



Music Sponsorship: Evaluating the effect of sponsors in Portuguese music festivals on brand valuations and purchase intention

Examining the moderating role of naming sponsorships

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Abstract

Purpose – Sponsorships are an increasingly important asset for brands, providing opportunities for consumer-brand relationships. Although there is plenty of research regarding sponsorships, there is a gap in literature in what concerns music festivals, as well as the impact of sponsorships on purchase intention and brand valuations. Therefore, the purpose of this paper is to study the effect of Portuguese music festivals brand sponsorship on brand image, brand loyalty and purchase intention, while exploring the moderating effect of naming sponsors.

Methodology – An online survey was conducted in order to evaluate whether a sponsor has a direct positive impact on brand image, brand loyalty and purchase intention. The respondents were randomly assigned to one of three scenarios – No Sponsorship, Naming Sponsorship and Non-naming Sponsorship – and comparisons between groups were made. Within a total of 208 respondents, a control group of 70 people was not exposed to sponsorship, while the remaining 138 participants were exposed to some type of sponsorship.

Findings and Conclusions – Through analyzing the results, it was possible to conclude that sponsorship has a positive direct impact on brand image. Even though a positive direct impact of sponsorships on brand loyalty and purchase intention was not validated, it was corroborated that naming sponsorship has a moderating effect on the relationships between sponsorship and brand image, brand loyalty and purchase intention. In sum, this dissertation represents an important contribution to literature and confirms the effectiveness of sponsorships, particularly naming sponsors, in providing an experience that impacts the festival audience and benefits brands.

Keywords: Sponsorship, Brand Image, Brand Loyalty, Purchase Intention, Music Festivals in Portugal

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Resumo

Objetivo – Patrocínios são ativos cada vez mais importantes para as marcas, proporcionando oportunidades para relações consumidor-marca. Apesar de existir muita pesquisa sobre patrocínios, há uma lacuna na literatura no que diz respeito a festivais de música, assim como o impacto do patrocínio nas intenções de compra e avaliação da marca. O objetivo deste projeto é, então, estudar o efeito do patrocinador de um festival de música português na imagem de marca, lealdade à marca e intenção de compra do consumidor, assim como o efeito moderador do patrocínio *naming*.

Metodologia – Foi realizado um questionário *online* para avaliar o possível efeito direto e positivo do patrocínio na imagem de marca, lealdade e intenção de compra. Os inquiridos foram aleatoriamente encaminhados para um de três cenários – Sem Patrocínio, Patrocínio *Naming* e Patrocínio *Não-naming* – e comparados. Entre 208 inquiridos, um grupo de controlo de 70 não foi exposto a patrocínio, enquanto os restantes 138 foram expostos a um tipo de patrocínio.

Resultados e Conclusões – Através da análise dos resultados, foi possível concluir que o patrocínio tem um impacto direto positivo na imagem de marca. Apesar do impacto na lealdade à marca e intenções de compra não ter sido validado, foi corroborado que o patrocínio *naming* tem um efeito moderador nas relações entre patrocínio e imagem, lealdade e intenções de compra da marca. Em suma, esta dissertação representa uma importante contribuição para a literatura e confirma a eficácia dos patrocínios, nomeadamente *naming*, em proporcionar experiências que impactam a audiência dos festivais e beneficiam as marcas.

Palavras-chave: Patrocínio, Imagem de marca, Lealdade à marca, Intenção de compra, Festivais de música em Portugal

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Introduction

The following paper aims to study sponsorships in the context of music festivals, in order to contribute to the literature on sponsorships in the arts, which is still very limited with few studies on music events, entertainment marketing (Hackley & Tiwsakul, 2006) and brands in the arts field (O'Reilly, 2005).

With a focus on providing brand managers and music festival promoters with more insights on the relationships consumers and festival goers form with the sponsored brands, this exploratory study aims to evaluate the effect of brands as music festival sponsors on constructs such as brand image, brand loyalty and purchase intention, whilst analyzing the moderating effect of naming sponsorship on this relationship.

The following dissertation constitutes an important addition to literature and scientific papers, as it attempts to study sponsorships in a new light, considering that most research on sponsorships has been conducted with a focus on sporting events rather than music events.

Moreover, attempts to close gaps are also made, particularly regarding the impact of sponsorships on the constructs of brand image, brand loyalty and purchase intention, as well as the naming sponsors' moderating role.

Whereas there has been some research conducted on the impact of sponsorships on brand image (Smith, 2004), there is a gap concerning this relationship in the context of music festivals and no research has been conducted on naming sponsorships.

Furthermore, the construct of brand loyalty has been subject to very few research in the context of music sponsorship (Cornwell et al., 2001; Mazodier & Merunka, 2012), which comes to accentuate the need for the following paper.

Lastly, even though literature suggests that sponsorships enhance purchase intentions (Mazodier & Merunka, 2012; Cornwell, 2008), there is also a wide gap regarding music sponsorship and the moderating role of naming sponsors.

In sum, the following paper attempts to close literature gaps by looking at the topic of sponsors through the new lenses of music sponsorship.

Research Objectives and Dissertation Structure

The purpose of this paper is to answer the following questions:

RQ1: In the context of Portuguese music festivals, to what extent does being a naming sponsor impact the attendees' purchasing behavior of that brand?

RQ2: How does being a naming sponsor at a Portuguese music festival impact brand loyalty regarding that brand?

RQ3: How does being a naming sponsor at a Portuguese music festival affect the brand image of said sponsor?

In order to do so, the following dissertation is structured in 10 main chapters that aim to explore the effect of sponsorship on brand image, brand loyalty and purchase intentions, in the context of Portuguese music festivals.

Foremost, a review of the key literature and studies regarding the mentioned constructs and the themes of sponsorships, event marketing and music festivals is conducted. Secondly, the impact of sponsorship and the moderating relationship of naming sponsorship on purchase intention and brand valuations, such as brand image and brand loyalty, is analyzed through a methodology based on questionnaires and their subsequent analysis. The following section outlines the main findings of the study and discusses the moderating effect of naming sponsors in brand valuations and purchase intention. To conclude, the key insights are summarized and the study limitations are addressed, as well as suggestions for further research.

Literature Review

Sponsorships in music festivals are an increasingly important asset for revenue streams for brands, providing opportunities for targeted communication to an audience that is mainly composed of young people (Rowley & Williams, 2008; Oakes, 2003). Since music festivals do not receive public funding, sponsorship deals are an important supplement to ticket revenue (Getz, 2002).

The conceptual evolution of the topics in study in this paper is reviewed in the following chapter, mainly focusing on sponsorships, namely naming sponsors, and event marketing, with a focus on music festivals.

The main purpose of this literature review is to establish the relationship between sponsorship and purchase intention, as well as brand valuations such as brand image and brand loyalty, while also examining the moderating effect of naming sponsorships.

The main gaps in literature regarding the topic of sponsorships in the context of music events are also identified and research hypotheses are consequently formulated.

Sponsorships

Sponsorships are investments in cash or kind in an event, person or idea with the purpose of exploiting the commercial opportunity of the association (Mazodier & Merunka, 2012; Madrigal, 2000), and are described as a lever used by marketers to engage customers (Close et al., 2006). Sponsorships play a key role in creating stronger relationships between brands and consumers, which consequently has a direct positive effect on purchase intention, sales, profitability and market share (Sreejesh & Mohapatra, 2013), whether by directly reaching the target audience or staying in consumers' long-term associative memory of brands when recalling or recognizing the event (Bennett, 1999; Hermann et al., 2011). Sponsorship generates goodwill, which influences consumers' attitude and behaviour towards brands (Meenaghan, 2001; Madrigal, 2000). Moreover, sponsorship increases brand awareness (Roslow et al., 1992), enhances brand image (McDonald, 1991) and possibly raises favourable word-of-mouth communication and publicity (Roslow et al., 1992; Nicholls, 1992).

Sponsorship's goals are to enhance brand awareness and create a strong and positive brand image and attitude regarding the sponsor (Gwinner, 1997). Reaching these goals depends largely on the brand equity of the sponsors, the presence of the brand's name on the event's

name (being a naming sponsor), the brand's products being sold on-site, and the relationship between the sponsor and the event, the event-sponsor fit (Rowley & Williams, 2008).

In contrast to mass publicity advertising, sponsorships are beneficial in a context and activity that the consumer has an intense emotional response to, which impacts public perception and allows the brand to be involved with the community (Greenhalgh & Greenwell, 2013; Mason, 2005; Meenaghan, 2001).

Consumer response to sponsorship depends on the degree of involvement with the activity and the related extent of commitment towards the sponsor (Meenaghan, 2001), meaning that the sponsorship ultimate goal is to have the consumer's feelings for the sponsored event linked with the brand creating a halo effect that will lead them to believe that their products are better than the competition (Mason, 2005).

However, most sponsorship literature focuses on a reduced number of causal relationships and there is a need for further research in order to explain sponsorship effect more fully (Olson, 2010).

Naming Sponsors

Brand name awareness is the ability for a consumer to easily remember a brand's name (Keller, 1993), which can happen through brand recall and brand recognition. While brand recall refers to how a consumer can remember a brand's name when faced with a certain prompt, that is, "brand recall requires that consumers correctly generate the brand from memory" (Keller, 1993), brand recognition happens when consumers are able to recognize a certain brand element and distinguish it from other brands (Keller, 1993). In order to increase brand name awareness, a brand needs to reach the largest number of consumers as possible through sponsorship (Aaker, 1991; Gwinner, 1997).

Brands with higher prominence in sponsorships have more influence on consumer attitudes and opinions (Speed & Thompson 2000), hence why it is crucial to associate a brand with events through sponsorship.

Naming rights are a common type of sponsorship that allow companies to purchase the right to name public facilities or events for a period of time. Brands purchase naming rights for several reasons, including goodwill and community citizenship (Woisetschläger, Haselhoff, & Backhaus, 2013), increase in sales and market share (McCarthy & Irwin, 2000), raising brand awareness and enhancing brand image by association (Quester, 1997; DeSchrive & Jensen,

2003) and increase in the sponsor's stock prices (Clark et al., 2002). Naming sponsors are the most visible for event participants and non-participants, as they are the most spoken ones (since they name the event), meaning that the consumers' ability to recall the sponsor brand increases exponentially (Gwinner et al., 2009).

The repeated association of a sponsor's name with the same event year after year is now very common, providing festival goers with the opportunity for creating powerful brand associations in their memory (Jensen & Cornwell, 2017). The repeated activation of a sponsorship in the same event throughout time is called concurrent sponsorship (Solomon et al., 2013) and the interest in this subject is gaining momentum, due to most studies being limited to investigating the association between a single sponsor and a single event. In the case of Portuguese music festivals, brands such as NOS, Super Bock, MEO, Vodafone and EDP name the same music festivals every year (e.g. NOS Alive, NOS Primavera Sound, Super Bock Super Rock, MEO Sudoeste, Vodafone Paredes de Coura, EDP Vilar de Mouros, etc).

There is a wide gap in literature regarding naming sponsors in the context of music festivals, particularly in the Portuguese case, as there is no Portuguese scientific paper that studies these topics.

Event Marketing

Events can be classified as direct (when the attendees have a direct interaction with the objectives of the event, such as exhibitions, trade fairs, conferences, etc.) or indirect (when participants are not necessarily the target audience, but their presence, media coverage and word-of-mouth reaches the true target, also contributing to form brand image). Another way to differentiate types of events is by categorizing them into corporate events (e.g. conferences, roadshows), public relations events (e.g. product launches, press conferences), entertainment events (e.g. concerts, sports) and exhibitions (Gupta, 2003). Unlike traditional media communication tools, events have the unique advantage of actively engaging the consumer with the brand and its personality, which allows brands to create a better experience for the attendees, who in turn have the ability to decide whether, when and how these interactions will take place (Close et al., 2006). The brand's messages are likely to be better received by the participants, as events are intentionally attended and involve people emotionally, making the consumer feel "subjective positive feelings aroused by external stimuli, such as pleasure and arousal" (Kao, Huang, & Yang, 2007).

The concept of event marketing is defined as “the practice of promoting the interests of an organization and its brands by associating the organization with a specific activity” (Shimp, 1993, p. 8; Van Heerden, 2001). It includes customer involvement with the brand, offers first-hand brand experiences (Whelan & Wohlfeil, 2006), and represents a vehicle to increase sales through building brand equity (Akaoui, 2007; Zarantonello & Schmitt, 2013). Event marketing has become an increasingly common tool in brands’ marketing communication strategies (Close et al., 2006), as it plays an important role in generating brand awareness and creating memorable, long-lasting, live brand experiences that result in customer engagement (Fransen, Van Rompay, & Muntinga, 2013; Khan & Rahman, 2015; Addis, Miniero, & Soscia, 2018). However, the extent to which event marketing results in these concepts depends on the characteristics and perceived quality of the associated products and/or services and the success of the event (Kotler & Keller, 2011). In order for an event to be successful in generating strong and intense brand experiences, 4 criteria need to be met: 1) They have to be rich in sensorial stimulation; 2) They must trigger positive emotions; 3) They must stimulate the intellect, and 4) They have to allow participants to interact with others (Zarantonello & Schmitt, 2013).

Music Festivals

A music festival is an event oriented towards music, where several artists perform live for an audience. They are commonly held yearly in outdoor spaces and include other activities and attractions besides music, such as social activities, food and beverages and brand activations (Leenders, 2010).

According to Crompton & Kay (2007), people choose to attend music festivals for several different reasons, such as: 1) cultural exploration; 2) novelty and a desire to have different experiences; 3) recover equilibrium and rest; 4) socialization with new people; 5) socialization with friends, and 6) enhance family relationships.

Although music festivals have existed for centuries, with the oldest European festival dating back to 1724 (Gibson & Connell, 2012), they are nowadays carefully designed and structured by marketers, in order to offer the target audience a positive and authentic experience (Szmigin, et al., 2017). These events are increasingly more experience-orientated (consumers are encouraged to actively experience the brand), self-initiated (so that marketers are in control of how consumers experience the brand), interactive (platforms that encourage dialogue between participants and brands) and dramaturgy-based (brings brand image to life and

captures the imagination of the audience), because personally lived experiences create stronger bonds between brands and consumers (Whelan & Wohlfeil, 2006).

In addition to experiencing live performances, music festivals are places for social interaction and strengthening relationships with sponsoring brands (Rowley & Williams, 2008).

Sponsorships in Music Festivals

A more specific definition of event sponsorship is “the right to associate with the profile and image of an event to exploit this association for commercial ends” (Meenaghan & Shipley, 1999). Sponsorship of music events is one of the main types of sponsorships (Rowley & Williams, 2008) and literature suggests it is seen as a means of embedding brands in cultures and the processes associated with the experiential dimensions of consumption (Holbrook & Hirschmann, 1982). According to Hackley & Tiwsakul (2006), “brand exposure in popular entertainment confers ‘coolness’ on the brand” and “enhances the realism of the entertainment setting”. In the context of music festivals, the sponsoring brand and the entertainment brand mutually reinforce each other and enhance identity formation (Elliott, 1997; Jenkins, 2004), providing a rich context for identity formation of the brand and associated marketing, becoming enrooted in the lives of consumers (Olson, 2010).

Brand sponsoring in music festivals can happen in several ways, from sponsoring brand to stage naming sponsoring or event naming sponsoring.

Sponsoring music festivals is interesting for brands because participants who attend music festivals multiple times are more likely to purchase products from the event’s sponsors (Lacey, Sneath, Finney, & Close, 2007) and there is a positive impact on brand recall, awareness and attitude towards the brand (Rowley & Williams, 2008). Moreover, music is regarded as an effective marketing tool as it enhances emotional connections between consumers and brands (Hafez & Ling, 2006).

According to Speed & Thompson (2000), a consumer’s response to sponsorship is affected by three main factors: 1) attitude towards the event, 2) attitude towards the sponsor and 3) perception of congruence between sponsor and event. In conclusion, in order to leverage event sponsorship, managers must choose events that are liked by the public, that have a good perceived event-sponsor fit, positive brand attitude and brand image.

Brand Image

Brand image is defined as “the perceptions and beliefs held by consumers, as reflected in the associations held in consumer memory” created when the consumer is exposed to the brand (Kotler & Keller, 2011). In other words, it is what consumers think or feel about a particular brand (Lee & Lee, 2018).

Brand image is a consumer construct (Kapferer, 1992) that is critical to consumer decision making as it resides in an associative memory network that can result in biased brand evaluations (Holden, 1992). A brand’s image is developed through exposure to the brand and its marketing strategies and product/service use (Keller, 1993), meaning that it is based on a set of associations that are transferred from the brand to the consumer’s mind. Unique, strong and positive brand associations not only creates a favorable brand image (Keller, 1993), but also allows the brand to position itself in the consumers’ mind in a strategically differentiated way (Pitta & Katsanis, 1995), resulting in a competitive advantage.

Naming Sponsors and Brand Image

According to Keller (1993), there is also brand image transfer of associations, meanings, characteristics and benefits when a brand is linked with other information that is not directly related with its products or services, such as events. Nonetheless, sponsor awareness and association analysis are first-line measures of sponsorship impact and image transfer is a much more profound sponsorship objective (Meenaghan, 2001).

Brand image transfer happens through event sponsorship and “the public transfers to the sponsor the responsibility of that event, establishing a direct relationship between a successful event and a successful brand” (Zan, 2006). Furthermore, literature suggests that image development is a primary reason for undertaking sponsorship and brand image transfer is determined by sponsorship’s domain (type of event), composition (type of sponsorship), status (range of the sponsorship) and duration and occurs when the consumer is able to link the sponsor to the event (Smith, 2004).

Nonetheless, there is a risk of inconsistent image transfer, which happens when the transferred information is different from the sponsor’s goal. In order to avoid this danger, there must be careful articulation between the event and the sponsor, adapted to the right target audience with proper communication strategies (Gwinner & Eaton, 1999).

Even though there is some research on the impact of sponsorship on brand image, there is a wide literature gap in regards to the moderating effect of naming sponsorships. Portuguese studies have yet to dive into this subject.

Brand Loyalty

There are two distinct perspectives on brand loyalty: behavioural loyalty and attitudinal loyalty. While behavioural loyalty refers to frequency of repeated purchases (Bandyopadhyay & Martell, 2007), attitudinal loyalty has to do with the psychological commitment that the consumer makes to a brand, such as intentions to purchase or recommendations without necessarily purchasing repeatedly (Jacoby, 1971; Jarvis & Wilcox, 1976).

In sum, brand loyalty can be defined as the level of attachment of a consumer to a brand (Aaker, 1991) and the commitment to a repeated preference for that brand in spite of situational influences and marketing efforts (Oliver, 1999). It describes consumer's preferences and repurchase actions of a brand despite other options available in the market and their product features and pricing, as it stands for the consumers' attachment, commitment and feeling of identification regarding a certain brand (Cheng, 2011; Aaker, 1991). It is highly desired by firms as it is less costly to retain existing customers than acquiring new ones, and it has a direct impact in sales, reduction of marketing costs, attraction of new customers, increase of trade leverage and it makes brands less vulnerable to the competition's actions (Aaker, 1991).

Naming Sponsors and Brand Loyalty

Sponsorship fit has a positive effect on brand affect and brand trust, which influences brand loyalty (Mazodier & Merunka, 2012). However, there is a gap in literature regarding the effect of sponsorships on brand loyalty (Cornwell et al, 2001), and "additional research should add other predictors that might increase the explained variable in brand loyalty" (Mazodier & Merunka, 2012), in different sponsorship contexts, such as type of event and type of sponsorship.

Few authors have studied how to establish ever-lasting consumer-brand relationships (Chang & Chieng, 2006), which are crucial to the building of brand loyalty (Fournier, 1998). Even though music sponsorship is associated with a high level of brand recall (Rowley &

Williams, 2008), most studies have been conducted in the context of sports, and as such there are no conclusions regarding how sponsorships affect consumers' engagement with a brand in a deep and significant extent that leads to brand loyalty in the context of music events.

Purchase Intention

Purchase intention stands for the preference of the consumer to buy a brand's product or service (Younus, Rasheed, & Zia, 2015). It is formed during the consumer's decision making process, which starts as soon as consumers identify a need or problem, followed by the search of information, leading to the evaluation of different options and culminating in a purchasing decision, later generating a postpurchase behavior (Kotler & Keller, 2011).

Consumers choose what to buy based on five dimensions: 1) functional value (the functional, utilitarian and physical performance characteristics); 2) social value (association with social groups); 3) emotional value (capacity to arouse feelings); 4) epistemic value (capacity to arouse curiosity and/or satisfy a desire for knowledge); and 5) conditional value (the result of the situation facing the consumer), as suggested by Sheth, Newman, & Gross (1991).

When applying this concept to sponsorships, it is defined as the consumers' "willingness to buy the sponsoring company's products" after being exposed to the sponsorship (Lacey & Close, 2013). Studies reveal that when consumers have a favorable perception of the sponsors, they are more willing to buy from them, which results in a positive impact on purchase intention (Meenaghan, 2001). In event sponsorships, consumers form hedonic-utilitarian value judgements, which leads to the development of affective and cognitive evaluations of the brand, that consequently helps predict purchase intentions (Sreejesh, Sarkar, & Sarkar, 2021).

Naming Sponsors and Purchase Intention

While the ultimate goal of sponsorship is to increase sales (Mason, 2005), goodwill towards the sponsoring brand acts as a trigger for the consumers' affective response and consequent purchase intention (Meenaghan, 2001; Choi et al, 2011).

Sponsorship generates brand awareness, which in turn enhances brand loyalty, and both concepts have a strong positive association with purchase intention, meaning that a higher level of brand awareness positively influences the purchase decision of consumers (Malik et al, 2013). In fact, studies show that sponsorships increase willingness to buy brands for reasons other than its benefit (Greenhalgh & Greenwell, 2013; Harvey, 2001), through brand awareness (Malik et al, 2013; Madrigal, 2000) and brand image transfer (Madrigal, 2000; Gwinner & Eaton, 1999). According to Choi et al (2001), “future studies may want to focus on individual brands' sponsorship and its effect on generating goodwill, satisfaction and purchase intentions”.

Although literature has studied sponsorship effects on purchase intention (Mazodier & Merunka, 2012; Cornwell, 2008), there has been no comparison between different types of events, such as sports and music, or between the various types of sponsorship.

Conclusion

In sum, it is clear that sponsorships and particularly naming sponsorships represent an important revenue stream for music festivals and for brands themselves, as they fulfill several brand-building objectives (Rowley & Williams, 2008).

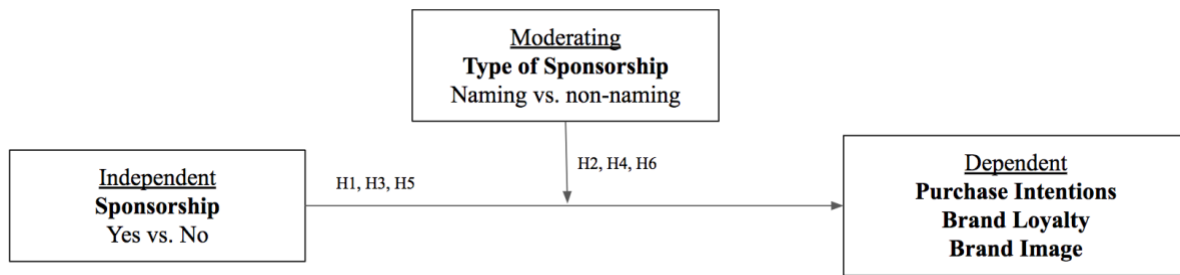
Nonetheless, there are still gray areas and gaps regarding sponsorships in the context of art events, namely music festivals, as most studies conducted focus on sports. Furthermore, past research is limited regarding consumer responses to sponsored brands and the potential relationships formed. Additionally, the moderating effect of naming sponsorships on the relationships between the event sponsors and brand valuations and purchase intention has not been the focus of scientific studies, with the gap being even wider in the context of music festivals.

Thus, this paper aims to fill in the identified literature gaps with a focus on the constructs of brand image, brand loyalty and purchase intention. Therefore, it will contribute to scientific literature with a new view of sponsorship impact on the specific case of Portuguese music festivals, whilst focusing on the moderating role of naming sponsors.

More specifically, this literature review chapter not only laid the foundations for each concept and constructed under analysis, but also identified the following gaps to be addressed:

- 1) The impact of sponsorships on brand image, brand loyalty and purchase intentions in the context of music festivals set in Portugal
- 2) The moderating role of naming sponsorships on said impact and relationships

Conceptual Model and Hypotheses



Based on the previously identified literature gaps, the following hypotheses were formulated in order to be tested:

H1: Being a sponsor at a music festival has a positive direct impact on brand image

H2: Being a naming sponsor at a music festival has a positive direct impact on brand image

H3: Being a sponsor at a music festival has a positive direct impact on brand loyalty

H4: Being a naming sponsor at a music festival has a positive direct impact on brand loyalty

H5: Being a sponsor at a music festival has a positive direct impact on purchase intentions

H6: Being a naming sponsor at a music festival has a positive direct impact on purchase intention

Objects of Study

APORFEST is the Portuguese Association of Music Festivals and it elaborates an annual report which analyzes the profile of Portuguese music festival attendees and the social environment of said events in the country. The findings of the 2018 annual report serve as an object of study for this paper, as they provide key insights and information.

According to APORFEST, there were 311 music festivals in Portugal in 2018, which represents an increase of 14,3% compared to the previous year, with around 2,7 million attendees, with only 8% attending one music festival and the other 92% attending at least two festivals per year. These numbers reflect the significant and increasing importance of music festivals in Portuguese culture, with more than a fourth of the entire country's population attending music festivals. 56,6% of these events were indoor, while 39,% were outdoor and 3,9% were hybrid - however, this data is likely to change due to health and sanitary concerns raised by the Covid-19 pandemic. About 60% of Portuguese music festivals in 2018 took place during the months of June, July, August and September, proving that these events are more prominent in the summer. Regarding number of attendees, small-sized festivals (less than 1500 people per day) accounted for 54,9% of the total, medium-sized festivals (from 1500 to 10.000 people a day) represented 32,2% and large-sized (more than 10.000 people a day) represented 12,9%, with an overall growth tendency. The largest festival was Rock in Rio (average of 280.000 attendees per day), followed by NOS Alive (165.000 people/day), MEO Sudoeste (147.000 people/day), Vodafone Paredes de Coura, MEO Marés Vivas and NOS Primavera Sound (each at 100.000 people/day). Regarding music genres, the 2018 APORFEST Annual Report concludes that rock and indie are the most preferred ones (24% each), followed by pop (12%) and jazz (11%).

In what concerns the consumer profile of festival goers, the APORFEST report concludes that 53% of the audience is female and 47% is male, with most people aged from 19 to 24 (42%) and 25 to 30 years old (23%), coming from the metropolitan area of Lisbon (62%), where the majority of these events also take place. 50% of people buy the general admission passes that allow them to attend every day of the festival, instead of a single entry ticket. Besides buying tickets, that 54% of festival goers consider to have fair prices, 42% of the overall spending inside the venue is spent on food, 42% on beverages and 15% on official merchandising. The main reason to attend a music festival is the lineup and the artists performing (58%), and most people (62%) go with friends.

The APORFEST Annual Report 2018 also collected insights regarding brand activation and sponsorships in Portuguese music festivals. 38% of festival goers had a positive attitude towards sponsoring brands, agreeing that their presence enhances the festival experience, whilst the other 62% felt neutral about it. The most recalled brand was Super Bock, followed by Sagres, and then NOS, Vodafone and MEO, making it clear that beer and telecommunication brands have a great impact on music festivals. Excluding Sagres, all these brands are naming sponsors to at least one festival.

Methodology

Research Approach and Data Collection

In order to complement the secondary data present in the previous chapters and to answer the formulated research questions, primary data was collected and later analyzed.

The following study is based on an exploratory research approach, which is used to obtain an initial understanding of a topic, offering guidance for future research (Collins & Hussey, 2014) and allowing the researcher to use a non-representative sample in order to test hypotheses (Burns & Bush, 2016). Therefore, this study will not only analyze the impact of event sponsors on a brand's image and consumers' loyalty and purchase intentions in regards to it, but also the moderating role of naming vs. non-naming sponsorship, in an attempt to establish a relationship between the variables by testing hypotheses.

Three different experimental studies were conducted, each with its own online survey: a pre-test, a pilot test and a main study. They were conducted through the Qualtrics Survey Software platform, as it facilitates the process of collecting and exporting data. The questionnaires were made available in both English and Portuguese, as there are many foreigners attending music festivals in Portugal.

Online surveys were the chosen tools for their many advantages, such as being less costly, the ability of collecting data from multiple people in a relatively short period of time, and the fact that they are convenient as there are no time or space requirements for participants to be able to answer (Evans & Mathur, 2005). A link to the surveys was distributed in various social media platforms, such as WhatsApp, LinkedIn and Facebook, as well as through email. The questionnaires were confidential and anonymous in order to ensure that participants felt secure and comfortable in participating and giving honest answers.

Sample

The sampling method chosen was the convenience sampling method. It is a non-probability sampling method, which collects data from individuals of the target population that meet practical criteria, such as easy accessibility, geographical proximity, availability and willingness to participate (Dornyei, 2007). The decision to choose this method was due to the fact that it is affordable, easy and participants are readily available (Etikan, 2006).

However, it is worth mentioning that online questionnaires also have their disadvantages, namely the fact that there is no way of ensuring that participants are focused and giving careful attentive answers. In order to minimize this constraint, the questionnaires were designed to be simple, precise and as short as possible.

Pre-test study

The pre-test study was conducted in order to identify the top of mind brands that consumers associate with Portuguese music festivals to later serve as the basis for the main study. The goal was to use the most mentioned brand as the basis for the main study in two different scenarios: being the naming sponsor vs. non-naming sponsor of a music festival based in Portugal.

This short questionnaire (Appendix 1) consisted of an introductory section briefly explaining the purpose of the study and guaranteeing the anonymity and confidentiality of the answers. Then, a second section aimed to assess the top of mind brand participants associate with Portuguese music festivals.

The survey was available for response from November 9th to November 11th and a total of 67 valid responses were collected, showing that Super Bock is the top of mind brand regarding Portuguese music festivals, as it was mentioned 56 times, as seen in Appendix 1. The other mentioned brands were the three biggest telecommunication services providers in Portugal - NOS, MEO and Vodafone, in this order.

As such, this study will then focus on studying Super Bock as a naming vs. non-naming sponsor in different sponsoring scenarios regarding Rock in Rio. The choice for Rock in Rio as the music festival used in the study was based on the fact that it is the largest music festival in Portugal (according to APORFEST, as earlier stated), as well as the fact that it is the only festival that does not have a naming sponsor, which might help avoid unconscious biases.

Pilot study

Before launching the main study survey, a pilot study was conducted in order to guarantee that all questions and stimuli were clear and well formulated and that the questionnaire flow and design was logical, working correctly and prevented biases.

This survey was answered by 17 people, who were later interviewed for feedback, which was later incorporated in the main study, with the necessary changes and adjustments being made, namely reformulating some statements to make them clearer to respondents and avoiding inaccurate answers.

Main study

The main study questionnaire (Appendix 3) was available for response from November 18h to December 2nd and it was shared via social media platforms, such as LinkedIn, Facebook, Whatsapp and Instagram, and email. A total of 222 responses were collected, from which 220 were complete, valid and later analyzed.

Research Design

The questionnaire was composed of mandatory and closed questions only in order to avoid unanswered and incomplete questions and difficulties in the results analysis.

The introductory part of the survey displays a short description of the purpose of the study as part of a Master's Thesis without giving too much detail about the topics in focus in order to avoid response biases. Moreover, this sector also guaranteed the anonymity and confidentiality of the answers.

The second part of this questionnaire starts with a screening question asking participants about their beer consumption habits, particularly how often they drink and buy it. If the respondent never drinks and/or buys beer, they are automatically directed to the last section, which is composed of demographic questions, and do not have access to the rest of the questionnaire.

On the other hand, the remaining participants were first asked whether they were familiar with Super Bock and were then randomly assigned to one out of three different question paths that are part of an experimental design. This experiment aimed at exploring the impact of the different types of sponsorships on the participants' brand image, brand loyalty and purchase intentions regarding Super Bock. Thus, the experimental survey was composed of a control group that was exposed to no stimuli, e.g. no sponsorship was involved, and was asked to rate Super Bock on brand image, brand loyalty and purchase intentions scales. The second group

was shown Super Bock as the naming sponsorship for Rock in Rio (which would then be named “Super Bock Rock in Rio”) and was asked to rate the brand on the same scales previously mentioned, as well as questions about their own Rock in Rio attendance and associations. The third and final group was shown Super Bock as a non-naming sponsor in Rock in Rio (the brand names the main stage of the festival, which would then be named “Super Bock Stage”) and was asked the same questions.

The scales for the latent constructs of brand image, purchase intention and brand loyalty were adapted from literature. Likert scales of 7 points were used to measure the questions regarding purchase intention and brand loyalty, while brand image was measured by asking participants to select adjectives.

The scale to measure brand image was adapted from Gwinner & Eaton (1999), who adapted the scale proposed by Sirgy et al. (1997) to event-brand congruence. After choosing from a list of adjectives to describe the event, participants are asked to select the adjectives they associate the brand and/or the festival with the most.

In order to measure purchase intention, a combination of two different scales was used and adapted: Martensen et al. (2007) and Baker & Churchill (1977).

Lastly, the scale developed by Yoo et al. (2000) served as a base to measure brand loyalty.

The four scales used are shown in Appendix 4.

Finally, the questionnaire ends with sociodemographic questions that help characterize the sample. The variables chosen were gender, age, permanent residential district, level of education, current employment status, level of income, political orientation and level of concern regarding sustainability matters.

Results and Analysis

Sample Characterization

Out of the 220 total respondents, 11 said they never drink beer and 12 said they never buy it, and therefore it was not considered relevant to explore their purchase intention and brand loyalty in sponsorship scenarios. Thus, they were automatically directed to the socio-demographic questions, while the remaining 208 participants were first assigned to the experimental survey paths. The hypothesis testing will then be based on the responses of the 208 participants that are beer consumers.

Most participants claim to drink beer often (36.4%), whilst 84 people say they buy beer occasionally. As expected due to the brand's relevance in the Portuguese market, all the 208 participants that either drink or buy beer are familiar with the brand Super Bock.

The majority of respondents were women (70.9%), aged between 18 and 24 (63.6%) and residing in the Lisbon metropolitan area (70.5%). The most common level of education amongst respondents was a bachelor's degree (76.8%) and 43.6% of the sample population was composed of working students, although 33.2% was employed, and the general monthly gross income was between 666€ and 1000€ (32.3%). Regarding political orientation, 64.1% of the respondents claim to be centrist and the level of concern regarding sustainability matters is generally somewhat high (44.1%), although 96.8% of the sample cares about sustainable issues.

As music festival goers are usually young people living in urban areas with medium to low levels of income, the sample population is aligned with the expected results and is representative of the group the research aimed for: 97.7% of the respondents are less than 35 years of age and 76.4% earn less than 1500€ gross per month.

All descriptive statistics regarding socio-demographic questions are shown in Appendix 5.

Hypothesis Testing

Even though the scales used to measure the constructs of brand loyalty and purchase intention were already tested in literature, some variables were adapted to better fit the present study. Thus, the correlation between variables of each construct was analyzed using the Principal Component Analysis (PCA), as seen in Appendix 6 and 7.

Since the variables used to test the construct of brand image were only adjectives, this analysis was not performed.

The Kaiser-Meyer-Olkin (KMO) Measure is a test used to prove correlation between variables. The closer the value of the measure is to 1, the better the sampling adequacy is and values greater than 0.5 are desirable (Malhotra, 2007).

With a large KMO index of 0.782 and 0.853 respectively, the sampling adequacy is guaranteed. Moreover, the Bartlett's Test of Sphericity shows that this analysis is statistically significant in both cases ($p\text{-value} = 0.000 < 0.05$), so the null hypothesis that the variables are uncorrelated is rejected (Malhotra, 2007).

The Eigenvalues indicate the total variance attributed to each factor (Malhotra, 2007). According to the author, the explained variance percentage must be around 60% to 70% in order to be relevant. With high variance values of 97.105% and 80.321%, both constructs being analyzed meet the mentioned requirement.

Only one component was extracted for each construct, so the scales are unidimensional and “a set of measured variables (indicators) can be explained by only one underlying construct” (Hair Jr. et al., 2010). This means that the variables used in the study are adequate and represent the constructs of brand loyalty and purchase intention, respectively.

Once the reliability of the scales are proved, it is now possible to test each formulated hypothesis.

Hypothesis 1

H1: Being a sponsor at a music festival has a positive direct impact on brand image

In order to test the first hypothesis, the descriptive statistics regarding choice of each adjective were compared for both scenarios: sponsorship vs. no sponsorship. Results are shown in Appendix 8.

In the no sponsorship survey path, the most used adjectives were “Fun” (45), followed by “Exciting” (34) and “Original” (24). The least used adjectives were “Sexy” (1), “Environmental friendly” (8) and “Bold” (9).

In the case when Super Bock is shown as a sponsor, the adjectives selected more often are “Fun” (135), “Exciting” (112) and “Familiar” (82), whereas the least often selected adjectives are “Traditional” (1) and “Sexy” (1).

When confronting the results between Super Bock in a no sponsorship scenario and as a music festival sponsor, it becomes evident that, even though positive adjectives like “Fun” and “Exciting” are the two most often selected in both scenarios, the frequency in which they are selected by respondents is much higher in a sponsorship scenario. Thus, it is possible to validate the hypothesis, as Super Bock being a sponsor at Rock in Rio has a positive direct impact on its brand image, as people associate it more with favourable characteristics.

Hypothesis 2

H2: Being a naming sponsor at a music festival has a positive direct impact on brand image

There was a clear distinction on choice of adjectives that participants associate with Super Bock depending on the questionnaire path they were randomly assigned to. In order to test the second hypothesis, descriptive statistics regarding the Naming Sponsor scenario were confronted with the Non-naming Sponsor scenario, as well as the No Sponsorship scenario, as shown in Appendix 9.

Participants that were shown Super Bock as the new naming sponsor for Rock in Rio selected the adjectives “Fun” (69), “Exciting” (64), “Original” (63) and “Bold” (63) the most. The adjectives selected less were “Traditional” (0) and “Sexy” (1).

Regarding the case where participants were shown Super Bock as a non-naming sponsor - the most common adjectives were “Fun” (66), “Exciting” (48) and “Familiar” (31), while the least common were “Sexy” (0), “Traditional” (1) and “Bold” (6).

The percentage of answers of each adjective is considerably higher in almost every variable in the Naming Sponsor scenario, except for “Traditional” (92.3% of the answers were in the No Sponsorship scenario) and “Sexy” (which was only answered twice in total, and thus is not significant). 80.8% of the participants who consider Super Bock to be “Bold” were in the Naming Sponsor scenario, while only 11.5% were in the No Sponsorship path and 7.7% in the Non-naming path. The percentage of people who consider Super Bock to be “Original” is also much higher in the Naming Sponsor scenario (64.9% vs. 24.7% in No Sponsorship, 10 in Non-naming Sponsor). In this scenario, the adjective “Young” was chosen by 50.6% of the participants, “Environmental friendly” by 47.5% of people and “Exciting” by 43.8%. While “Fun” also had its biggest choice percentage in the Naming Sponsor scenario (38.3%), the

discrepancy between this value and the value in the Non-naming Sponsor path (36.75) was not as relevant.

In sum, by analyzing the frequencies of the selected adjectives and confronting the three different scenarios in the experiment, it is clear that the perceptions of Super Bock are enhanced once the brand is shown as a naming sponsor, in opposition to when it is shown as a non-naming sponsor or simply in a no sponsorship context. H2 is accepted, since positive adjectives (e.g. “Bold”, “Original”, “Young”, “Environmental friendly”, “Exciting”) were selected more often in a scenario of naming sponsorship, while negative adjectives were either not selected at all (e.g. “Boring”, “Conservative”) or not significant (e.g. “Traditional”). Thus, being a naming sponsor has a moderating effect in the previously established relationship between sponsorship and brand image, and enhances the positive direct impact registered.

Hypothesis 3

H3: Being a sponsor at a music festival has a positive direct impact on brand loyalty

As previously stated, the variables used to test the construct of brand loyalty were measured by Likert scales of 7 points (from “Strongly disagree” to “Strongly agree”). Therefore, it is pertinent to first compare the means between the no sponsorship and the sponsorship scenarios.

As shown in Appendix 10, the means are higher for every variable when Super Bock is shown as an event sponsor.

With the objective of testing the statistical significance of the difference between the means of the different groups, a one-way ANOVA test was conducted. As shown in the second table of Appendix 8, there is no statistically significant difference between groups in any of the three variables, as $\text{Sig.} = 0.000 < 0.05$. Therefore, H3 is rejected as there is no statistical evidence that respondents’ brand loyalty levels towards Super Bock increase in a Sponsorship scenario.

Hypothesis 4

H4: Being a naming sponsor at a music festival has a positive direct impact on brand loyalty

When comparing the means between the three different experiment groups, it is clear that they were in fact higher in every variable in the Naming Sponsor path, and lower in the Non-naming Sponsor group, as illustrated in Appendix 11. This means that, in average, participants that were shown Super Bock as a naming sponsor in Rock in Rio agreed more to the statements “I am willing to pay more for Super Bock than for any competitor brand.”, “I consider myself to be loyal to Super Bock.” and “Super Bock is my first choice regardless of its competitors’ offers.”.

In order to test the statistical significance of the difference between the means of the different groups, a one-way ANOVA test was conducted. In fact, there was a statistically significant difference between groups in the three variables under analysis (Sig. = 0.000 < 0.05). A Tukey post hoc test was also conducted and it revealed that the levels of agreement were statistically significantly lower amongst the Non-naming Sponsor group when compared to both the Naming Sponsor and the No Sponsorship groups, while being statistically significantly higher amongst the Naming Sponsor group in contrast with the other two.

In conclusion, H4 is accepted because participants were willing to pay more for Super Bock, consider themselves more loyal to the brand and the brand is more often their first choice regardless of other offers when they are shown Super Bock as a naming sponsor for Rock in Rio, in opposition to the other two scenarios. In other words, being a naming sponsor is a moderating variable that has a positive direct influence in the relationship previously studied between sponsorship and brand loyalty.

Hypothesis 5

H5: Being a sponsor at a music festival has a positive direct impact on purchase intentions

As the variables used to test for the construct of purchase intention were also measured by Likert scales of 7 points (from “Strongly disagree” to “Strongly agree”), the same procedure used to test H3 and H4 will be used for the fifth hypothesis.

As shown in Appendix 12, the descriptive statistics table illustrates that the means for each variable were always higher in a Sponsorship scenario, when compared to a No Sponsorship scenario, which means that, on average, respondents were more agreeable to the statements “The next time I buy beer, I will actively look for Super Bock.”, “The next time I buy beer, I will buy Super Bock.”, “I recommend Super Bock to other people.”, “Super Bock is important to me.” and “Super Bock is better than its competitor brands.” when Super Bock was shown as a Rock in Rio sponsor.

An ANOVA test was conducted in order to analyze the statistical significance of difference of the groups’ means. The variables that had Sig. < 0.05 are statistically significant, whereas the variable that had Sig. > 0.05 is not. Thus, Super Bock being a sponsor at Rock in Rio has a positive direct impact on the variables “The next time I buy beer, I will actively look for Super Bock.”, “The next time I buy beer, I will buy Super Bock.”, “I recommend Super Bock to other people.”, “Super Bock is important to me.”. However, H5 has to be rejected because the variable “Super Bock is better than its competitor brands.” did not register a statistical significant mean difference.

Hypothesis 6

H6: Being a naming sponsor at a music festival has a positive direct impact on purchase intention

The same tests used in H5 were also used to test for hypothesis 6, with results being shown in Appendix 13.

Through the analysis of the descriptive statistics, the means are higher in the Naming Sponsor scenario in the five variables, meaning that participants were more agreeable to the statements “The next time I buy beer, I will actively look for Super Bock.”, “The next time I buy beer, I will buy Super Bock.”, “I recommend Super Bock to other people.”, “Super Bock is important to me.” and “Super Bock is better than its competitor brands.”. On the other hand, the lowest means belong to the Non-naming group.

In order to test H6, a one-way ANOVA test was conducted to analyze the statistical significance of difference of means. Thus, every variable was proven to have a statistically significant difference between the three groups, as the p-values are $0.000 < 0.05$.

According to the Tukey post hoc test, the levels of agreement with the statements were statistically significantly lower when comparing the Non-naming Sponsor group with the other two groups, while the Naming Sponsor group's levels of agreement were statistically significantly higher in each of the five variables in study.

In conclusion, H6 is not rejected but rather accepted, since the variables that measure the construct of purchase intention had higher values when answered by the participants randomly assigned to the Naming Sponsor group. This means that these 69 participants were more willing to actively look for, buy and recommend Super Bock, while also stating that the brand is more important to them and better than competitors, when compared to the 139 respondents that were not assigned to this group.

Extra Analysis

Some extra analysis was conducted in order to test whether there were more variables with moderating effects in the study than the one identified.

Is there a brand image transfer between the music festival and the sponsor?

In order to test whether brand image transfer occurs between the music festival and the naming sponsor, correlations tests were conducted to analyze the relationship between adjectives associated with Rock in Rio and Super Bock and the two different scenarios where there is a type of sponsorship (Naming Sponsorship and Non-naming Sponsorship) were then compared. The results are illustrated in Appendix 14, with a correlation table for each adjective. This analysis was only done for adjectives that were selected at least in both scenarios, which was not the case for “Boring”, “Traditional”, “Conversative” and “Sexy”. Thus, the focus will be on the correlations regarding the adjectives “Exciting”, “Young”, “Fun”, “Familiar”, “Original”, “Bold”, “Environmental friendly” and “Popular”.

Regarding the adjective “Exciting”, the correlation is only statistically significant in the Naming Sponsorship scenario ($p\text{-value} = 0.000 < 0.05$). It is a positive correlation, which means that the higher the values participants gave to Rock in Rio in terms of “Exciting”, the higher the values they gave to Super Bock after being shown that it was a naming sponsor.

Secondly, there was a positive statistically significant correlation ($p\text{-values} < 0.05$) in both scenarios for the adjective “Young”, meaning that Super Bock was seen as “Young” as both a naming and a non-naming sponsor. However, the correlation was stronger in the Naming Sponsorship scenario ($0.324 > 0.149$).

In the case of “Fun”, there was also a positive statistically significant correlation in both scenarios ($p\text{-values} < 0.05$), with it being stronger amongst participants who were assigned to the Naming Sponsorship group ($0.266 > 0.236$).

The adjective “Familiar” given to Super Bock positively statistically significantly correlates with the same adjective used for Rock in Rio, only in the case of Naming Sponsorship ($p\text{-value} = 0.000 < 0.05$), whereas in a Non-naming Sponsorship scenario it is not statistically significant ($0.776 > 0.05$).

Furthermore, the adjective “Original” is statistically significant in both scenarios ($p\text{-values} < 0.05$). However, this correlation is positive in the Naming Sponsorship group, and

negative in the Non-naming Sponsorship group. In other words, the more often participants associated Rock in Rio with being “Original”, the more often they associated Super Bock with the same adjective when the brand was a naming sponsor, and the less often when the brand was a non-naming sponsor.

The same situation is valid in regards to the adjective “Bold”. Whereas there is a positive statistically significant correlation in the Naming Sponsorship group, there is a negative statistically significant correlation in the Non-naming Sponsorship group.

Regarding the term “Environmental friendly”, there is a positive statistically significant correlation in both scenarios (p-values < 0.05). This means that the more Rock in Rio is associated with the term, the more Super Bock is perceived as “Environmental friendly”. Nonetheless, the correlation is stronger within the Naming Sponsorship group.

Lastly, the correlations regarding the adjective “Popular” are not statistically significant in neither of the scenarios (p-values > 0.05), meaning that no inferences can be made about brand image transfer on this dimension.

In sum, there is no evidence of brand image transfer between the event, Rock in Rio, and the naming sponsor, Super Bock, in one of the analyzed dimensions, “Popular”, meaning that one cannot state that there is brand image transfer between the festival and the sponsor. However, it is still relevant to mention that there was a positive correlation, which was also statistically significant, with regards to the other seven variables in study, namely “Exciting”, “Young”, “Fun”, “Familiar”, “Original”, “Bold” and “Environmental friendly”. Moreover, this correlation was always stronger in the scenario where participants were shown Super Bock as Rock in Rio’s naming sponsor, when compared to the scenario where they were shown Super Bock as the festival’s non-naming sponsor.

Does gender act as a moderating variable in the relationship between sponsorship and brand image?

As previously stated, around 71% of the survey respondents were women. As shown in Appendix 15, adjectives were more often selected by women. However, as the discrepancy between men and women is too wide, it is not possible to validate that gender acted as a moderating variable in the relationship between the independent and the dependent variable.

Does gender act as a moderating variable in the relationship between sponsorship and brand loyalty?

In order to test for this extra hypothesis, an ANOVA test was conducted, comparing the means for each variable that composes the construct of brand loyalty, whilst having gender as a moderating factor.

As illustrated in Appendix 16, each Sig. is higher than 0.05, meaning that there is no statistical evidence that gender has a moderating effect on the relationship between sponsorship and brand loyalty.

Does gender act as a moderating variable in the relationship between sponsorship and purchase intention?

The same test was conducted to evaluate the impact of the variable gender on purchase intention. Once again, and as shown on Appendix 17, as the Sig. for each variable that composes purchase intention is higher than 0.05, there is no statistical significance that the means are different, so the gender's moderating role is rejected.

Does the level of concern regarding sustainability matters act as a moderating variable in the relationship between sponsorship and brand image of "Environmental friendly"?

As previously mentioned, most respondents (97%) claim to have a level of concern regarding sustainability matters that is at least somewhat high. In fact, more than 44% of them claim to have a "Somewhat high" level of concern, whilst around 33% say they have an "Extremely high" level of concern.

As Appendix 18 illustrates, 93.4% of the respondents that associate Super Bock with being "Environmental friendly" also claim they have "Extremely high" levels of concern when it comes to sustainability. Therefore, it is possible to conclude that this adjective is the more selected the higher the level of concern of the participant is, meaning that it has a moderating effect.

Does political orientation act as a moderating variable in the relationship between sponsorship and brand image?

As previously seen, almost 83% of people who participated in this study identify themselves with the “Center” of the political spectrum, with 18.6% being on the left of the spectrum, and the other 17.3% on the right.

The table in Appendix 19 illustrates that the adjectives “Fun” and “Exciting” were the most selected ones across the political spectrum. Nonetheless, it is still interesting to notice how the adjective “Traditional” was only selected by right-wingers and centrists.

However, there is not enough evidence to prove that political orientation acts as a moderating variable.

Conclusions

This section presents the conclusions taken from the results of the previous one. Firstly, there will be a comparison between the variables studied and the results previously found in literature. A discussion about the results regarding the constructs under analysis will then follow.

In regards to the sample characterization of this study, results point to a majority of participants being women (70.9%); aged between 18 and 24 years old (63.6%); resident in the Lisbon metropolitan area (70.5%); students, whether full-time students or working students (66.8%); and with a completed bachelor's degree (76.8%). When compared to the findings of APORFEST'S annual report, the consumer profiles are quite similar: the Portuguese Association of Music Festivals found that 53% of the audience are women; ages range from 19 to 24 years old (42%); and with residence in the metropolitan area of Lisbon (62%).

There were six hypotheses under analysis and three main constructs in spotlight: brand image, brand loyalty and purchase intention.

The first hypothesis aimed to test whether being a sponsor at a music festival had a positive impact on brand image. Participants were shown Super Bock as both a sponsor and a non-sponsor and asked to select from a list of adjectives the ones they associated with the brand. Results were then collected and confronted, showing that Super Bock is associated with favourable adjectives more often when it is shown as a Rock in Rio sponsor, so the hypothesis was validated. This result points in the same direction as literature, which suggests that image development is one of the main reasons for a brand to sponsor an event (Smith, 2004).

The second hypothesis had the objective of testing whether being a naming sponsor at a music festival had a direct positive impact on brand image. In order to test it, participants were randomly assigned to different survey paths - the first one where Super Bock was not a sponsor, the second one where Super Bock was a naming sponsor at Rock in Rio, and the third scenario where Super Bock was a non-naming sponsor at the same festival. They were then asked to select from a list of adjectives the ones they associated the most with the brand. The statistical tests conducted found that positive adjectives were more often selected in the second scenario (Super Bock as the naming sponsor), so the hypothesis was confirmed. As there were no previous studies focusing on the moderating role of naming sponsorships, this hypothesis significantly contributes to literature and helps closing a gap.

The third hypothesis referred to the construct of brand loyalty and it intended to study whether being a sponsor at a music festival has a positive direct impact on brand loyalty. It was not possible to validate this hypothesis as there was not enough statistical evidence, and more research should be conducted regarding this topic.

The fourth hypothesis studied the moderating effect of naming sponsorship on the relationship established in the previous hypothesis. The results showed that participants who were in the Naming Sponsorship survey path were more willing to buy Super Bock, considered themselves more loyal to the brand and it was their first choice regardless of competition, leading to a confirmation of the formulated hypothesis. As previously mentioned, there was a gap in literature regarding brand loyalty in the context of music sponsorship (Cornwell et al., 2001; Mazodier & Merunka, 2012), which means that this study contributes to literature.

The fifth hypothesis was formulated with the objective of studying whether being a sponsor at a music festival has a positive direct image on purchase intention. Similarly to H3, the hypothesis was rejected because there was not enough statistical evidence to corroborate it. Further research should be conducted on this topic.

The sixth and final hypothesis tested the moderating effect of naming sponsorship on the relationship studied in the previous hypothesis. The questionnaire results analysis concluded that the participants who were shown Super Bock as a naming sponsor were more prone to look for, buy and recommend the brand, and thus the hypothesis was validated. Literature suggested that sponsorship enhanced consumers' purchase intention (Mazodier & Merunka, 2012; Cornwell, 2008). However, the construct of purchase intention associated with sponsorship in music festivals was a gap in literature and very little research has been conducted on it.

Lastly, extra analysis was conducted in order to test whether there were more variables with a moderating effect on the conceptual framework. The first one looked at whether there is brand image transfer between the music festival and the naming sponsor. Although this was not fully validated because the image transfer did not happen for every variable, it did happen for all of them except one, which is a good indicator. This result goes alongside some previous findings found in literature that suggest that not only brand image transfer is a sponsorship objective (Meenaghan, 2001), but it does in fact happen through sponsorship (Zan, 2006). Furthermore, the variables of gender, level of concern regarding sustainability matters and political orientation were also analyzed and it was found that: 1) gender does not have a moderating effect on any of the dependent variables in study; 2) the higher the level of concern regarding sustainability, the more people associate Super Bock as an "Environmental friendly" brand; 3) political orientation does not seem to have a moderating effect.

In sum, and given the fact that traditional marketing efforts are becoming less effective in engaging consumers (Martensen et al., 2007), events such as music festivals provide an experience between the audience and the brand that truly impacts people and thus companies should be present and sponsor these types of events while promoting their marketing activities (Lacey & Close, 2013; Close et al., 2006).

This dissertation represents an important contribution to literature, as most studies conducted in the field of event sponsorship focus on sporting events rather than on music events. Therefore, a new perspective of sponsorship is added to literature as this dissertation had music festivals as its object of study and analyzed the latent constructs in a different light.

Limitations

Similar to other studies, this dissertation has a number of limitations which should be taken into account and further analyzed in future research.

The first limitation refers to the sample size, as 220 valid and complete responses may not be representative of the general population that attends music festivals in Portugal, even though the results were quite in line with the ones disclosed by APORFEST. In future research, a larger number of responses would be ideal as it would be more representative of the profile of Portuguese festival goers. In order to do this, collecting data techniques such as questionnaire distribution in larger and more relevant types of media (e.g. APORFEST's newsletter, festivals' social media channels) could be explored.

Secondly, for simplification purposes, this study analyzed one brand (Super Bock) in the context of one music festival (Rock in Rio Lisboa), meaning that the results might not apply to every brand and/or every music festival. Futurely, it would be interesting to extend the study of the constructs to other brands and/or festivals, including international events outside Portugal, in order to study whether the hypotheses remain valid.

Appendices

Appendix 1 - Pre-test Survey

Q1 Dear participant,

The following survey is conducted as part of my dissertation for my MSc in Management with a Specialization in Strategic Marketing at Católica Lisbon School of Business and Economics. All answers are anonymous and used for the mere purpose of the dissertation. The duration of this survey is estimated to be of 2 minutes.

Thank you in advance for your time.

Mariana Negrão

Q2 Please indicate the name of the brand you associate the most with Portuguese music festivals.

Appendix 2

Statistics

Please indicate the name of the brand you associate the most with Portuguese music festivals.

N	Valid	67
	Missing	0

Please indicate the name of the brand you associate the most with Portuguese music festivals.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	MEO	2	3,0	3,0	3,0
	NOS	7	10,4	10,4	13,4
	Super Bock	56	83,6	83,6	97,0
	Vodafone	2	3,0	3,0	100,0
	Total	67	100,0	100,0	

Appendix 3 - Main Survey

Dear participant,

The following survey is conducted as part of my dissertation for my MSc in Management with a Specialization in Strategic Marketing at Católica Lisbon School of Business and Economics. All answers are anonymous and used for the mere purpose of the dissertation. The duration of this survey is estimated to be of 5 minutes.

Thank you in advance for your time.

Mariana Negrão

Q1 How often do you drink beer?

- Never
- Rarely
- Occasionally
- Often
- Always

Q2 How often do you buy beer?

- Never
- Rarely
- Occasionally
- Often
- Always

Q20 What gender do you identify as?

- Male
- Female
- Other

Q21 What is your age?

- Under 18
- 18 - 24
- 25 - 34
- 35 - 44
- 45 - 54
- 55 - 64
- 65 or older

Q22 In which region of Portugal do you currently reside? If you do not reside in Portugal, please select "Other".

- North
- Center
- Lisbon metropolitan area
- Porto metropolitan area
- South
- Azores
- Madeira
- Other

Q23 Which level of education have you completed?

- Less than elementary school

- Elementary school
- High school
- Professional or vocational degree
- Bachelor's degree
- Master's degree
- Doctorate

Q24 What is your current employment status?

- Student
- Working student
- Employed
- Unemployed
- Retired

Q25 What is your monthly gross income?

- 0€-665€
- 666€-1000€
- 1001€-1500€
- 1501€-2000€
- 2001€-2500€
- More than 2500€

Q26 How would you describe your political views?

- Extreme left
- Moderate left
- Center

Moderate right

Extreme right

Q27 What is your level of concern regarding sustainability matters?

Extremely high

High

Somewhat high

Neutral

Somewhat low

Low

Extremely low

Q3 Are you familiar with the brand Super Bock?

Yes

No

Q4 Please indicate your level of agreement on each of the following statements.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
The next time I buy beer, I will actively look for Super Bock.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The next time I buy beer, I will buy Super Bock.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I recommend Super Bock to other people.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Super Bock is important to me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Super Bock is better than its competitor brands.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I am willing to pay more for Super Bock than for any competitor brand.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I consider myself to be loyal to Super Bock.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Super Bock
is my first
choice
regardless
of its
competitors'
offers.

Q5 Think about the various images and experiences related to Super Bock that you have encountered. Select all the adjectives that best describe Super Bock.

- Exciting
- Boring
- Traditional
- Young
- Conservative
- Sexy
- Fun
- Familiar
- Original
- Bold
- Environmental friendly
- Popular
- Other _____

Q6 Rock in Rio is a recurring music festival originally from Rio de Janeiro, Brazil. It later branched into other locations such as Lisbon, Madrid and Las Vegas.

The first Roc How many editions of Rock in Rio Lisboa took place in 2004 and the festival has been held at the Bela Vista park since. It occurs every two years in Spring (May/June). The last edition was in 2018.

Q7 How many editions of Rock in Rio Lisboa have you attended?

- 0
- 1
- 2
- 3
- More than 3

Q8 Please indicate your level of agreement on each of the following statements.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I like this festival very much.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Participating in this festival is a good experience.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This festival is successful.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I am emotionally involved with this festival.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I want to attend this festival.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I would recommend this festival to other people.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q9 Select all the adjectives that best describe Rock in Rio Lisboa.

- Exciting
- Boring
- Traditional
- Young
- Conservative
- Sexy

- Fun
- Familiar
- Original
- Bold
- Environmental friendly
- Popular
- Other _____

Q10 When answering the following set of questions, please consider that Super Bock has recently become the new naming sponsor for Rock in Rio Lisboa, which is now named Super Bock Rock in Rio Lisboa.

Q11 Please indicate your level of agreement on each of the following statements.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
The next time I buy beer, I will actively look for Super Bock.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The next time I buy beer, I will buy Super Bock.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I recommend Super Bock to other people.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Super Bock is important to me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Super Bock is better than its competitor brands.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I am willing to pay more for Super Bock than for any competitor brand.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I consider myself to be loyal to Super Bock.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Super Bock
is my first
choice
regardless
of its
competitors'
offers.

Q12 Select all the adjectives that best describe Super Bock.

- Exciting
- Boring
- Traditional
- Young
- Conservative
- Sexy
- Fun
- Familiar
- Original
- Bold
- Environmental friendly
- Popular
- Other _____

Q13 Rock in Rio is a recurring music festival originally from Rio de Janeiro, Brazil. It later branched into other locations such as Lisbon, Madrid and Last Vegas. The first Rock in Rio

Lisboa edition took place in 2004 and the festival has been held at the Bela Vista park since. It occurs every two years in Spring (May/June). The last edition was in 2018.

Q14 How many editions of Rock in Rio Lisboa have you attended?

- 0
- 1
- 2
- 3
- More than 3

Q15 Please indicate your level of agreement on each of the following statements.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I like this festival very much.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Participating in this festival is a good experience.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This festival is successful.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I am emotionally involved with this festival.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I want to attend this festival.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I would recommend this festival to other people.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q16 Select all the adjectives that best describe Rock in Rio Lisboa.

- Exciting
- Boring
- Traditional
- Young
- Conservative
- Sexy
- Fun
- Familiar
- Original
- Bold
- Environmental friendly
- Popular
- Other _____

Q17 When answering the following set of questions, please consider that Super Bock has recently become the new non-naming sponsor for Rock in Rio Lisboa, giving its name to the main stage: Super Bock Stage.

Q18 Please indicate your level of agreement on each of the following statements.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
The next time I buy beer, I will actively look for Super Bock.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The next time I buy beer, I will buy Super Bock.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I recommend Super Bock to other people.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Super Bock is important to me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Super Bock is better than its competitor brands.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I am willing to pay more for Super Bock than for any competitor brand.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I consider myself to be loyal to Super Bock.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Super Bock
is my first
choice
regardless
of its
competitors'
offers.

Q19 Select all the adjectives that best describe Super Bock.

- Exciting
- Boring
- Traditional
- Young
- Conservative
- Sexy
- Fun
- Familiar
- Original
- Bold
- Environmental friendly
- Popular
- Other _____

Appendix 4

Variables	Original scale	Authors
Brand Image	<p>“Take a moment to think about the (sporting event name). Think about the various images and experiences one would encounter when they attended or watched this event. Imagine this event in your mind and then describe the event using several adjectives such as: exciting, traditional, young, conservative, sexy, or whatever adjectives you think describe the image of this sporting event.</p> <p>Subsequent to this mental imagery task, consistency was scored on a seven point scale (1=Strongly Agree, 7=Strongly Disagree) keyed to the following question: My image of the (sporting event name) is consistent with my image of (brand name).”</p>	Gwinner & Eaton (1999)
Purchase Intention	<p>“How likely is it that you will buy B&O products the next time you need to buy electronic products? Would you recommend the brand B&O to others? B&O is personally relevant to me. The golf tournament gave me information about a new B&O product that I would like to try out.”</p>	Martensen et al. (2007)
Purchase intention	<p>“On each of the scales below, please check the space which you feel best describes the advertisement you just read. What is your overall reaction to the above advertisement? With regard to the product itself, how do you feel this product compares to similar products put out by other manufacturers? Would you like to try this product? Would you buy this product if you happened to see it in a store? Would you actively seek out this product in a store in order to purchase it?”</p>	Baker & Churchill (1977)
Brand Loyalty	<p>“I consider myself to be loyal to the brand. The brand would be my first choice. I will not buy other brands if the brand is available at the store.”</p>	Yoo et al. (2000)

Appendix 5 - Descriptive Statistics

How often do you drink beer?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Never	11	5,0	5,0	5,0
	Rarely	48	21,8	21,8	26,8
	Occasionally	73	33,2	33,2	60,0
	Often	80	36,4	36,4	96,4
	Always	8	3,6	3,6	100,0
Total		220	100,0	100,0	

How often do you buy beer?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Never	12	5,5	5,5	5,5
	Rarely	77	35,0	35,0	40,5
	Occasionally	84	38,2	38,2	78,6
	Often	46	20,9	20,9	99,5
	Always	1	,5	,5	100,0
Total		220	100,0	100,0	

Are you familiar with the brand Super Bock?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	208	94,5	100,0	100,0
Missing	System	12	5,5		
Total		220	100,0		

What gender do you identify as?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	64	29,1	29,1	29,1
	Female	156	70,9	70,9	100,0
Total		220	100,0	100,0	

What is your age?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Under 18	8	3,6	3,6	3,6
	18 - 24	140	63,6	63,6	67,3
	25 - 34	67	30,5	30,5	97,7
	35 - 44	5	2,3	2,3	100,0
Total		220	100,0	100,0	

In which region of Portugal do you currently reside? If you do not reside in Portugal, please select "Other".

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	North	5	2,3	2,3	2,3
	Center	42	19,1	19,1	21,4
	Lisbon metropolitan area	155	70,5	70,5	91,8
	South	8	3,6	3,6	95,5
	Other	2	,9	,9	96,4
	Porto metropolitan area	8	3,6	3,6	100,0
	Total	220	100,0	100,0	

Which level of education have you completed?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	High school	11	5,0	5,0	5,0
	Professional or vocational degree	4	1,8	1,8	6,8
	Bachelor's degree	169	76,8	76,8	83,6
	Master's degree	36	16,4	16,4	100,0
	Total	220	100,0	100,0	

What is your current employment status?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Student	51	23,2	23,2	23,2
	Working student	96	43,6	43,6	66,8
	Employed	73	33,2	33,2	100,0
	Total	220	100,0	100,0	

What is your monthly gross income?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0€-665€	52	23,6	23,6	23,6
	666€-1000€	71	32,3	32,3	55,9
	1001€-1500€	45	20,5	20,5	76,4
	1501€-2000€	42	19,1	19,1	95,5
	2001€-2500€	10	4,5	4,5	100,0
	Total	220	100,0	100,0	

How would you describe your political views?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Extreme left	7	3,2	3,2	3,2
	Moderate left	34	15,5	15,5	18,6
	Center	141	64,1	64,1	82,7
	Moderate right	38	17,3	17,3	100,0
	Total	220	100,0	100,0	

What is your level of concern regarding sustainability matters?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Extremely high	73	33,2	33,2	33,2
	High	43	19,5	19,5	52,7
	Somewhat high	97	44,1	44,1	96,8
	Neutral	7	3,2	3,2	100,0
	Total	220	100,0	100,0	

Appendix 6 - PCA Brand Loyalty

KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		,782
Bartlett's Test of Sphericity	Approx. Chi-Square	1080,642
	df	3
	Sig.	,000

Communalities

	Initial	Extraction
I am willing to pay more for Super Bock than for any competitor brand.	1,000	,967
I consider myself to be loyal to Super Bock.	1,000	,968
Super Bock is my first choice regardless of its competitors' offers.	1,000	,978

Extraction Method: Principal Component Analysis.

Total Variance Explained

Component	Total	Initial Eigenvalues		Extraction Sums of Squared Loadings		
		% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	2,913	97,105	97,105	2,913	97,105	97,105
2	,054	1,805	98,910			
3	,033	1,090	100,000			

Extraction Method: Principal Component Analysis.

Component Matrix^a

	Component 1
I am willing to pay more for Super Bock than for any competitor brand.	,983
I consider myself to be loyal to Super Bock.	,984
Super Bock is my first choice regardless of its competitors' offers.	,989

Extraction Method: Principal Component Analysis.

a. 1 components extracted.

Appendix 7 - PCA Purchase Intention

KMO and Bartlett's Test

Kaiser–Meyer–Olkin Measure of Sampling Adequacy.		,853
Bartlett's Test of Sphericity	Approx. Chi-Square	1005,128
	df	10
	Sig.	,000

Communalities

	Initial	Extraction
The next time I buy beer, I will actively look for Super Bock.	1,000	,884
The next time I buy beer, I will buy Super Bock.	1,000	,844
I recommend Super Bock to other people.	1,000	,813
Super Bock is important to me.	1,000	,775
Super Bock is better than its competitor brands.	1,000	,701

Extraction Method: Principal Component Analysis.

Total Variance Explained

Component	Total	Initial Eigenvalues		Extraction Sums of Squared Loadings		
		% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	4,016	80,321	80,321	4,016	80,321	80,321
2	,471	9,419	89,740			
3	,269	5,372	95,113			
4	,144	2,887	97,999			
5	,100	2,001	100,000			

Extraction Method: Principal Component Analysis.

Component Matrix^a

	Component 1
The next time I buy beer, I will actively look for Super Bock.	,940
The next time I buy beer, I will buy Super Bock.	,919
I recommend Super Bock to other people.	,901
Super Bock is important to me.	,880
Super Bock is better than its competitor brands.	,837

Extraction Method: Principal Component Analysis.

a. 1 components extracted.

Appendix 8

Sponsorship		Exciting	Traditional	Young	Sexy	Fun	Familiar	Original	Bold	Environmental friendly	Popular
No Sponsorship	N	34	12	14	1	45	26	24	9	8	69
	% of Total N	23,3%	92,3%	18,2%	50,0%	25,0%	24,1%	24,7%	11,5%	13,1%	33,8%
Sponsorship	N	112	1	63	1	135	82	73	69	53	135
	% of Total N	76,7%	7,7%	81,8%	50,0%	75,0%	75,9%	75,3%	88,5%	86,9%	66,2%
Total	N	146	13	77	2	180	108	97	78	61	204
	% of Total N	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%

Appendix 9

Report

Type of Sponsorship		Exciting	Traditional	Young	Sexy	Fun	Familiar	Original	Bold	Environmental friendly	Popular
No Sponsorship	N	34	12	14	1	45	26	24	9	8	69
	% of Total N	23,3%	92,3%	18,2%	50,0%	25,0%	24,1%	24,7%	11,5%	13,1%	33,8%
Naming Sponsor	N	64		39	1	69	51	63	63	29	68
	% of Total N	43,8%		50,6%	50,0%	38,3%	47,2%	64,9%	80,8%	47,5%	33,3%
Non-naming Sponsor	N	48	1	24		66	31	10	6	24	67
	% of Total N	32,9%	7,7%	31,2%		36,7%	28,7%	10,3%	7,7%	39,3%	32,8%
Total	N	146	13	77	2	180	108	97	78	61	204
	% of Total N	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%

Appendix 10

Descriptives

		N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
						Lower Bound	Upper Bound		
I am willing to pay more for Super Bock than for any competitor brand.	No Sponsorship	70	5,01	1,056	,126	4,76	5,27	2	7
	Sponsorship	138	5,36	1,355	,115	5,13	5,58	2	7
	Total	208	5,24	1,270	,088	5,07	5,41	2	7
I consider myself to be loyal to Super Bock.	No Sponsorship	70	5,14	1,081	,129	4,89	5,40	2	7
	Sponsorship	138	5,41	1,408	,120	5,18	5,65	2	7
	Total	208	5,32	1,310	,091	5,14	5,50	2	7
Super Bock is my first choice regardless of its competitors' offers.	No Sponsorship	70	5,03	1,021	,122	4,79	5,27	2	7
	Sponsorship	138	5,36	1,361	,116	5,13	5,59	2	7
	Total	208	5,25	1,265	,088	5,08	5,42	2	7

ANOVA

		Sum of Squares	df	Mean Square	F	Sig.
I am willing to pay more for Super Bock than for any competitor brand.	Between Groups	5,394	1	5,394	3,381	,067
	Within Groups	328,587	206	1,595		
	Total	333,981	207			
I consider myself to be loyal to Super Bock.	Between Groups	3,390	1	3,390	1,984	,160
	Within Groups	352,028	206	1,709		
	Total	355,418	207			
Super Bock is my first choice regardless of its competitors' offers.	Between Groups	5,173	1	5,173	3,271	,072
	Within Groups	325,827	206	1,582		
	Total	331,000	207			

Appendix 11

Descriptives

		N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
						Lower Bound	Upper Bound		
I am willing to pay more for Super Bock than for any competitor brand.	No Sponsorship	70	5,01	1,056	,126	4,76	5,27	2	7
	Naming Sponsor	69	6,29	,769	,093	6,11	6,47	3	7
	Non-naming Sponsor	69	4,42	1,156	,139	4,14	4,70	2	7
	Total	208	5,24	1,270	,088	5,07	5,41	2	7
I consider myself to be loyal to Super Bock.	No Sponsorship	70	5,14	1,081	,129	4,89	5,40	2	7
	Naming Sponsor	69	6,41	,810	,098	6,21	6,60	3	7
	Non-naming Sponsor	69	4,42	1,156	,139	4,14	4,70	2	7
	Total	208	5,32	1,310	,091	5,14	5,50	2	7
Super Bock is my first choice regardless of its competitors' offers.	No Sponsorship	70	5,03	1,021	,122	4,79	5,27	2	7
	Naming Sponsor	69	6,32	,795	,096	6,13	6,51	3	7
	Non-naming Sponsor	69	4,41	1,116	,134	4,14	4,67	2	7
	Total	208	5,25	1,265	,088	5,08	5,42	2	7

ANOVA

		Sum of Squares	df	Mean Square	F	Sig.
I am willing to pay more for Super Bock than for any competitor brand.	Between Groups	125,981	2	62,990	62,082	,000
	Within Groups	208,000	205	1,015		
	Total	333,981	207			
I consider myself to be loyal to Super Bock.	Between Groups	139,398	2	69,699	66,143	,000
	Within Groups	216,021	205	1,054		
	Total	355,418	207			
Super Bock is my first choice regardless of its competitors' offers.	Between Groups	131,434	2	65,717	67,506	,000
	Within Groups	199,566	205	,973		
	Total	331,000	207			

Multiple Comparisons

Tukey HSD

Dependent Variable	(I) Type of Sponsorship	(J) Type of Sponsorship	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
						Lower Bound	Upper Bound
I am willing to pay more for Super Bock than for any competitor brand.	No Sponsorship	Naming Sponsor	-1,276*	,171	,000	-1,68	-,87
		Non-naming Sponsor	,594*	,171	,002	,19	1,00
	Naming Sponsor	No Sponsorship	1,276*	,171	,000	,87	1,68
		Non-naming Sponsor	1,870*	,171	,000	1,46	2,27
	Non-naming Sponsor	No Sponsorship	-,594*	,171	,002	-1,00	-,19
		Naming Sponsor	-1,870*	,171	,000	-2,27	-1,46
I consider myself to be loyal to Super Bock.	No Sponsorship	Naming Sponsor	-1,263*	,174	,000	-1,67	-,85
		Non-naming Sponsor	,723*	,174	,000	,31	1,13
	Naming Sponsor	No Sponsorship	1,263*	,174	,000	,85	1,67
		Non-naming Sponsor	1,986*	,175	,000	1,57	2,40
	Non-naming Sponsor	No Sponsorship	-,723*	,174	,000	-1,13	-,31
		Naming Sponsor	-1,986*	,175	,000	-2,40	-1,57
Super Bock is my first choice regardless of its competitors' offers.	No Sponsorship	Naming Sponsor	-1,290*	,167	,000	-1,69	-,90
		Non-naming Sponsor	,623*	,167	,001	,23	1,02
	Naming Sponsor	No Sponsorship	1,290*	,167	,000	,90	1,69
		Non-naming Sponsor	1,913*	,168	,000	1,52	2,31
	Non-naming Sponsor	No Sponsorship	-,623*	,167	,001	-1,02	-,23
		Naming Sponsor	-1,913*	,168	,000	-2,31	-1,52

*. The mean difference is significant at the 0.05 level.

Appendix 12

		Descriptives							
		N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
						Lower Bound	Upper Bound		
The next time I buy beer, I will actively look for Super Bock.	No Sponsorship	70	5,53	,737	,088	5,35	5,70	3	7
	Sponsorship	138	5,80	1,024	,087	5,63	5,98	3	7
	Total	208	5,71	,945	,065	5,58	5,84	3	7
The next time I buy beer, I will buy Super Bock.	No Sponsorship	70	5,43	,753	,090	5,25	5,61	3	7
	Sponsorship	138	5,75	1,061	,090	5,57	5,92	3	7
	Total	208	5,64	,978	,068	5,51	5,77	3	7
I recommend Super Bock to other people.	No Sponsorship	70	4,94	1,062	,127	4,69	5,20	3	7
	Sponsorship	138	5,46	1,352	,115	5,24	5,69	2	7
	Total	208	5,29	1,283	,089	5,11	5,46	2	7
Super Bock is important to me.	No Sponsorship	70	4,83	1,090	,130	4,57	5,09	2	7
	Sponsorship	138	5,29	1,400	,119	5,05	5,53	2	7
	Total	208	5,13	1,319	,091	4,95	5,31	2	7
Super Bock is better than its competitor brands.	No Sponsorship	70	5,66	,814	,097	5,46	5,85	3	7
	Sponsorship	138	5,91	1,117	,095	5,73	6,10	3	7
	Total	208	5,83	1,030	,071	5,69	5,97	3	7

		ANOVA				
		Sum of Squares	df	Mean Square	F	Sig.
The next time I buy beer, I will actively look for Super Bock.	Between Groups	3,532	1	3,532	4,016	,046
	Within Groups	181,160	206	,879		
	Total	184,692	207			
The next time I buy beer, I will buy Super Bock.	Between Groups	4,691	1	4,691	5,000	,026
	Within Groups	193,266	206	,938		
	Total	197,957	207			
I recommend Super Bock to other people.	Between Groups	12,602	1	12,602	7,913	,005
	Within Groups	328,090	206	1,593		
	Total	340,692	207			
Super Bock is important to me.	Between Groups	9,882	1	9,882	5,811	,017
	Within Groups	350,349	206	1,701		
	Total	360,231	207			
Super Bock is better than its competitor brands.	Between Groups	3,041	1	3,041	2,891	,091
	Within Groups	216,728	206	1,052		
	Total	219,769	207			

Appendix 13

Descriptives

		N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
						Lower Bound	Upper Bound		
The next time I buy beer, I will actively look for Super Bock.	No Sponsorship	70	5,53	,737	,088	5,35	5,70	3	7
	Naming Sponsor	69	6,62	,571	,069	6,49	6,76	5	7
	Non-naming Sponsor	69	4,99	,653	,079	4,83	5,14	3	7
	Total	208	5,71	,945	,065	5,58	5,84	3	7
The next time I buy beer, I will buy Super Bock.	No Sponsorship	70	5,43	,753	,090	5,25	5,61	3	7
	Naming Sponsor	69	6,57	,581	,070	6,43	6,70	5	7
	Non-naming Sponsor	69	4,93	,754	,091	4,75	5,11	3	7
	Total	208	5,64	,978	,068	5,51	5,77	3	7
I recommend Super Bock to other people.	No Sponsorship	70	4,94	1,062	,127	4,69	5,20	3	7
	Naming Sponsor	69	6,38	,876	,105	6,17	6,59	3	7
	Non-naming Sponsor	69	4,55	1,105	,133	4,29	4,82	2	7
	Total	208	5,29	1,283	,089	5,11	5,46	2	7
Super Bock is important to me.	No Sponsorship	70	4,83	1,090	,130	4,57	5,09	2	7
	Naming Sponsor	69	6,26	,902	,109	6,04	6,48	3	7
	Non-naming Sponsor	69	4,32	1,105	,133	4,05	4,58	2	7
	Total	208	5,13	1,319	,091	4,95	5,31	2	7
Super Bock is better than its competitor brands.	No Sponsorship	70	5,66	,814	,097	5,46	5,85	3	7
	Naming Sponsor	69	6,74	,504	,061	6,62	6,86	5	7
	Non-naming Sponsor	69	5,09	,935	,113	4,86	5,31	3	7
	Total	208	5,83	1,030	,071	5,69	5,97	3	7

ANOVA

		Sum of Squares	df	Mean Square	F	Sig.
The next time I buy beer, I will actively look for Super Bock.	Between Groups	96,061	2	48,031	111,092	,000
	Within Groups	88,631	205	,432		
	Total	184,692	207			
The next time I buy beer, I will buy Super Bock.	Between Groups	97,220	2	48,610	98,921	,000
	Within Groups	100,737	205	,491		
	Total	197,957	207			
I recommend Super Bock to other people.	Between Groups	127,646	2	63,823	61,412	,000
	Within Groups	213,047	205	1,039		
	Total	340,692	207			
Super Bock is important to me.	Between Groups	139,998	2	69,999	65,157	,000
	Within Groups	220,233	205	1,074		
	Total	360,231	207			
Super Bock is better than its competitor brands.	Between Groups	97,215	2	48,608	81,307	,000
	Within Groups	122,554	205	,598		
	Total	219,769	207			

Multiple Comparisons

Tukey HSD

Dependent Variable	(I) Type of Sponsorship	(J) Type of Sponsorship	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
						Lower Bound	Upper Bound
The next time I buy beer, I will actively look for Super Bock.	No Sponsorship	Naming Sponsor	-1,095*	,112	,000	-1,36	-,83
		Non-naming Sponsor	,543*	,112	,000	,28	,81
	Naming Sponsor	No Sponsorship	1,095*	,112	,000	,83	1,36
		Non-naming Sponsor	1,638*	,112	,000	1,37	1,90
	Non-naming Sponsor	No Sponsorship	-,543*	,112	,000	-,81	-,28
		Naming Sponsor	-1,638*	,112	,000	-1,90	-1,37
The next time I buy beer, I will buy Super Bock.	No Sponsorship	Naming Sponsor	-1,137*	,119	,000	-1,42	-,86
		Non-naming Sponsor	,501*	,119	,000	,22	,78
	Naming Sponsor	No Sponsorship	1,137*	,119	,000	,86	1,42
		Non-naming Sponsor	1,638*	,119	,000	1,36	1,92
	Non-naming Sponsor	No Sponsorship	-,501*	,119	,000	-,78	-,22
		Naming Sponsor	-1,638*	,119	,000	-1,92	-1,36
I recommend Super Bock to other people.	No Sponsorship	Naming Sponsor	-1,434*	,173	,000	-1,84	-1,03
		Non-naming Sponsor	,392	,173	,063	-,02	,80
	Naming Sponsor	No Sponsorship	1,434*	,173	,000	1,03	1,84
		Non-naming Sponsor	1,826*	,174	,000	1,42	2,24
	Non-naming Sponsor	No Sponsorship	-,392	,173	,063	-,80	,02
		Naming Sponsor	-1,826*	,174	,000	-2,24	-1,42
Super Bock is important to me.	No Sponsorship	Naming Sponsor	-1,432*	,176	,000	-1,85	-1,02
		Non-naming Sponsor	,510*	,176	,012	,09	,92
	Naming Sponsor	No Sponsorship	1,432*	,176	,000	1,02	1,85
		Non-naming Sponsor	1,942*	,176	,000	1,53	2,36
	Non-naming Sponsor	No Sponsorship	-,510*	,176	,012	-,92	-,09
		Naming Sponsor	-1,942*	,176	,000	-2,36	-1,53
Super Bock is better than its competitor brands.	No Sponsorship	Naming Sponsor	-1,082*	,131	,000	-1,39	-,77
		Non-naming Sponsor	,570*	,131	,000	,26	,88
	Naming Sponsor	No Sponsorship	1,082*	,131	,000	,77	1,39
		Non-naming Sponsor	1,652*	,132	,000	1,34	1,96
	Non-naming Sponsor	No Sponsorship	-,570*	,131	,000	-,88	-,26
		Naming Sponsor	-1,652*	,132	,000	-1,96	-1,34

*. The mean difference is significant at the 0.05 level.

Appendix 14

Correlations

		Exciting	NN_RIR_Exciting	N_RIR_Exciting
Exciting	Pearson Correlation	1	,084	,345**
	Sig. (2-tailed)		,230	,000
	N	208	208	208
NN_RIR_Exciting	Pearson Correlation	,084	1	-,401**
	Sig. (2-tailed)	,230		,000
	N	208	208	208
N_RIR_Exciting	Pearson Correlation	,345**	-,401**	1
	Sig. (2-tailed)	,000	,000	
	N	208	208	208

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

Correlations

		N_RIR_Young	NN_RIR_Young	Young
N_RIR_Young	Pearson Correlation	1	-,184**	,324**
	Sig. (2-tailed)		,008	,000
	N	208	208	208
NN_RIR_Young	Pearson Correlation	-,184**	1	,149*
	Sig. (2-tailed)	,008		,031
	N	208	208	208
Young	Pearson Correlation	,324**	,149*	1
	Sig. (2-tailed)	,000	,031	
	N	208	208	208

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

* . Correlation is significant at the 0.05 level (2-tailed).

Correlations

		NN_RIR_Fun	N_RIR_Fun	Fun
NN_RIR_Fun	Pearson Correlation	1	-,455**	,236**
	Sig. (2-tailed)		,000	,001
	N	208	208	208
N_RIR_Fun	Pearson Correlation	-,455**	1	,266**
	Sig. (2-tailed)	,000		,000
	N	208	208	208
Fun	Pearson Correlation	,236**	,266**	1
	Sig. (2-tailed)	,001	,000	
	N	208	208	208

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

Correlations

		N_RIR_Familiar	NN_RIR_Familiar	Familiar
N_RIR_Familiar	Pearson Correlation	1	-,234**	,364**
	Sig. (2-tailed)		,001	,000
	N	208	208	208
NN_RIR_Familiar	Pearson Correlation	-,234**	1	,020
	Sig. (2-tailed)	,001		,776
	N	208	208	208
Familiar	Pearson Correlation	,364**	,020	1
	Sig. (2-tailed)	,000	,776	
	N	208	208	208

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

Correlations

		N_RIR_Original	NN_RIR_Original	Original
N_RIR_Original	Pearson Correlation	1	-,312**	,532**
	Sig. (2-tailed)		,000	,000
	N	208	208	208
NN_RIR_Original	Pearson Correlation	-,312**	1	-,339**
	Sig. (2-tailed)	,000		,000
	N	208	208	208
Original	Pearson Correlation	,532**	-,339**	1
	Sig. (2-tailed)	,000	,000	
	N	208	208	208

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

Correlations

		N_RIR_Bold	NN_RIR_Bold	Bold
N_RIR_Bold	Pearson Correlation	1	-,223**	,575**
	Sig. (2-tailed)		,001	,000
	N	208	208	208
NN_RIR_Bold	Pearson Correlation	-,223**	1	-,296**
	Sig. (2-tailed)	,001		,000
	N	208	208	208
Bold	Pearson Correlation	,575**	-,296**	1
	Sig. (2-tailed)	,000	,000	
	N	208	208	208

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

Correlations

		N_RIR_Environmental friendly	NN_RIR_Environmental friendly	Environmental friendly
N_RIR_Environmental friendly	Pearson Correlation	1	-,143*	,574**
	Sig. (2-tailed)		,040	,000
	N	208	208	208
NN_RIR_Environmental friendly	Pearson Correlation	-,143*	1	,505**
	Sig. (2-tailed)	,040		,000
	N	208	208	208
Environmental friendly	Pearson Correlation	,574**	,505**	1
	Sig. (2-tailed)	,000	,000	
	N	208	208	208

*. Correlation is significant at the 0.05 level (2-tailed).

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

Correlations

		N_RIR_Popular	NN_RIR_Popular	Popular
N_RIR_Popular	Pearson Correlation	1	-,486**	,022
	Sig. (2-tailed)		,000	,757
	N	208	208	208
NN_RIR_Popular	Pearson Correlation	-,486**	1	-,050
	Sig. (2-tailed)	,000		,473
	N	208	208	208
Popular	Pearson Correlation	,022	-,050	1
	Sig. (2-tailed)	,757	,473	
	N	208	208	208

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

Appendix 15

What gender do you identify as?		Exciting	Traditional	Young	Sexy	Fun	Familiar	Original	Bold	Environmental friendly	Popular
Male	N	41	5	25		44	30	23	14	16	59
	% of Total N	28,1%	38,5%	32,5%		24,4%	27,8%	23,7%	17,9%	26,2%	28,9%
Female	N	105	8	52	2	136	78	74	64	45	145
	% of Total N	71,9%	61,5%	67,5%	100,0%	75,6%	72,2%	76,3%	82,1%	73,8%	71,1%
Total	N	146	13	77	2	180	108	97	78	61	204
	% of Total N	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%

Appendix 16

ANOVA

		Sum of Squares	df	Mean Square	F	Sig.
I am willing to pay more for Super Bock than for any competitor brand.	Between Groups	,008	1	,008	,005	,945
	Within Groups	333,973	206	1,621		
	Total	333,981	207			
I consider myself to be loyal to Super Bock.	Between Groups	,011	1	,011	,006	,938
	Within Groups	355,408	206	1,725		
	Total	355,418	207			
Super Bock is my first choice regardless of its competitors' offers.	Between Groups	,094	1	,094	,058	,809
	Within Groups	330,906	206	1,606		
	Total	331,000	207			

Appendix 17

ANOVA

		Sum of Squares	df	Mean Square	F	Sig.
The next time I buy beer, I will actively look for Super Bock.	Between Groups	1,386	1	1,386	1,558	,213
	Within Groups	183,306	206	,890		
	Total	184,692	207			
The next time I buy beer, I will buy Super Bock.	Between Groups	2,054	1	2,054	2,160	,143
	Within Groups	195,902	206	,951		
	Total	197,957	207			
I recommend Super Bock to other people.	Between Groups	,435	1	,435	,263	,609
	Within Groups	340,258	206	1,652		
	Total	340,692	207			
Super Bock is important to me.	Between Groups	,604	1	,604	,346	,557
	Within Groups	359,627	206	1,746		
	Total	360,231	207			
Super Bock is better than its competitor brands.	Between Groups	2,166	1	2,166	2,050	,154
	Within Groups	217,604	206	1,056		
	Total	219,769	207			

Appendix 18

What is your level of concern regarding sustainability matters?		Exciting	Traditional	Young	Sexy	Fun	Familiar	Original	Bold	Environmental friendly	Popular
Extremely high	N	56		36	1	65	48	34	31	57	67
	% of Total N	38,4%		46,8%	50,0%	36,1%	44,4%	35,1%	39,7%	93,4%	32,8%
High	N	30	2	10		34	18	21	16	2	39
	% of Total N	20,5%	15,4%	13,0%		18,9%	16,7%	21,6%	20,5%	3,3%	19,1%
Somewhat high	N	56	9	28		76	41	40	31	1	91
	% of Total N	38,4%	69,2%	36,4%		42,2%	38,0%	41,2%	39,7%	1,6%	44,6%
Neutral	N	4	2	3	1	5	1	2		1	7
	% of Total N	2,7%	15,4%	3,9%	50,0%	2,8%	0,9%	2,1%		1,6%	3,4%
Total	N	146	13	77	2	180	108	97	78	61	204
	% of Total N	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%

Appendix 19

How would you describe your political views?		Exciting	Traditional	Young	Sexy	Fun	Familiar	Original	Bold	Environmental friendly	Popular
Extreme left	N	4		1		6	4	3	3	5	6
	% of Total N	2,7%		1,3%		3,3%	3,7%	3,1%	3,8%	8,2%	2,9%
Moderate left	N	26		14		33	21	16	16	21	32
	% of Total N	17,8%		18,2%		18,3%	19,4%	16,5%	20,5%	34,4%	15,7%
Center	N	91	8	45	2	112	65	60	47	27	131
	% of Total N	62,3%	61,5%	58,4%	100,0%	62,2%	60,2%	61,9%	60,3%	44,3%	64,2%
Moderate right	N	25	5	17		29	18	18	12	8	35
	% of Total N	17,1%	38,5%	22,1%		16,1%	16,7%	18,6%	15,4%	13,1%	17,2%
Total	N	146	13	77	2	180	108	97	78	61	204
	% of Total N	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%

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