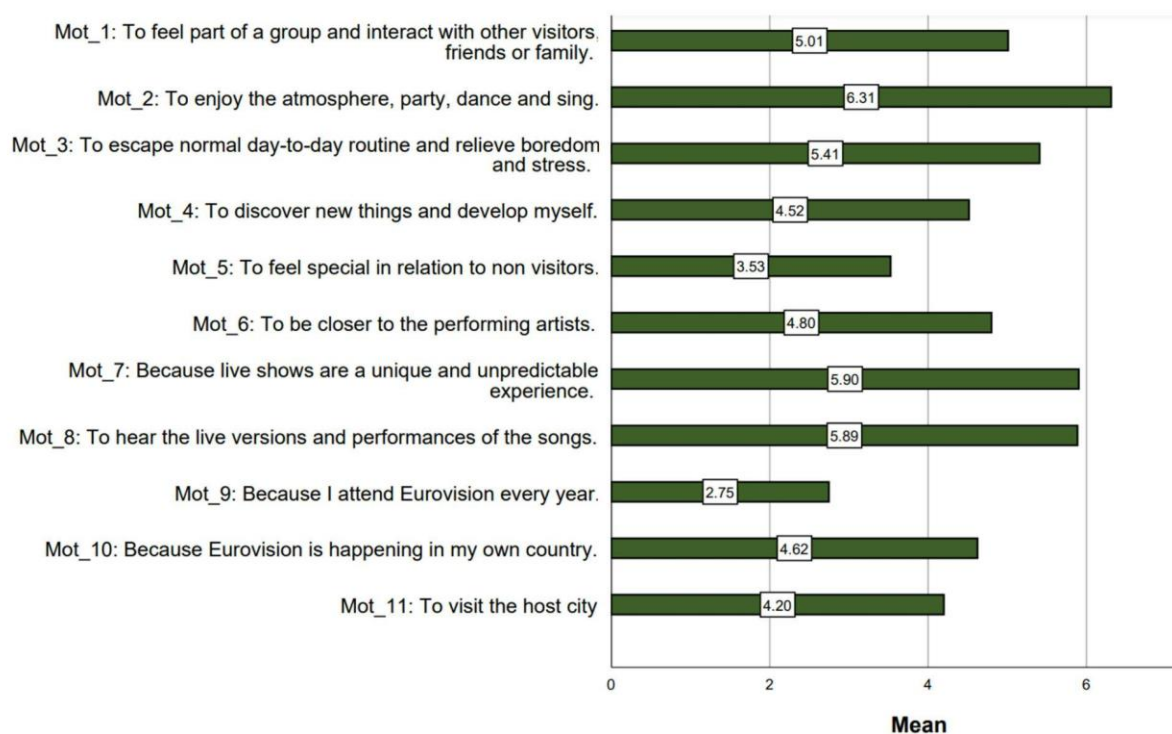
Appendix F – Number of respondents who selected each answer.

		Mot_11 To visit the host city							
		1 - Very strongly disagree	2	3	4	5	6	7 - Very strongly agree	Total
Current area of residence?	Liverpool City Region	5	4	0	4	1	1	4	19
	UK (excluding Liverpool City Region)	12	10	12	17	27	9	15	102
	Europe (excluding UK)	4	4	6	5	9	4	12	44
	Outside of Europe	3	2	1	8	5	1	1	21
Total		24	20	19	34	42	15	32	186

		Mot_10 Because Eurovision is happening in my own country.							
		1 - Very strongly disagree	2	3	4	5	6	7 - Very strongly agree	Total
Current area of residence?	Liverpool City Region	1	0	1	2	0	4	11	19
	UK (excluding Liverpool City Region)	6	3	5	7	10	15	56	102
	Europe (excluding UK)	24	1	1	5	1	5	7	44
	Outside of Europe	19	0	1	0	1	0	0	21
Total		50	4	8	14	12	24	74	186

Appendix G – Principal components analysis of brand love.

KMO and Bartlett's Test - Brand Love

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		0.933
Bartlett's Test of Sphericity	Approx. Chi-Square	2425.908
	df	66
	Sig.	0.000

Total Variance Explained - Brand Love

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	6.812	56.769	56.769	6.812	56.769	56.769
2	1.211	10.092	66.861	1.211	10.092	66.861
3	0.706	5.886	72.747			
4	0.605	5.041	77.788			
5	0.506	4.216	82.004			
6	0.460	3.835	85.839			
7	0.379	3.161	89.000			
8	0.346	2.883	91.883			
9	0.302	2.515	94.397			
10	0.249	2.074	96.471			
11	0.219	1.821	98.292			
12	0.205	1.708	100.000			

Extraction Method: Principal Component Analysis.

Scree Plot - Brand Love
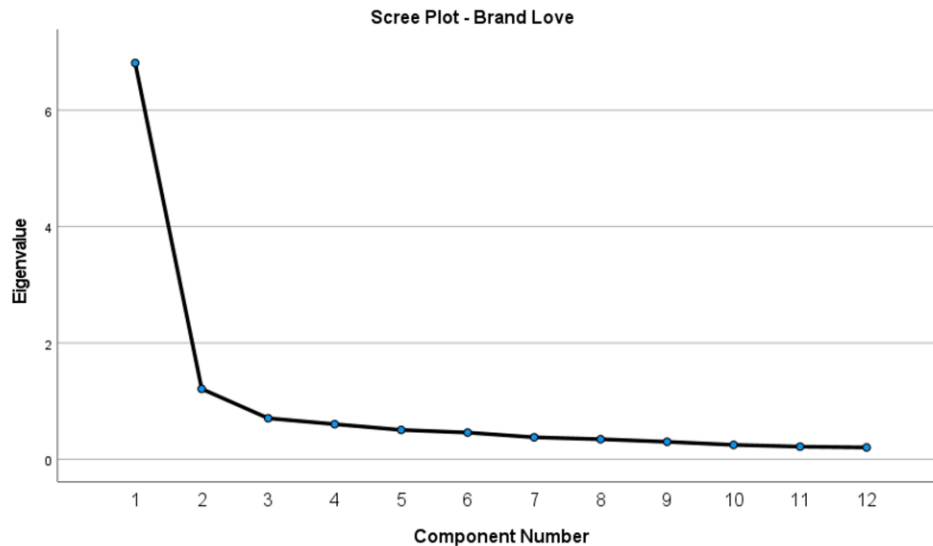
Rotated Component Matrix - Brand Love	Component	
	1	2
BLove_1 I feel that watching Eurovision says something "true" and "deep" about who I am as a person.	0.849	-0.050
BLove_3 Eurovision is able to do something that makes my life more meaningful.	0.834	-0.006
BLove_4 I often find myself thinking about Eurovision.	0.820	0.001
BLove_12 If Eurovision was to go out of existence, I would feel anxiety.	0.783	-0.111
BLove_8 I feel there is a natural "fit" between me and Eurovision	0.721	0.206
BLove_9 I feel emotionally connected to Eurovision.	0.705	0.262
BLove_2 Eurovision makes me feel how I want to feel.	0.539	0.332
BLove_10 I feel that Eurovision is fun.	-0.152	0.975
BLove_13 Overall, I feel good about Eurovision.	-0.018	0.886
BLove_7 I have interacted with Eurovision (in any way) in the past.	0.105	0.622
BLove_6 I feel a desire to go to Eurovision.	0.229	0.605
BLove_11 I expect Eurovision to be part of my life for a long time to come.	0.361	0.580

Extraction Method: Principal Component Analysis. 2 components extracted.

Rotation Method: Oblimin with Kaiser Normalization. Rotation converged in 6 iterations.

Correlation Matrix - Brand Love

	BLove_1	BLove_2	BLove_3	BLove_4	BLove_5	BLove_6	BLove_7	BLove_8	BLove_9	BLove_10	BLove_11	BLove_12	BLove_13
BLove_1	1.000	0.601	0.652	0.587	0.354	0.403	0.344	0.654	0.644	0.344	0.524	0.465	0.438
BLove_2	0.601	1.000	0.615	0.571	0.390	0.529	0.394	0.617	0.621	0.544	0.520	0.427	0.568
BLove_3	0.652	0.615	1.000	0.605	0.395	0.485	0.367	0.621	0.690	0.408	0.526	0.501	0.397
BLove_4	0.587	0.571	0.605	1.000	0.340	0.533	0.389	0.654	0.672	0.340	0.583	0.483	0.381
BLove_5	0.354	0.390	0.395	0.340	1.000	0.433	0.267	0.324	0.380	0.343	0.360	0.261	0.334
BLove_6	0.403	0.529	0.485	0.533	0.433	1.000	0.502	0.533	0.583	0.533	0.584	0.339	0.537
BLove_7	0.344	0.394	0.367	0.389	0.267	0.502	1.000	0.449	0.509	0.459	0.510	0.353	0.475
BLove_8	0.654	0.617	0.621	0.654	0.324	0.533	0.449	1.000	0.759	0.465	0.690	0.531	0.543
BLove_9	0.644	0.621	0.690	0.672	0.380	0.583	0.509	0.759	1.000	0.519	0.694	0.564	0.564
BLove_10	0.344	0.544	0.408	0.340	0.343	0.533	0.459	0.465	0.519	1.000	0.635	0.235	0.741
BLove_11	0.524	0.520	0.526	0.583	0.360	0.584	0.510	0.690	0.694	0.635	1.000	0.496	0.654
BLove_12	0.465	0.427	0.501	0.483	0.261	0.339	0.353	0.531	0.564	0.235	0.496	1.000	0.351
BLove_13	0.438	0.568	0.397	0.381	0.334	0.537	0.475	0.543	0.564	0.741	0.654	0.351	1.000

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Appendix H – Principal components analysis of Active Engagement

KMO and Bartlett's Test - Active Engagement

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		0.723
Bartlett's Test of Sphericity	Approx. Chi-Square	567.596
	df	3
	Sig.	0.000

Total Variance Explained - Active Engagement

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	2.494	83.117	83.117	2.494	83.117	83.117
2	0.327	10.916	94.033			
3	0.179	5.967	100.000			

Extraction Method: Principal Component Analysis.

Scree Plot - Active Engagement
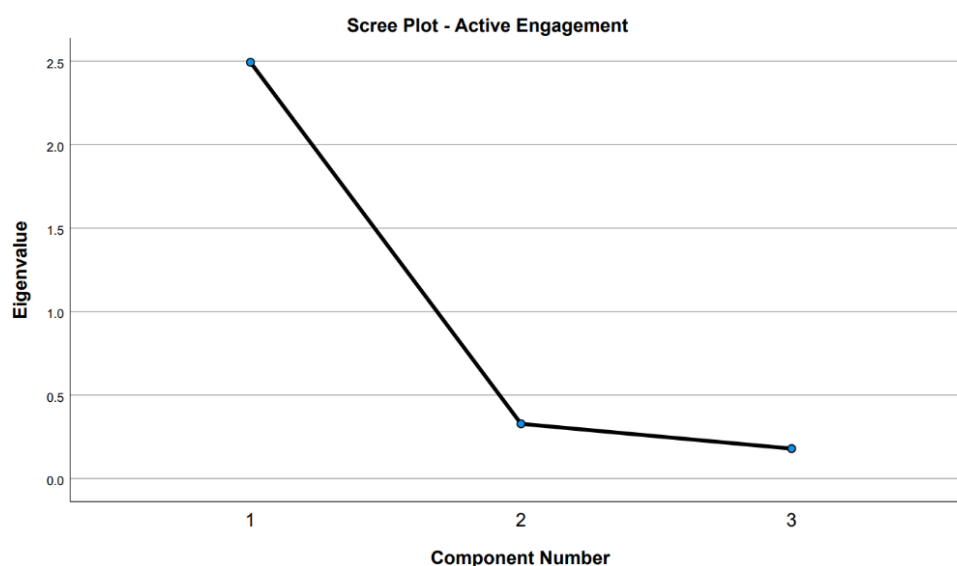
Component Matrix - Active Engagement	Component 1
AE_1 How often do you follow the news about Eurovision.	0.940
AE_2 How often do you talk about Eurovision to others.	0.896
AE_3 How often do you visit the Eurovision website or social media pages (instagram, facebook, twitter, etc.).	0.898

Extraction Method: Principal Component Analysis. 1 component extracted.

Appendix I – Principal components analysis of Brand Loyalty

### KMO and Bartlett's Test - Brand Loyalty

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		0.767
Bartlett's Test of Sphericity	Approx. Chi-Square	952.514
	df	6
	Sig.	0.000

Total Variance Explained - Brand Loyalty

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	3.070	76.755	76.755	3.070	76.755	76.755
2	0.526	13.162	89.917			
3	0.330	8.251	98.168			
4	0.073	1.832	100.000			

Extraction Method: Principal Component Analysis.

Scree Plot
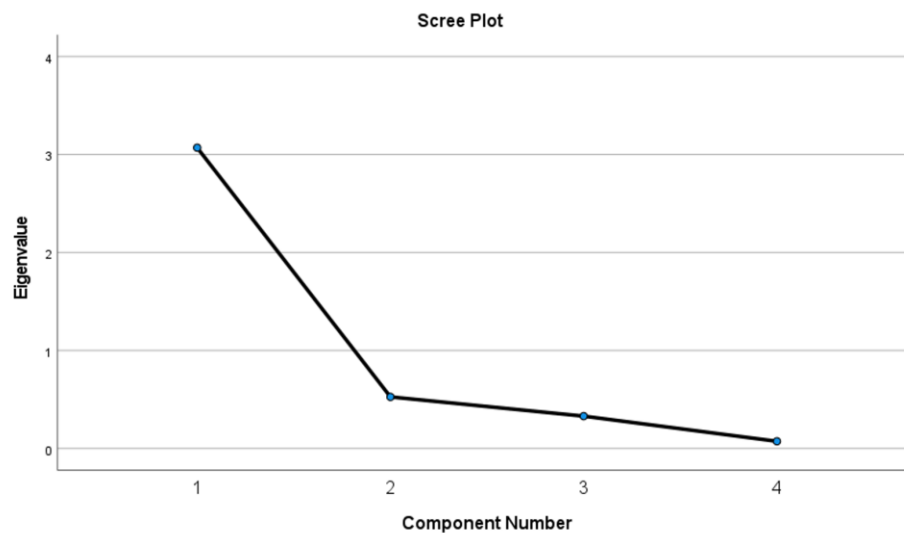
Component Matrix - Brand Loyalty	Component 1
BLoy_1: I am loyal to Eurovision, and I think I will be for a long time.	0.935
BLoy_2: I am very loyal to Eurovision.	0.934
BLoy_4: I intend to keep watching/going to Eurovision.	0.865
BLoy_3: I do not intend to switch to another music festival/contest brand.	0.758

Extraction Method: Principal Component Analysis.

1 components extracted.

**Appendix J –** Principal components analysis of Willingness to Pay Premium

KMO and Bartlett's Test - Willingness to Pay Premium

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		0.770
Bartlett's Test of Sphericity	Approx. Chi-Square	693.773
	df	6
	Sig.	0.000

Total Variance Explained - Willingness to Pay Premium

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	2.822	70.547	70.547	2.822	70.547	70.547
2	0.722	18.042	88.589			
3	0.307	7.665	96.254			
4	0.150	3.746	100.000			

Extraction Method: Principal Component Analysis.

Scree Plot - Willingness to Pay Premium
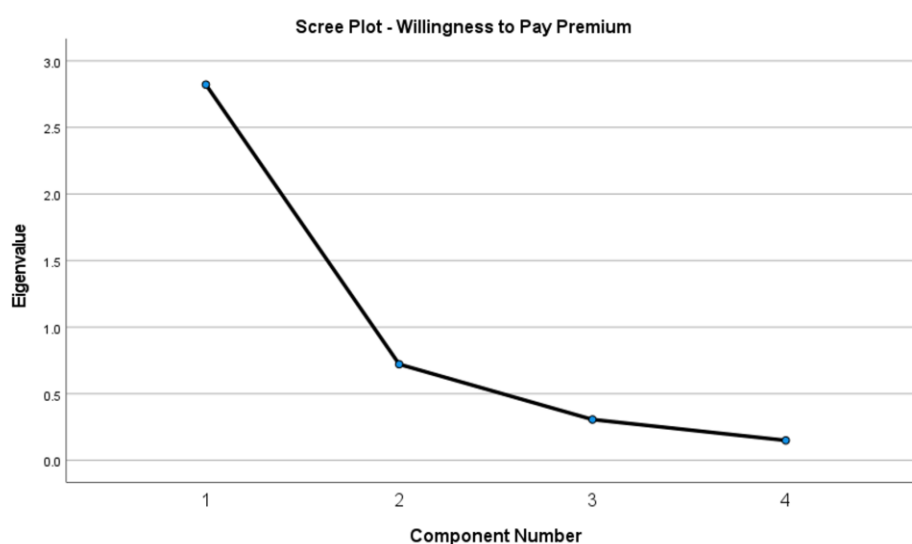
Component Matrix - Willingness to Pay Premium	Component 1
WPP_2: I am willing to pay a higher price for Eurovision than for other music festivals or contests.	0.929
WPP_3: I am willing to pay a lot more for Eurovision than other music festivals or contests.	0.928
WPP_4: I am willing to pay ___% more for Eurovision over other music festivals or contests.	0.816
WPP_1: The cost of Eurovision would have to go up quite a bit before I would switch to another music festival or contest.	0.657

Extraction Method: Principal Component Analysis.

1 components extracted.

Correlations - Model 1

		Model 1 Unstandardized Residual	PCA_BLove_ Emotional	PCA_BLove _Experience
Model 1 Unstandardized Residual	Pearson Correlation	1.00	0.00	0.00
	Sig. (2-tailed)		1.00	1.00
PCA_BLove_Emotional	Pearson Correlation	0.00	1.00	.569**
	Sig. (2-tailed)	1.00		0.00
PCA_BLove_Experience	Pearson Correlation	0.00	.569**	1.00
	Sig. (2-tailed)	1.00	0.00	

ANOVA - Model 1

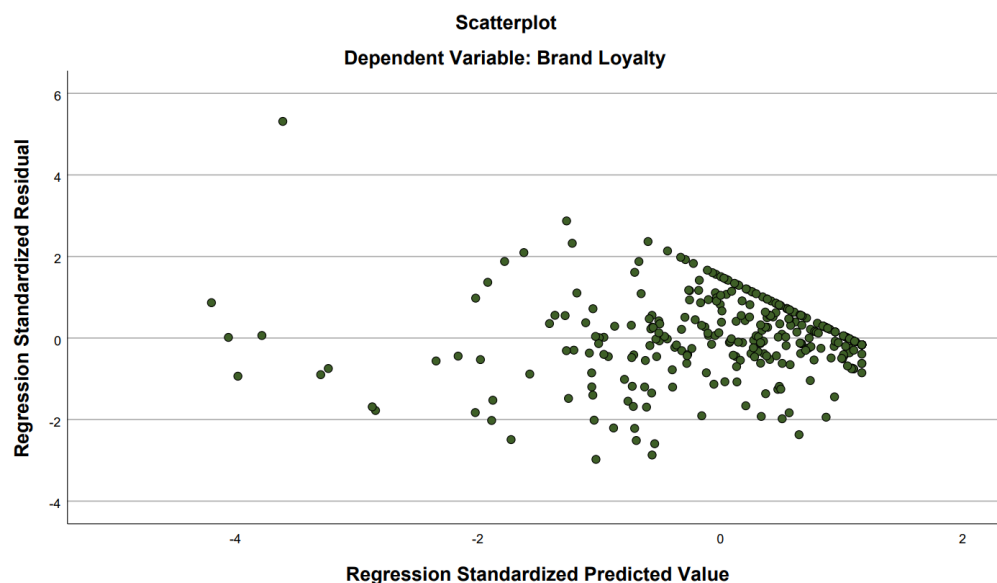| Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	199.612	2	99.806	304.423	<.001
	Residual	96.388	294	0.328		
	Total	296.000	296			

a. Predictors: (Constant), PCA_BLove_Emotional , PCA_BLove_Experience

b. Dependent Variable: PCA_Bloy

Residuals Statistics - Model 1

	Minimum	Maximum	Mean	Std. Deviation	N
Predicted Value	-3.4495	0.9588	0.000	0.8212	297
Residual	-1.7038	3.0418	0.000	0.5706	297
Std. Predicted Value	-4.2006	1.1675	0.000	1.0000	297
Std. Residual	-2.9756	5.3124	0.000	0.9966	297

a. Dependent Variable: PCA_Bloy

Scatterplot
Dependent Variable: Brand Loyalty

Normal P-P Plot of Regression Standardized Residual
Dependent Variable: Brand Loyalty
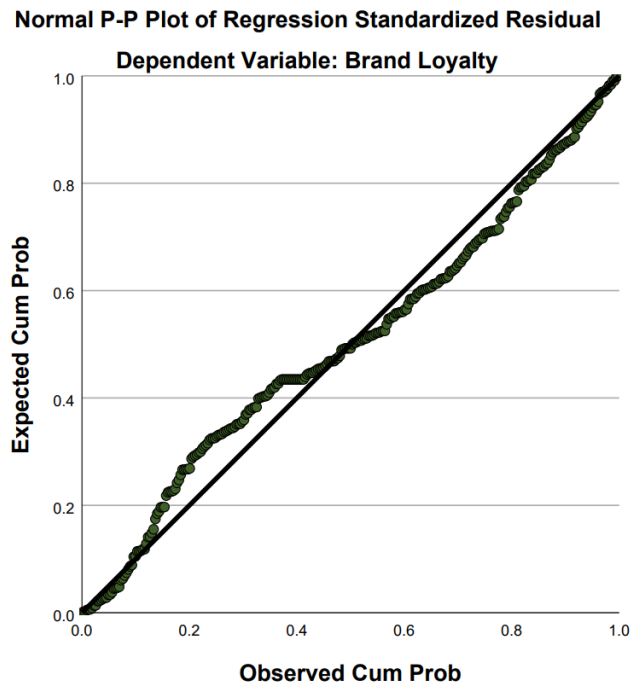
Appendix L – Linear regression tables from the analysis of Model 2   [**Back to text**]

Correlations - Model 2

		Model 2 Unstandardized Residual	PCA_BLove_ Emotional	PCA_BLove _Experience
Model 2 Unstandardized Residual	Pearson Correlation	1.00	0.00	0.00
	Sig. (2-tailed)		1.00	1.00
PCA_BLove_Emotional	Pearson Correlation	0.00	1.00	.569**
	Sig. (2-tailed)	1.00		0.00
PCA_BLove_Experience	Pearson Correlation	0.00	.569**	1.00
	Sig. (2-tailed)	1.00	0.00	

ANOVA - Model 2

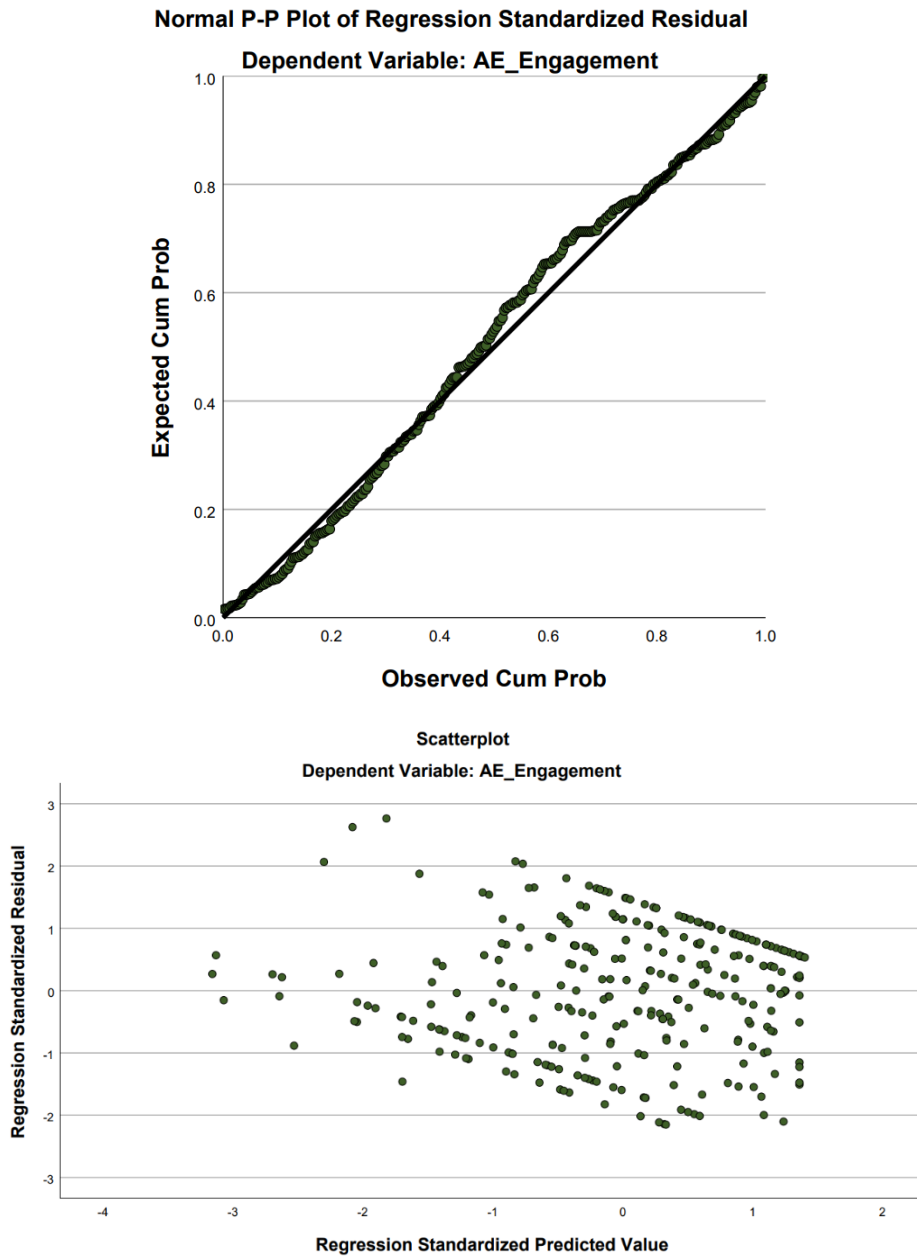| Model		Sum of Squares	df	Mean Square	F	Sig.
2	Regression	96.681	2	48.341	71.189	<.001
	Residual	200.319	295	0.679		
	Total	297.000	297			

a. Predictors: (Constant), PCA_BLove_Emotional , PCA_BLove_Experience

b. Dependent Variable: PCA_AE_Engagement

Residuals Statistics - Model 2

	Minimum	Maximum	Mean	Std. Deviation	N
Predicted Value	-1.8031	0.7998	0.000	0.5705	298
Residual	-1.7718	2.2773	0.000	0.8213	298
Std. Predicted Value	-3.1602	1.4018	0.000	1.0000	298
Std. Residual	-2.1502	2.7636	0.000	0.9966	298

a. Dependent Variable: PCA_AE_Engagement

Normal P-P Plot of Regression Standardized Residual

Dependent Variable: AE_Engagement

Scatterplot

Dependent Variable: AE_Engagement

Appendix M – Linear regression tables from the analysis of Model 3 [Back to text]

Correlations - Model 3

		Model 3 Unstandardized Residual	PCA_BLove_ Emotional	PCA_BLove _Experience
Model 3 Unstandardized Residual	Pearson Correlation	1.00	0.00	0.00
	Sig. (2-tailed)		1.00	1.00
PCA_BLove_Emotional	Pearson Correlation	0.00	1.00	.569**
	Sig. (2-tailed)	1.00		0.00
PCA_BLove_Experience	Pearson Correlation	0.00	.569**	1.00
	Sig. (2-tailed)	1.00	0.00	

ANOVA - Model 3

Model		Sum of Squares	df	Mean Square	F	Sig.
3	Regression	60.921	2	30.461	38.063	<.001
	Residual	236.079	295	0.800		
	Total	297.000	297			

a. Predictors: (Constant), PCA_BLove_Emotional , PCA_BLove_Experience

b. Dependent Variable: Z_Merchandise

Residuals Statistics - Model 3

|	Minimum	Maximum	Mean	Std. Deviation	N
Predicted Value	-1.9661	0.5172	0.000	0.4529	298
Residual	-2.5699	2.7843	0.000	0.8916	298
Std. Predicted Value	-4.3411	1.1419	0.000	1.0000	298
Std. Residual	-2.8727	3.1124	0.000	0.9966	298

a. Dependent Variable: Z_Merchandise

Normal P-P Plot of Regression Standardized Residual
Dependent Variable: Z_Merchandise

Scatterplot
Dependent Variable: Z_Merchandise

Appendix N – Linear regression tables from the analysis of Model 4
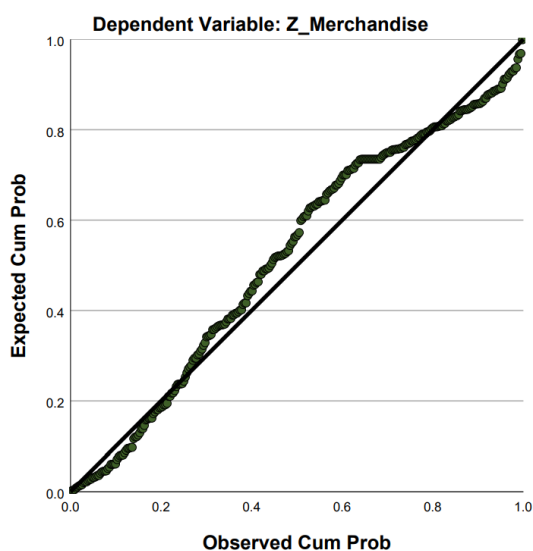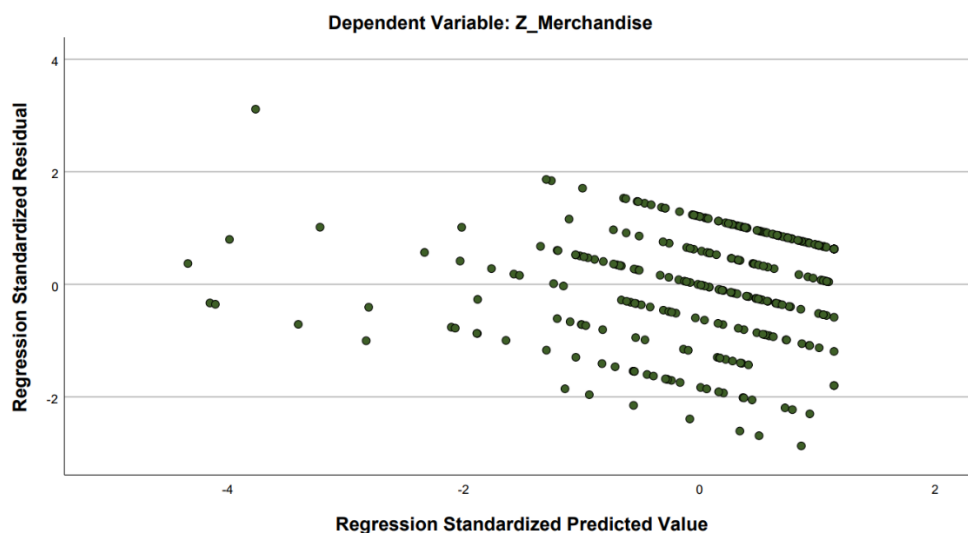
Correlations - Model 4

		Model 4 Unstandardized Residual	PCA_Bloy	PCA_AE_ Engagement
Model 4 Unstandardized Residual	Pearson Correlation	1.00	0.00	0.00
	Sig. (2-tailed)		1.00	1.00
PCA_Bloy	Pearson Correlation	0.00	1.00	0.49
	Sig. (2-tailed)	1.00		0.00
PCA_AE_ Engagement	Pearson Correlation	0.00	0.49	1.00
	Sig. (2-tailed)	1.00	0.00	

ANOVA - Model 4

| Model		Sum of Squares	df	Mean Square	F	Sig.
4	Regression	136.350	2	68.175	125.908	<.001
	Residual	158.650	293	0.541		
	Total	295.000	295			

a. Predictors: (Constant), PCA_BLoy, PCA_AE_Engagement

b. Dependent Variable: PCA_WPP

Residuals Statistics - Model 4

	Minimum	Maximum	Mean	Std. Deviation	N
Predicted Value	-2.4168	0.7444	0.000	0.6799	296
Residual	-2.5999	1.8865	0.000	0.7333	296
Std. Predicted Value	-3.5548	1.0949	0.000	1.0000	296
Std. Residual	-3.5332	2.5637	0.000	0.9966	296

a. Dependent Variable: PCA_WPP

Normal P-P Plot of Regression Standardized Residual

Dependent Variable: WPP

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Scatterplot
Dependent Variable: WPP
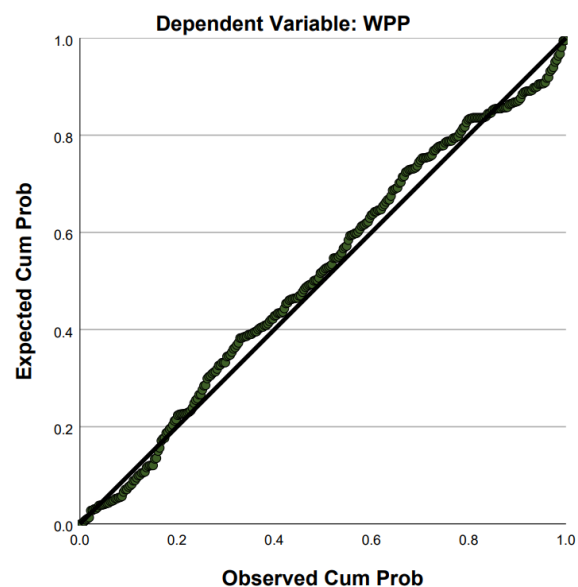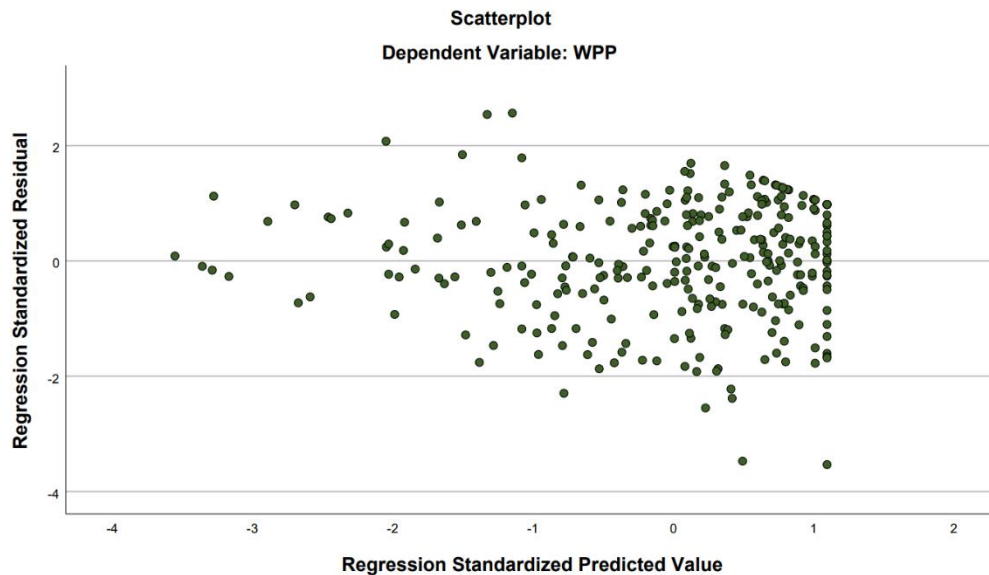
Appendix O – Linear regression tables from the analysis of Model 4.1   <u>**[Back to text]**</u>

Model Summary - Model 4.1

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
4.1	0.553	0.306	0.301	0.836	1.856

a. Predictors: (Constant), PCA_BLove_Emotional , PCA_BLove_Experience

b. Dependent Variable: PCA_WPP

Coefficients - Model 4.1

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
4.1	(Constant)	-0.007	0.049		-0.150	0.881
	PCA_BLove_Emotional	0.440	0.060	0.436	7.369	0.000
	PCA_BLove_Experience	0.171	0.059	0.173	2.915	0.004

a. Dependent Variable: PCA_WPP

Appendix P – p-value calculations for active engagement and brand loyalty as mediators of the relationship between brand love and willingness to pay premium.

Emotional Brand love → Brand Loyalty → WPP

Partial Posterior P-Value Calculator

Input		Computational Accuracy & Speed
t or z statistic for Path A:	0.559	● Good (fast)
df for Model A:	295	○ Excellent (slow)
t or z statistic for Path B:	0.545	**Computational Method**
df for Model B:	295	● t-distribution
Compute P-Value: 0.6783		○ Normal approximation

Emotional Brand love → AE – Engagement → WPP

Partial Posterior P-Value Calculator

Input		Computational Accuracy & Speed
t or z statistic for Path A:	0.606	● Good (fast)
df for Model A:	295	○ Excellent (slow)
t or z statistic for Path B:	0.219	**Computational Method**
df for Model B:	295	● t-distribution
Compute P-Value: 0.833		○ Normal approximation

Experience Brand love → Brand Loyalty → WPP

Partial Posterior P-Value Calculator

Input		Computational Accuracy & Speed
t or z statistic for Path A:	0.363	● Good (fast)
df for Model A:	295	○ Excellent (slow)
t or z statistic for Path B:	0.545	**Computational Method**
df for Model B:	295	● t-distribution
Compute P-Value: 0.766		○ Normal approximation

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