

CORVINUS UNIVERSITY OF BUDAPEST
Doctoral School of Business and Management
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**BRINGING LONG-HAUL DESTINATIONS CLOSER: THE
ROLE OF MUSIC IN DESTINATION PROMOTIONAL VIDEOS**

Doctoral dissertation

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*Two of my favourite things are traveling and listening to music, when I
can't do the first, music takes care of it.*

Chapter 1. INTRODUCTION

By stimulating the auditory sense, music can evoke emotions and generate associations, be it through its melodies, lyrics, instruments, and musicians, among others. Music and tourist destinations share an intrinsic bond beyond the auditory experience. It is deeply rooted in the identity and culture of a destination. Each destination inherently resonates with specific sounds – be the bagpiping in Scotland, the drum beats of samba in Rio de Janeiro, the strains of a flamenco guitar in Spain, or the classical serenades of Vienna. This natural symbiosis between a place and its music turns the latter into an ‘auditory landscape’, able to connect the traveler with the environment and induce mental imaginaries.

Despite this, music in destination promotional videos has not received the scholarly and practical attention it deserves. While visuals dominate the narrative, music is often relegated to a mere complementary and often synergistic function. This neglect represents a missed opportunity for marketers to capitalize on the many benefits of music in destination marketing. Destination promotional videos have a prominent role in the building of desirable images about a destination to attract potential tourists and influence their destination choice. However, unlike traditional advertisements, they promote places and not tangible consumer goods. Considering that destinations cannot be experienced beforehand, visuals alone strive to communicate an experience.

Music adds layers of information and emotional resonance to the visuals, conveying meanings that transcend what can be seen. While visuals convey the physical attributes of a destination, music evokes its spirit. Well-chosen music can evoke the essence of the destination, re(shaping) its image in potential travelers’ minds. Furthermore, the experience of ‘hearing’ the destination can catalyze a desire to transform this imaginary journey into a real-life experience.

Amidst fierce competition to attract tourists, long-haul destinations face tougher challenges because distance also implies unfamiliarity and a certain degree of fear of traveling to them. This thesis proposes using music as an essential stimulus and persuasive element to design more effective promotional videos. The presence of music not only generates affective and cognitive reactions. It is also capable of generating attitudes towards destinations. In this sense, distant

destinations can leverage music to counteract negative associations and bring the destination closer to potential tourists.

1.1 Research aims and research questions

This dissertation delves into an often-overlooked ingredient in destination promotional videos: music. The title, "Bringing long-haul destinations closer: the role of music in destination promotional videos" aptly captures the core of this doctoral dissertation, whose main objective is **to understand the role of music in destination promotional videos of long-haul destinations**.

To this end, three secondary objectives have been established:

- to determine the function and importance of music in destination promotional videos of long-haul destinations.
- to identify the effects of musical variations in a destination promotional video on affective reactions, such as arousal and valence, and on cognitive reactions, such as attention and memory; generated in a conscious and unconscious way.
- to examine how both affective and cognitive reactions influence on audience response, determined by attitude towards the destination promotional video, and attitude towards the long-haul destination.

To accomplish the research objectives, three research questions with their corresponding sub-questions were formulated:

*RQ1. What is the **function and importance of music** in destination promotional videos of long-haul destinations?*

RQ2. How and to what extent do different musical stimuli in a destination promotional video influence the audience?

RQ2.1. Does different musical stimulus in a destination promotional video generate different **arousal** and **attention** in the audience?

RQ2.2. Which musical stimulus evokes the most **positive feelings** in the audience?

RQ2.3. Which musical stimulus is the most **memorable** to the audience?

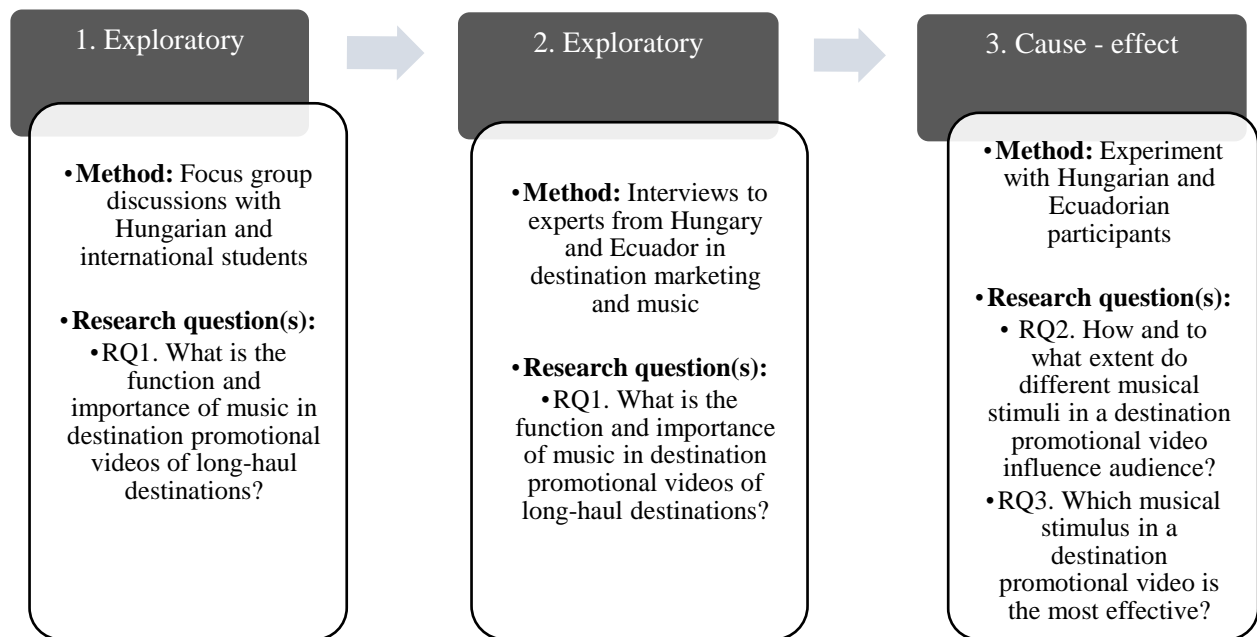
RQ3: Which musical stimulus in a destination promotional video is the most effective?

RQ3.1. Which musical stimulus generates in the audience the most positive **attitude towards the destination promotional video**?

RQ3.2. Which musical stimulus generates in the audience the most positive **attitude towards the long-haul destination**?

To answer the research questions, three studies have been undertaken over four years of work, employing different methods of quantitative and qualitative nature.

Figure 1. Methodological process



Source: Elaborated by the author

The first stage represents the author's first approach to the importance of music in destination promotional videos. This exploratory study's findings revealed the key role played by music in the

context of destination marketing, particularly destination promotional videos. This first study forged the path to follow for the thesis dissertation.

The second stage also comprised an exploratory study. The objective was to understand, from different perspectives, the degree of relevance and role assigned to music in destination promotional videos.

The third stage included an experimental study through music manipulation in a promotional video of a long-haul destination. The aim was to determine the influence of musical variations in the conscious and unconscious reactions of participants and how they eventually impact on the attitude and perception of the broadcasted destination. In doing so, the study sheds light on the role of music in destination marketing effectiveness.

1.2 Justification of the chosen topic

The selection and study of the topic in the current doctoral dissertation is justified by different facts:

- Music is a constituent element of marketing communications. As a result, the effects of music in advertising have been widely studied. Yet, the role of music in destination marketing has been scarcely explored. The focus of this dissertation on the relationship between music and destination marketing is justified by the nature of the ‘product’: i) unlike traditional marketing, destination marketing aims to ‘sell’ an intangible: destination; ii) music is closely related to destinations. Every place evokes a sound and the other way around.

In this regard, the thesis unveils how music aids prospective tourists to experience and perceive the destination.

- The interplay of music-destination-media has been capitalized by the film industry, and this phenomenon has been the object of study by scholars. However, there is a dearth of research on destination promotional videos and music. Destination promotional videos differ

significantly from films in terms of length, purpose, context, budget and music. Destination promotional video's primary purpose is promoting a destination; thus, the focus is on the destination, not on the storytelling - most of them do not have storytelling. Furthermore, they are displayed on a small screen because they are placed on social media. In terms of music, they do not use 'film scores' or original compositions. In response to the aforementioned gap this thesis: i) raises awareness of the importance of destination promotional videos in the context of social networking platforms, ii) contributes to the scarce literature on the effects of promotional videos on destination image (Kim, Choe, & Lee, 2018; Gong, & Tung, 2017), iii) responds to a claim for further research on the attributes (i.e. music) that make promotional videos more effective (Stankov et al., 2019), and, iv) adds to the ongoing discussion on the role of music in persuasion (Kim, Kim, & Bolls, 2014).

- The relationship between music and long-haul destinations remains relatively unexplored. This dissertation grounds on destination marketing and novelly delves into the role of music in shortening relative distances. In doing so, the dissertation contributes to a better understanding of the power of perceptions to overcome physical distances (Larsen & Guiver, 2013) and of the influence of music on destination image. Moreover, the study expects to become a useful piece of information for National Tourism Organization (NTOs) and Destination Marketing Organizations (DMOs) from foreign countries that aim to target long-haul travelers, by providing them with guidelines to design and create effective destination promotional videos.
- The sole presence of music does not necessarily increase the effectiveness of marketing communications (Breves et al., 2020). Previous studies have claimed for further research on the circumstances in which music can increase/decrease the effectiveness of communications (Alpert & Alpert, 1991; Oakes, 2007). This dissertation sheds light on the type of music that works best in destination promotional videos (traditional vs. stock vs. popular). As a result, this study provides marketers and tourism promoters with guidelines for selecting music for destination promotional videos according to their purpose.

- The methodologies used in this doctoral dissertation respond to increasing demand in Academia for experiments in tourism and hospitality using relatively new techniques such as electrodermal activity (Li et al., 2022; Viglia & Dolnicar, 2020). Moreover, by testing how viewers respond to different musical stimuli and examining the responsive process, the study also fills a gap in research on consumer responses to destination marketing during exposure to the stimuli (Kim et al. 2014, Li et al., 2016), as well as on the ways the effectiveness of destination promotional videos can be assessed (Kim et al. 2014; Bastiaansen et al. 2022).

1.3 Structure of the thesis

After this introductory chapter, **chapter 2** revisits destination marketing theory. It advances on destination image formation and the positive and negative effects of distance on the image of destinations. Lastly, it elaborates on how long-haul destinations should undertake marketing strategies.

Chapter 3 focuses on destination promotional videos. It builds on existing theory on advertisement. The chapter introduces a definition of destination promotional videos and revises the different classifications. The chapter underlines the importance of destination promotional videos by depicting their role along the three stages of the tourist journey. Furthermore, grounded on persuasion theory the chapter delves into the criteria for making a video effective, as well as the assessment of effectiveness through attitude.

Chapter 4 describes the use of music in advertising. The chapter starts by explaining the elements and dimensions of music, the primary musical sources in advertising, and the impact of genres and styles. Further, the chapter elaborates on the aspects to consider when choosing a piece of music for a destination promotional video and identifies the most used types of music. The chapter ends with a summary of music's most important cognitive and affective effects in advertisement and how the audience and the listening context are important influencing factors. The chapter concludes by presenting a model of music's effects in destination promotional videos.

Chapter 5 provides an overview of the interplay between music and tourism. This chapter discusses the relevance of music for tourism destinations, with a particular focus on soundscapes and its impact on destination marketing.

Chapter 6 focuses on the methodology. The chapter starts by reviewing the goals and research questions of the dissertation. Afterward, it introduces Ecuador, the unit of analysis, and the long-haul destination, explaining the reasons for such selection. Then, it describes the research stages and finalizes, explaining the triangulation technique adopted in the thesis.

Chapter 7 explains the whole process of interviews with experts. The chapter first characterizes the sample and sampling procedure. Then, it presents the data collection process, which includes a description of the instrument, the researcher's role, and the procedure. It finalizes with an explanation of methods and procedures used for data analysis.

Chapter 8 offers a detailed description of the experimental study. Firstly, it introduces the conceptual model and its relation to the research questions. Then, it explains the approaches employed in the primary research and the experimental design. The chapter continues with a description of the sample and sampling method. After, it delves into the data collection and data analysis processes.

Chapter 9 is the most extensive chapter of all because it presents the results from both, the interviews to experts and the experimental study. Results are presented in correspondence with the research questions and sub-questions. Findings are duly discussed in this chapter.

Chapter 10 include the main conclusions of the doctoral dissertation. Conclusions are built upon the main findings and their academic and practical soundness. This chapter also presents the theoretical, methodological and managerial implications of the dissertation. Finally, the reliability and validity, limitations and future research paths are discussed.

Chapter 2. DESTINATION MARKETING

In this chapter, I review destination marketing theory with a focus on destination image. I explore the impact of distance on destination image, and the marketing strategies for long-haul destinations.

To begin, it is necessary to define tourist destination:

A physical space with or without administrative and/or analytical boundaries in which a visitor can spend an overnight. It is the cluster (co-location) of products and services, and of activities and experiences along the tourism value chain and a basic unit of analysis of tourism. A destination incorporates various stakeholders and can network to form larger destinations. It is also intangible with its image and identity which may influence its market competitiveness. (World Tourism Organization [UNWTO], 2019, p.14)

As this definition shows, competitiveness is relevant to tourist destinations, as it relies in their capacity to stand out among competitors (Dwyer & Kim, 2003). However, due to the fierce worldwide competition to attract visitors, destination competitiveness requires effective marketing strategies (Wang, 2011). According to Pike & Page (2014), destination marketing refers to a process involving first the identification of actual and potential tourists, and the posterior design and implementation of communication activities aimed to persuade them.

Destination marketing goal is the creation of a positive destination image and the consecutive influence on destination choice and consumer behaviour (Dwyer & Kim, 2003; Pike & Page, 2014). Precisely, the combination of messages and impressions created and projected by the destination are known as projected image (Tasci & Gartner, 2007). Conversely, what is perceived by the audience is so-called perceived image (Qu, Kim & Im, 2011). A more holistic approach asserts that destination image would be the one constructed in the visitor minds (demand side=perceived image), whereas destination identity would be the one projected by the destination (supply side=projected image) (Kislali, Kavaratzis & Saren, 2016).

2.1 Destination image

Destination image is an important aspect in successful destination marketing and plays an influential role in the travelers' decision process (Baloglu & Brinberg, 1997; Tasci & Gartner, 2007). Literature on destination image is extant though no consensus has been reached on its concept. Hunter (1975) was a pioneer in suggesting the influence of images upon tourism development and associating the term destination image with *perceptions*. Since then, this topic has become one of the most studied in the field of tourism and is also one of the most complex. In a more elaborated definition, destination image is understood as the "construction of a mental representation of a destination on the basis of information cues delivered by the image formation agents and selected by a person" (Tasci & Gartner, 2007, p. 414). This internally processed mental construct is the result of information coming from a variety of sources over time (MacKay & Fesenmaier, 1997).

Information sources play a fundamental role in the formation of destination image and are categorized as follows (Beerli & Martin, 2004; Marine-Roig & Ferrer-Rosell, 2018; Tasci & Gartner, 2007):

- Induced: sources of information created and delivered by marketers and tourist enterprises purposely to promote the destination. It includes TV commercials, promotional videos, banners, brochures.
- Autonomous: independently produced sources of information, which create general knowledge about the destination and are disseminated through mass media or the internet. It includes news, documentaries, films, travel guides or guidebooks.
- Organic: non-commercial sources of information. They can be either requested or volunteered and involve information emanated by individuals. It comprises word-of-mouth from friends/relatives or from other tourists who visited the destination i.e. blogs.

Destination Marketing Organisations (DMOs) and National Tourist Organisations (NTOs) are usually responsible for the induced information which comprises the conventional advertising and marketing campaigns created intentionally to promote the destination and generate a desired image

(Beerli & Martin, 2004; Kislali, Kavartzis & Saren, 2016; Tasci & Gartner, 2007). DMOs strive to create or positively modify the existing image of the destination previously acquired from diverse sources (Guerrero-Rodríguez, Stepchenkova, & Kirilenko, 2020; Stepchenkova & Zhan, 2013) considering that DMOs have no immediate control over autonomous nor organic information. Moreover, organic sources are seen as reliable, whereas autonomous sources are praised to be unbiased (Marine-Roig & Ferrer-Rosell, 2018). Unfortunately, in most cases DMOs do not even have power over representations of the destination by other stakeholders (Marine-Roig & Ferrer-Rosell, 2018).

Destination image formation is not only affected by external stimulus such as information sources, but also by internal forces or personal factors (Baloglu & McCleary, 1999; Beerli & Martin, 2004). Personal factors comprise both, socio-demographic characteristics (age, gender, level of education, income, household status, occupation, marital status, religion, place of residence, among others) and psychological characteristics (motivations, values, personality, lifestyle, familiarity, among others) (Baloglu & McCleary, 1999; Beerli & Martin, 2004; Tasci, Gartner, & Cavusgil, 2007).

Destination image is formed by three interrelated dimensions: cognitive (knowledge and beliefs about a destination), affective (emotions, feelings, and attachment towards a destination), and conative (behavioral intentions toward a destination) (Gartner, 1994). The combination of both dimensions, cognitive and affective, produces an overall image, which represents the *positive or negative attitude to the destination* (Baloglu & McCleary, 1999; Beerli & Martin, 2004).

Destination image is formed at different stages: before, during, and after the travel. Consequently, two types of images have been identified: primary (first-hand experiences acquired by the tourist when visiting the destination) and secondary (pre-visit perceptions of individuals) (Kislali, Kavartzis & Saren, 2016). Secondary images are formed at an early stage as the result of various sources of information (i.e. induced, autonomous, organic), later, first-hand experience can modify or confirm the destination image (Echtner & Ritchie, 1991).

2.2 Impact of distance on destination image

Distance is one important determinant of destination competitiveness (Crouch, 2007). As distance increases, tourism demand (volume of visitors) declines exponentially, therefore it deeply affects tourism behaviour (Fang Bao & Mckercher, 2008). On the one hand, remote destinations are less accessible, thus visiting them represents a higher travel cost, length of stay, and expenditure (Crouch, 2007; Fang Bao & Mckercher, 2008). On the other hand, distance is a determining factor in destination image formation (Jenkins, 1999).

Table 1 presents a list of past studies on the effect of distance on destination image. They explore the influence of the perceivers' socio-demographic characteristics such as place of residence, geographical distance, cultural proximity. Moreover, they show evidence of a symbiosis among familiarity, geographic distance, and level of knowledge which highly influences destination perceptions and attractiveness (Baloglu, 2001). As exhibited in table 1, findings are contradictory, as explained in the following paragraphs.

Table 1. Selected studies on the influence of distance on destination image

Author(s)	Destination	Country of origin of the sample	Studied variables	Methods	Findings
Hunt (1975)	Rocky Mountain states- Colorado, Montana, Utah, Wyoming	U.S.A.	Distance and image	Quantitative	Closer markets perceived less differences between the studied areas than the more distant markets
Scott, Schewl & Frederick (1978)	Massachusetts	Non-resident visitors	Distance and image	Quantitative	Individuals living closer perceived the destination to have friendlier people, more cultural, less commercialized, and more relaxing. People from farther distances did not have the same impression
Crompton (1979)	Mexico	U.S.A.	Distance and image	Quantitative	The overall image of the destination became more positive as distance from the country increased

Gartner & Hunt (1987)	Utah	U.S.A.	Distance and image	Quantitative	Respondents from closer regions are more impressed with the recreation activities and attractions of the destination than respondents in other regions
Reilly (1990)	Montana	U.S.A., Canada visitors	Distance and image	Quantitative and qualitative	Potential visitors from distant areas lack a vivid image of the destination. Closer respondents have a stronger and more positive image.
Fakeye & Crompton (1991)	Rio Grande Valley (Texas)	U.S.A.	Distance and perception	Quantitative and qualitative	Respondents from the closer regions rated "Infrastructure, Food and, Friendly People" higher than local respondents
Ahmed (1996)	Utah	U.S.A. domestic (non-Utah)	Region of residence and image	Quantitative	Amount of touring experience in the destination and region of primary residence affect image scores
Alhemoud & Armstrong (1996)	Kuwait	Kuwait (residents and foreigners)	Country of origin and image	Quantitative	Different perceptions of tourism attractions but overall low interest rates derived from increasing political issues
Harrison-Hill (2001)	Los Angeles, Sydney	U.S.A., Australia	Distance and perception	Quantitative	Findings report that perceptions of long-haul travel distances differ across different cultures
Bonn, Joseph & Dai (2005)	Florida	Florida (in-state) residents, U.S.A. domestic (non-Florida), and internationals	Country of origin and image	Quantitative	Different cultural backgrounds lead to different image perceptions
Prebensen (2007)	Norway and a county in North Norway: Finnmark County	France, Germany, Sweden, Norway	Distance and image	Qualitative	Differences regarding images amongst informants from different countries. Tourist experience along with other types of information seems to influence the image people have of various places

Kastenholz (2010)	North Portugal	Portuguese and foreign tourists (German, British, French, Dutch, Spanish, Belgian, Brazilian, and U.S.A.)	Cultural proximity and image	Quantitative	Cultural proximity impact on destination image, not exactly in the direction indicated by <i>destination-self congruity</i> theory (the closer, the better destination)
Dolnicar & Grün (2017)	--	Australia, Belgium, Canada, India, Israel, Japan, Jordan, Mexico, Norway, U.K., and U.S.A.	Distance and perception	Quantitative	Distance affects the size of the geographical area perceived as destination
Jeuring & Haartsen (2018)	Five subregions (Netherlands)	Residents of Netherlands (Friesland)	Distance, proximity, perceived attractiveness	Quantitative and qualitative	Sociodemographic characteristics (i.e. age, income, education) and image of their own region have impact on preference for proximate or distant destinations

Source: Elaborated by the author

On the one hand, some studies found that distant destinations have certain advantages over closer destinations. Crompton (1979) asserted that the farther the destination, the more likely to have a favorable perceived image. Similarly, MacKay and Fesenmaier (1997) claimed that distance could be advantageous for destination image since the former decreases the possibility of visitation, which may result in negative image. Furthermore, distance brings about a lack of realistic and accurate information about a destination (Jenkins, 1999). That includes a lack of knowledge about ongoing issues i.e., political (Alhemoud & Armstrong, 1996). Eymann and Ronning (1997) explain that in lack of detailed geographic information about a destination, individuals' judgment prior to the visit will reflect the individual perception of specific characteristics of the area e.g., climate=sunny. This study showed the importance of geographical characteristics over country borders and suggested a link between the size of the geographical unit and the distance from the country of origin. Likewise, in recent years Dolnicar and Grün (2017) concluded that tourists from faraway countries may have less refined cognitive structures about the destination. Such facts lead to general associations i.e., with larger geographical units. This also confirms the fact that for tourists a destination is not constrained by administrative boundaries, but by size and nature (Dolnicar & Grün, 2017).

On the other hand, some authors claim a negative impact of distance on destination image. For instance, Reilly (1990) found out that in lack of a vivid image of distant destinations, respondents had a stronger and thereby more positive image of closer destinations. Likewise, closer destinations are perceived to have friendlier people, be more relaxing and have better infrastructure, food, and cultural attractions (Fakeye & Crompton, 1991; Scott, Schewl & Frederick, 1978) increasing the chances of being visited by neighboring residents. Hunt (1975) evidenced that the closer the destination, the more similar it is perceived. He formulated a series of interesting hypotheses on the possible reasons. A possible explanation was that nearby markets have similar attractions and consequently people are incapable of making distinctions. Another assumption was that closer markets know nearby destinations better, and thus perceive them as more equal. A third possibility was that since distant markets have limited information, only about famous attractions, they comparatively find the destination different (Hunt, 1975). These previous studies suggest that the image of long-haul destinations tends to be negative, not only because they are perceived as different, but also unfriendly and rough.

2.3 Marketing of long-haul destinations

Distance between destinations can be physical and relative (Larsen & Guiver, 2013). Physical refers to the geographical location (spatial separation), expressed in kilometers or miles; whereas relative distance can be defined in terms of cost, time, accessibility, familiarity, cultural proximity (Larsen & Guiver, 2013; Kastholz, 2010). Although there is no consensus, a long-haul destination comprises a travel distance of minimum 3,700 km or flying time of minimum four hours (Pike & Kotsi, 2016).

Physical distance is *per se* an attraction at being considered as an experience fueled by the desire to encounter and discover what is different or exotic (Larsen & Guiver, 2013). Actually, physical distance is mainly associated to different topographical features and weather (Jeuring & Haartsen, 2018). It is also associated to cultural difference, though it is not entirely true because there are cases in which nearby destinations are seen as culturally different i.e. Surinam in South America (Larsen & Guiver, 2013).

Given the subjectivity in the definition of distance, there are two key factors to be considered when marketing long-haul destinations:

- 1) the perceived distance between the market segment and the destination as it plays an important role in destination choice (Dolnicar & Grün, 2017; Larsen & Guiver, 2013)
- 2) the cultural background and profile of the market segment since marketing efforts should vary in content and proportion according to the market (Hunt, 1975)

In this vein, Bonn, Joseph, and Dai (2005) criticized the implementation of a same promotional campaign for extensive geographical regions disregarding the differences among markets. For instance, they found out that international visitors from Canada and the United Kingdom, despite of sharing a similar cultural background, assessed differently the same destination -Tampa Bay region in Florida (U.S.). They concluded that interpretation of the service and environmental factors is influenced by the geographic origin, being distant markets more demanding than nearby visitors at judging service and environmental standards (Bonn, Joseph, & Dai, 2005). Thus, they recommend a deeper understanding of what is important for a specific market and why it is important.

Stepchenkova and Zhan (2013) asserted the importance of acknowledging the relationship between cultural distance and destination image by DMOs to market the destination in a more effective way across culturally different target markets. In this context, Dolnicar and Grün (2017) addressed a need to communicate different messages to tourists who live close versus those who live far away from the destination. Considering that images from nearby destinations are stronger and more realistic, whereas perceptions of distant destinations and their population tend to be distorted or non-existent (Jenkins, 1999; Harrison-Hill, 2001; Reilly, 1990). To counteract this unrealistic image, Reilly (1990) suggested promotional campaigns to be loaded with informational content. Kastenholz (2010) claimed that successful marketing of distant destinations will depend on the frequency and visibility of the promoted destination at the specific market, via direct marketing as well as through commercialization channels (tour operators, travel agencies). However, marketing of long-haul destinations could also leverage on the lack of accurate information. Dolnicar and Grün (2017) stressed the importance of considering the geographical characteristics and units to

which distant destinations belong to i.e., continent, since people tend to make associations. In this regard, distant unknown destinations can benefit from associations with bigger geographical areas with a better image e.g., Bulgaria=Europe.

Cultural expressions such as music and dance are also found to influence destination image and tourism behavior intention toward distant destinations (Kwak et al., 2019). This is the case of the K-pop band BTS from South Korea, which has become very popular across other continents such as America, Europe, and Africa. A study by Kwak et al. (2019) unveiled the positive impact of a performance of the Korean band on the number of people attracted by the Korean culture, the perception on South Korea as a tourism destination and the intention to visit the country. It might suggest that distant destinations should rely on worldwide elements and symbols of their traditional culture i.e., music, dance, customs, language, literature among others, as part of a marketing strategy to increase awareness and interest toward the destination, increase attractiveness and motivate the visit e.g., Cuba=salsa.

At the same time, Jeuring and Haartsen's (2018) findings revealed that the younger individuals with higher income and higher education level prefer distant destinations. Additionally, they found out that individuals with a less positive overall image of their own region i.e., lacking sunshine, and less consciousness about the potential benefits of proximity tourism tend to prefer distant destinations (Jeuring & Haartsen, 2018).

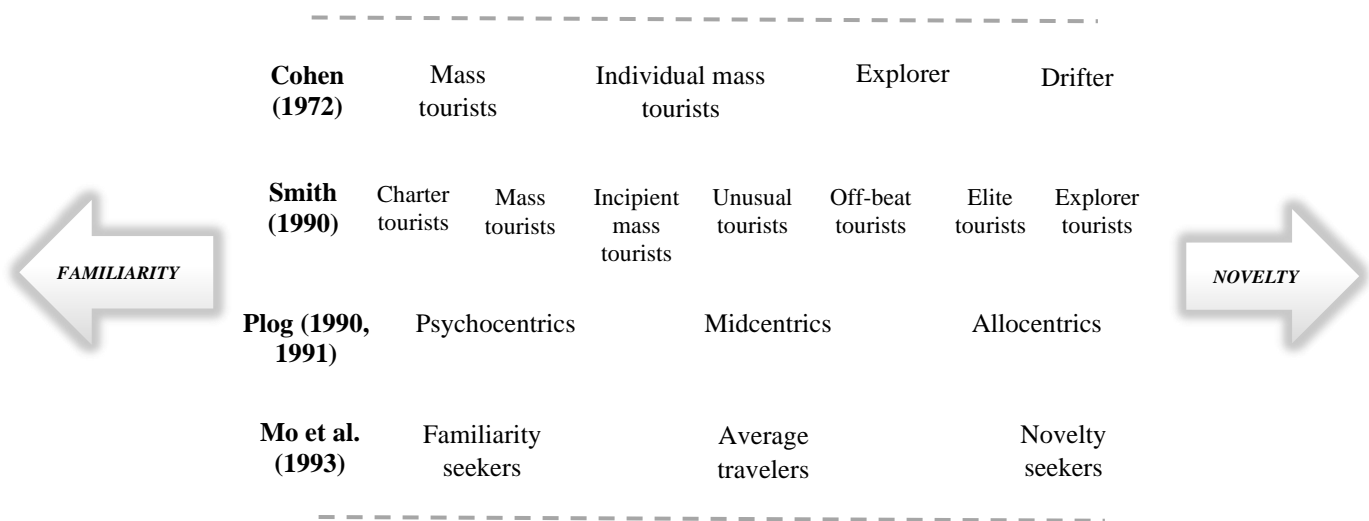
In fact, the traveler profile plays a key role when it comes to choosing either a nearby or a long-haul destination and therefore should be carefully considered by destination promoters. For instance, a highly familiar destination is more attractive to travelers with high uncertainty avoidance (MacKay & Fesenmaier, 1997). In contrast, an unknown destination is attractive for novelty seekers until it becomes well-known and less exotic (MacKay & Fesenmaier, 1997). When that happens, the novelty seekers move to another place, while the familiarity seekers visit the area that looks more accessible and less different (Basala & Klenosky, 2001). Familiarity seekers prefer the so-called *tourist bubble* which provides them with comfort and security while having little or no contact with the local community (Basala & Klenosky, 2001; Prentice, 2004). Among the travel preferences of familiar seekers are well-known destinations, comfortable types of

accommodations, and traveling as part of a group tour (Basala & Klenosky, 2001). In contrast, novelty seekers are more likely to prefer unique *non-touristy destinations* which allow them to interact and immerse themselves in the local culture (Basala & Klenosky, 2001). This type of travelers tends to travel alone and forego comfort in favor of living authentic experiences (Basala & Klenosky, 2001).

Several scales have been developed on traveler typologies and travel preferences within the continuum novelty= excitement/independence/strangeness vs. familiarity= tranquility/structure/security (Basala & Klenosky, 2001; Jiang, Havitz, & O'Brien, 2000; Yiannakis & Gibson, 1992).

Figure 2 exhibits different traveler typologies according to their preference for familiar vs. novel destinations.

Figure 2. Selected scales of traveler typologies and novelty-familiarity travel preferences



Source: Elaborated by the author, based on Basala & Klenosky (2001); Kastenholz (2010); Mo, Howard & Havitz (1993).

The International Tourism Role scale (ITR) comprised 20 items and three dimensions: Destination-Oriented Dimension (DOD), Travel Services Dimension (TSD) and Social Contact Dimension (SCD) and serves to classify travelers into three categories according to their travel preferences: familiarity seekers, average travelers, and novelty seekers (Mo, Howard & Havitz, 1993). In this study, the ITR scale will be used as a framework for portraying the study sample (see section 8.4).

The level of familiarity must be considered when creating promotional campaigns. As underlined by Jeuring and Haartsen (2018), nearby destinations can become less attractive due to familiarity, thus visiting them might not be considered as going on vacation. On the one hand, creating a homogeneous image of a group of neighboring destinations can be counterproductive, thereby the need of individual promotion to communicate unique features and cultural differences among regional destinations (Hunt, 1975; Larsen & Guiver, 2013). On the other hand, although low familiarity is more attractive to novelty seekers, total unfamiliarity with the visuals representing a destination may instead be perceived as unattractive (MacKay & Fesenmaier, 1997). Findings revealed that visitors that are neither closest nor most distant in terms of cultural proximity have the most positive destination image (Kastenholz, 2010). This suggests that an optimal marketing strategy will be bringing closer the long-haul destinations, but not too much so they do not lose their appeal.

Chapter 3. DESTINATION PROMOTIONAL VIDEOS

Due to its nature, a tourism destination cannot be experienced before purchase (intangibility), and most travelers have limited knowledge of the destination prior to the visit (Pike & Kotsi, 2016; Shani et al., 2009). In this context, promotional materials play a fundamental role by removing barriers associated to nondescript images and the high-risk perceptions derived from them (Guerrero-Rodríguez, Stepchenkova & Kirilenko, 2020). Their main goal is improving the perceptions and attitudes about a destination and ultimately influence tourism behaviour (Guerrero-Rodríguez et al., 2020). Improvement of perceptions can comprise either the establishing, reinforcing, or changing of the current image of a destination (Tasci & Gartner, 2007), whereas tourism related behavior involves visit intention, recommendation, or re-visit.

Likewise, the Internet and social media are seen as powerful marketing tools, especially for long-haul destinations, to increase awareness in prospective visitors and decrease distance (Bonn, Joseph & Dai, 2005; Song, Park & Park, 2020). Indeed, DMOs have resorted to social media for marketing their destinations, using a wide range of platforms and social networking sites i.e. Facebook, YouTube, among others (Chu, Deng & Cheng, 2020). In this regard, Facebook is the most popular social networking site among DMOs: the majority of DMOs in the European Union have an official Facebook page, whereas in the U.S. 50 state tourism offices have a presence on Facebook (Stankov et al., 2018). YouTube is another widely used social networking platform by DMOs in the European Union to promote destinations (Stankov et al., 2018). In fact, a study conducted on the use of social media for marketing purposes by 13 chosen national DMOs (nine from Europe, one from Africa, one from Asia, one from the Americas and one from Oceania), revealed that Facebook was the social networking site used by all 13 DMOs, followed by Twitter (used by 12) and YouTube (used by 11) (Roque & Raposo, 2016).

Promotional videos are after text and images the most used format by destinations for posts in social media (Villamediana-Pedrosa, Vila-Lopez & Küster-Boluda, 2019). Lately, their popularity has increased significantly, and more video content is being produced (Zuo et al., 2023), especially in short-form due to the implementation of relatively new social media functions: reels, stories, feed, as well as due to the appearance of new video sharing platforms such as Tik-Tok. They have

become “preeminent among social media content not only in terms of cost and time of production but also in terms of effectiveness” (Coronel, 2023, p. 61).

3.1 Definition and characteristics

Referred sometimes as destination *promotional* videos (Guerrero-Rodríguez et al., 2020; Moin, Hosany & O'Brien, 2020) or destination *promotion* videos (Leung, Dickinger & Nixon, 2017; Zuo et al., 2023), they have been hardly defined despite their relevance and increasing academic interest. In the present study we will refer to them as *destination promotional videos* (DPVs).

To the best knowledge of the author the only definition has been given recently by Zuo et al. (2023) who describe DPVs as: “motion visual media intentionally produced by DMOs to attract tourists” (p.1). This definition grants the authorship of DPVs to DMOs, which is ideal but not the rule, since videos can be produced officially and unofficially (Moin et al., 2020). Furthermore, the definition solely mentions the visual element dismissing other important elements of this type of promotional materials such as: audio and text (Tiago, Moreira & Borges-Tiago, 2019).

To explore the nature of DPVs in a holistic way, it is worth revising relevant definitions. For instance, Flavián, Gurrea and Orús (2017) refer to online product presentation videos as “audiovisual content created by the brand¹ to present the product to the consumer” (p. 1547). Again, the focus is on the supply side as the creator of the promotional material which, as previously mentioned, is debatable. However, in this approach the auditory element is also contemplated. Similarly, when describing tourism TV commercials, Pan and Hanusch (2011) distinguish a non-verbal part (sight and sound/musical) that convey messages and can be more effective than the verbal counterpart for image retrieval.

Referring to the elements, we can ascertain that a destination promotional video comprises both visual and aural elements. Visual elements include images, text, captions, logo, and tagline, whereas the aural elements include voiceover (monologue, dialogue), and music (verbal and non-verbal) (Alpert & Alpert, 1991, Kim, Choe & Lee, 2018; Moin et al., 2020). The fact of combining

¹ Brand: unique identity that differentiates the destination from its competitors (Qu, Kim & Im, 2011)

images, text, and sound makes DPVs one of the most complete and effective marketing tools (Pan, Santos & Kim, 2017; Tiago et al., 2019).

Gong and Tung (2017) make a distinction between DPVs and mini-movies claiming that the former display solely destination attributes such as landscape and scenery whereas the latter is a more produced material which includes cinematic effects, pays more attention to the aesthetics and presents a storyline with characters and a plot developed in the destination. However, lately high quality DPVs are being produced. Some of them display a story or narrative around some characters and their journey experience (Moin et al., 2020). Some others have adopted new immersive techniques and technologies to enhance viewers' experience i.e., aerial drone views (Stankov et al., 2019), virtual reality (Guerrero-Rodríguez et al., 2020).

Despite these facts, traditionally the content of DPVs is focused on destination scenery. Paradoxically, tourism promotion materials differ from regular advertisement in the fact that the former ideally focuses on promoting not only physical features but facilities and services as integral parts of the experience (Pan & Hanusch, 2011). In this regard, an analysis of 38 DPVs launched by Thailand's Tourism Authority between 1993 and 2021 revealed that videos mainly showcase physical attributes of the destination, dismissing other important aspects of the destination such as people and activities, and thus failing in reflecting the travel experience (Zuo et al., 2023). Furthermore, Alegro and Turnšek (2020) conducted an analysis of 61 destination promotional videos produced by National Tourism organizations which participated in the UNWTO Tourism Video Competition in 2017. Findings unveiled a common ground since most videos tend to present a collage of visuals "loosely connected" (p. 1), whereas resources such storytelling or humor are rarely employed. Furthermore, among the most used value propositions to persuade prospective visitors were emotion (51%), heritage (26%), and activities (15%).

Regarding to the main theme of the destination promotional video, Tussyadiah and Fesenmaier (2009) proposed the following classification:

- Activity-centric: focus on different kinds of touristic activities that people do in the destination

- Site-centric: focus on featuring a number of attractions without so much coverage of activities or people
- Self-centric: focus on the director's trip as an individual or a group (documentaries)
- Other-centric: focus on 'things' that are perceived as 'foreign' and 'special', including lifestyle, habit, performances, or even the transportation system.

Recently, a different classification based on the video's thematic was offered by Alegro and Turnšek (2020):

- DPVs with a focus on representing tourists emotional states (e.g., happiness, joy, relaxation)
- DPVs with a focus on natural or cultural heritage (e.g., waterfalls, landscape, architecture)
- DPVs with a focus on tourists' activities (e.g., sports, sightseeing).

Certainly, there are overlaps between both approaches. On the one hand, both coincide in the existence of promotional videos focusing merely on activities tourists can do in the destinations. On the other hand, there are promotional videos focusing mainly on the destination resources and attractions namely natural or cultural. Independently of the different approaches and classifications, an ideal DPV would equally display the natural scenery and/or cultural heritage of the destination, the people (tourists and locals), and the activities that can be performed on-site (Coronel et al., 2023; Picazo & Moreno-Gil, 2019).

With the fast development of Information and Communications Technology (ICT), videos promoting destinations, purposely or not, are created by different stakeholders and disseminated across different platforms. According to the video's ownership they can be classified as follows (Lim, Chung & Weaver, 2012; Mak, 2017; Muñiz & Schau, 2007):

- Marketer-generated videos (MGVs): created officially by destination promoters (i.e., DMOs, NTOs, travel agents, tourism establishments) for destination marketing purposes. They are equally present in traditional and digital media. They are *induced* sources of information (see section 2.1).

- Consumer-generated videos (CGVs): created independently by individuals or communities for destination marketing and/or other purposes. They are particularly spread on social media platforms. When it comes to content created and uploaded by tourists it is called tourist-generated content (TGC). They are *organic* sources of information.

Based on the literature on sources of information impacting destination image formation (section 2.1), I suggest adding a third category to the latter classification:

- Mass media-generated videos (MMGV): created independently by mass media, traditional and digital, for educational or entertainment purposes, that showcase a tourist destination. They include documentaries, news reports, video games, excerpts of films. They are *autonomous* sources of information.

Both consumer-generated videos (CGVs) and mass media-generated videos (MMGV) constitute unofficial sources of information and represent an important source of unpaid marketing for tourist destinations.

As claimed by Yüksel and Akgül (2007) the goal of destination marketing is two-fold: raising awareness and generating a positive image of the destination to potential and actual customers. In connection to these goals, a successful destination marketing strategy shall by start questioning: i) is the destination known? and ii) is the impression favorable? In this frame, DPVs serve both purposes at the same time, to raise awareness and to build a positive image of the destination.

Grounded on the revised literature, in the current thesis a destination promotional video (DPV) is defined as an *audio-visual material aimed to represent a tourist destination in the best possible light to positively influence the audience perceptions and attitudes toward the destination.*

3.2 Importance of destination promotional videos

DPVs are considered the most engaging and influential content for marketing purposes (Tiago et al., 2019): a study conducted to travellers in the U.S. revealed a high level of engagement with

online video (Google & Ipsos MediaCT, 2014). As a result, DPVs are widely spread on social media, especially on YouTube and Facebook (Huertas, Míguez-González & Lozano-Monterrubio, 2017; Tiago et al., 2019; Zuo et al., 2023). On YouTube, the world largest video repository, DPVs are available and easily accessible for consultation, research, and benchmarking (Alegro & Turnšek, 2020; Coronel, 2023; Kim, 2012). In this case, users' reactions such as likes, comments, and shares can shed light on the audience engagement to the video content (Coronel, 2023).

DPVs are produced according to the social media platform in which they will be broadcasted, thus vary in length and characteristics: they can go from lasting seconds (on TikTok) to lasting several minutes (on YouTube). In contrast, tourism T.V. commercials are solely done in T.V. format and are usually short in length.

Contrary to tourism T.V. commercials, when available on social media, DPVs offer the advantage of interactivity: audience can play, stop, rewind, or forward them, among other functions (Flavián et al., 2017). In other words, they can be watched from any place, at any time, any number of times. Consequently, they are powerful sources of induced or organic information not only for potential tourists but also for actual and past tourists. Indeed, DPVs can play a role at every stage of the tourist journey: i) pre-trip (virtual journey), ii) during the trip (real journey), and iii) post-trip (reflexive) (Moin et al., 2020).

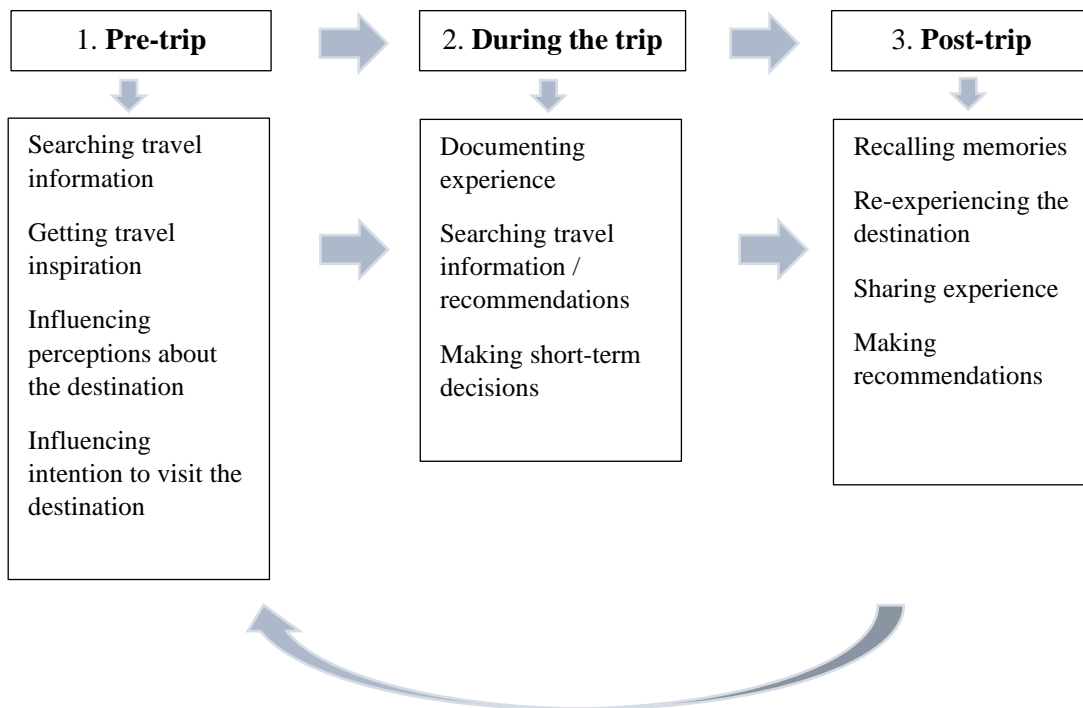
Pre-trip or planning stage: In 2014 a study conducted by Google & Ipsos MediaCT to travellers in the U.S. revealed that 83% of respondents rely on social media, video, or photo sites for trip inspiration, being YouTube at the top of the list with 42%. Conversely, one in three travellers watch television and four in ten travellers don't watch the commercials. Furthermore, this study showed that online travel videos are highly influential at three momentums: when thinking about taking a trip (66%) when choosing a destination (65%), and when looking for ideas of activities to do at a particular destination (63%) (Google & Ipsos MediaCT, 2014). The study reveals the importance of DPVs to assist potential tourists during the information searching process (Leung et al., 2017). As explained by Tussyadiah and Fesenmaier (2009), DPVs assist prospective visitors in the elaboration of the travel itinerary: attractions to visit, things to do. Furthermore, DPVs create a mental imagery about the destination through pictures, words, and sound effects, allowing audience to imagine, fantasize and daydream about the destination (Kim et al., 2014; Tussyadiah &

Fesenmaier, 2009). Eventually, at this stage, DPVs can influence tourists' perceptions and visit intention (Leung et al., 2017; Moin et al., 2020; Zuo et al., 2023).

During the trip: This is a stage of realization (Hysa et al., 2021), in which current tourists live the on-site experience and document it, for instance in a video format (Shen, Sotiriadis, & Zhang, 2020), creating a so-called consumer-generated destination promotional video. Additionally, marketed-generated videos available on social media can also be watched during the trip, so their content as well as their comments can be helpful for making short-term decisions (Shen et al., 2020).

Post-trip or reflexive stage: After the trip former visitors tend to evaluate the trip, share experiences, and provide recommendations to peers (Moin et al., 2020). At this stage, consumer-generated videos allow former tourists to recall memories and re-experience the destination (Shen et al., 2020; Tussyadiah & Fesenmaier, 2009). Moreover, they can be shared through social media (Shen et al., 2020), becoming an organic (reliable) source of travel information and recommendations for peers, and thus the cycle starts again (figure 3).

Figure 3. Role of DPVs along the three stages of the tourist journey



Source: Elaborated by the author, based on Leung et al. (2017); Moin et al. (2020); Shen et al. (2020); Tussyadiah & Fesenmaier (2009); and Zuo et al. (2023).

3.3 Effectiveness in destination promotional videos

Communication effectiveness has been linked to persuasion, and persuasion to attitude change (Petty & Cacioppo, 1986). Consequently, attitudes have a causal effect on behaviours (Cialdini, Petty & Cacioppo, 1981). The question that arises is: what makes a communication persuasive? As explained by the so-called ‘Elaboration Likelihood Model’ there are two routes to influence attitudes: 1) Central route: by the arguments given in the message, understood as the relevant information, 2) Peripheral route: by the positive or negative cues of the message in lack of argument processing i.e., pleasant music (Petty & Cacioppo, 1986; Petty, Cacioppo & Schumann, 1983). The peripheral cues impact on attitudes because trigger affective states (responses), therefore, can be easily manipulated to make a message persuasive (Petty & Cacioppo, 1986). In that case, the message receptor does not engage in elaborated thoughts on the merits of the presented arguments (Petty, Cacioppo & Schumann, 1983). Literature suggests that effectiveness depends on the quality

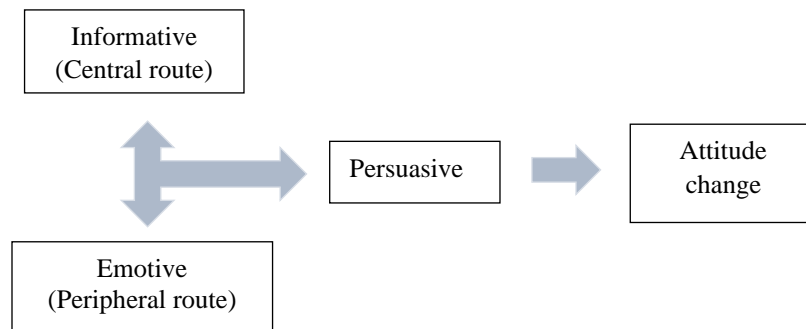
of arguments, however, in lack of arguments, stimuli – even triggered by a simple cue- can evoke emotions, hence influence attitude (Petty & Cacioppo, 1986). In this regard, an experiment conducted by Gorn (1982) to individuals exposed to commercials revealed that in a decision-making mode information is highly influential, whereas in a non-decision-making mode the impact of information decreases and rather cues such as liked music or disliked music can directly affect product preferences.

We can assert then that *DPVs effectiveness is associated with persuasion and the change of attitude toward a destination* (Gong & Tung, 2017; Kim et al., 2018; Leung et al., 2017). Although past literature suggests that effectiveness of DPVs might be linked to the attributes of the videos (Kim et al., 2018; Shani et al., 2010), there is a dearth of research on the success-factors that make a DPV *effective* (Stankov et al., 2019).

In this context, Liu et al. (2019) proposed three principles to make a promotional video persuasive in the frame of advertisement effectiveness: i) informativeness: amount of useful information and logic of the presentation, ii) attractiveness: refer to the aesthetics, how beautiful the material is, and iii) emotion: whether it evokes emotions (positive or negative). Later, Cupi and Morina (2020) asserted that persuasive advertisements should meet two requirements: i) be informative, and ii) elicit emotions. Based on this, persuasive techniques can be either rational, irrational or a combination of both. The rational technique relates to the load of information provided by the advertisement, and it is product-centered, while the irrational focusses on the attractiveness of the advertisement to make it fun, appealing, emotional, and enjoyable, thus it is consumer-centered.

Although an advertisement can be informative but not emotional, or emotional but not informative, an effective advertisement has two major effects: information and emotional power (Cupi & Morina, 2020). Therefore, *a destination promotional video should ideally draw on both rational and emotional cues to be effective*. Simply put, DPVs should provide their audience with specific information about the destination and should elicit emotions through aesthetic visuals and music (figure 4).

Figure 4. Characteristics of an effective destination promotional video



Source: Elaborated by the author, based on Liu et al. (2019); Petty and Cacioppo (1986); and Petty, Cacioppo & Schumann (1983).

According to Harrington et al. (2006) persuasive messages should entail both affect (arousal) and cognition (attention). They explain that attention and arousal are two primary conditions for information processing since arousal attracts and maintains attention, whereas attention is needed to process the information. In this vein, *a persuasive DPV should evoke arousal and catch attention.*

Tourism marketing content that includes visual, verbal, and auditory stimuli are likely to gain attention, generate immersion, and ultimately persuade the audience (Lee & Gretzel, 2012). In this regard, DPVs aim to stimulate both the visual and auditory senses (Kim, Kim & Bolls, 2014; Kim et al., 2018). On the one hand, stimulating promotional videos will catch audience attention (Song et al., 2020) and will increase the time potential tourists will devote to search information, which impacts positively on the perceptions and increases the desire to visit the destination (Martín-Santana, Beerli-Palacio, & Nazzareno, 2017). Attention gaining is particularly challenging for destination promoters in the frame of the so-called ‘attention economy’ due to the increasing amount of travel information and stimuli available online (Mayer, 1997; Simmonds et al., 2020). On the other hand, stimulating promotional videos will allow prospective tourists to perceive the destination more vividly (Coronel & Irimiás, 2023; Flavián et al., 2017), which counteracts uncertainty, foster consumer confidence, and shape concrete expectations (Lee & Gretzel, 2012).

3.3.1 Assessing effectiveness through attitude

Several studies have attempted to assess advertising effectiveness focusing on the recipients' attitudes. As explained in the previous section, attitude is the direct outcome of persuasion (Lee & Gretzel, 2012). Therefore, *persuasive DPVs are those that can influence the attitude of audience*.

Attitude is the response to stimuli (Guerrero-Rodríguez et al., 2020) and can be defined as the overall evaluation of a particular object/subject in terms of favor or disfavor, good or bad, like or dislike (Raja et al., 2019). For this reason, attitude is sometimes seen as a synonym of likeability or preference (Li et al., 2018; Smith et al., 2007).

Attitude comprises two main components, cognitive and affective (Oakes, 2007), which eventually guide or influence a behaviour (Petty & Cacioppo, 1986). In other words, attitude precedes a behaviour (Guerrero-Rodríguez et al., 2020). However, another approach considers behaviour as a third component of attitude, so-called conative (Guerrero-Rodríguez et al., 2020). Cognitive and affective responses are usually assessed through bipolar continuum (i.e. positive-negative, favorable-unfavorable) (Kim & Stepchenkova, 2015). It is important to underline that attitude not always cause a behaviour. As claimed by Viglia and Dolnicar (2020) there is a gap between what people say or think and what people eventually do. Therefore, the current thesis does not include the study of behavior in the research model.

When it comes to a tourist destination, the opinion/impression of the destination features (cognitive component) and the feelings/emotions related to the destination (affective component) shape the overall evaluation (attitude) (Guerrero-Rodríguez et al., 2020). Similarly, attitude toward the advertisement is the result of cognitive and affective responses to stimuli, which result in the favourable or unfavourable evaluation of an advertisement (Kim et al. 2014; Shevy & Hung, 2013). As result, attitude toward the advertisement is the predecessor of attitude toward the destination (Lantos & Craton, 2012; Li et al., 2018).

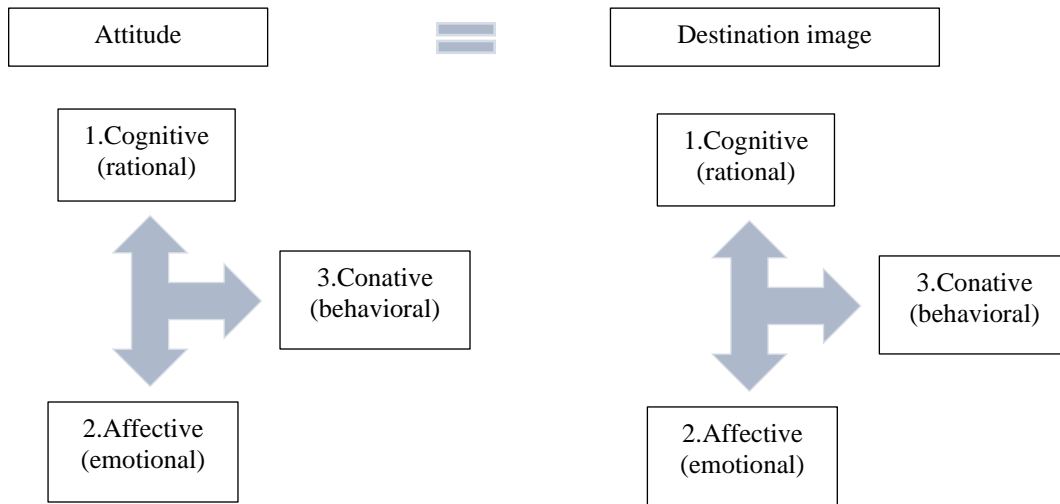
In tourism, the analysis of responses evoked by promotional materials, i.e. destination promotional videos, is necessary and beneficial for tourism promoters and marketers to become more

knowledgeable in making decisions. There are several studies (Kim et al. 2014; Lantos & Craton, 2012; Li et al., 2018; Raja et al., 2019; Smith et al., 2007) which support the idea that music in destination promotional videos can influence audience attitudes toward the advertisement and hence toward the destination. Therefore, assessing music in DPVs and the audience responses to it will shed light on the best strategies for eliciting positive and desirable attitudes towards the destination, which translates into effective destination promotional videos.

3.3.2 Destination image as an attitudinal construct

There is a close linkage between destination image and attitude (Kim & Stepchenkova, 2015). Previously, destination image has been considered as “an attitudinal construct consisting of an individual’s mental representation of knowledge (belief), feelings, and global impression about an object or destination” (Baloglu & McCleary, 1999, p. 870). Same to attitude, destination image represents the global evaluation or impression about the destination, comprising cognitive and affective dimensions. The cognitive dimension is related to thoughts/beliefs about a destination, whereas the affective dimension involves the feelings/moods/emotions towards the destination (Kim & Stepchenkova, 2015). As depicted in figure 5, destination image, like attitude, might also comprise a conative dimension, regarded as behavior, that implicates an action in relation to the destination (Kim & Stepchenkova, 2015).

Figure 5. Similarity between attitude and destination image constructs



Source: Elaborated by the author, based on Baloglu & McCleary (1999); Kim & Stepchenkova (2015); Oakes (2007); and Petty & Cacioppo (1986).

Due to the above-mentioned similarities between both constructs (figure 5), the assessment of attitude towards a destination could, at the same time, unveil the destination image held by audience.

Chapter 4. MUSIC IN ADVERTISING

Since the beginning of human civilisation, music has played a powerful role in humans' lives. If we consider that the oldest musical instrument is a 64,000 years old flute, we can see that music has always been part of human experiences. Music might comfort the sad, heal the sick, increase the heart rate of who is in love and can incite soldiers in a battle.

As a peripheral cue to persuasion (Petty & Cacioppo, 1986) music is considered as a stimulating component of advertisements (Bruner, 1990), maybe the most powerful (Hecker, 1984). It is included in advertisements in the background in the way of a tenuous instrumental music with no lyrics or in the foreground in the way of a chart hit or customized jingle, with lyrics (Lantos & Craton, 2012; Oakes, 2007). Music can have a prominent role in the advertisement when it carries the entire message or meaning or play a secondary role when the message is carried primarily by a voice over (Alpert & Alpert, 1991). In the first case music is in the foreground with very little voice over, if any. In the second case, music is in the background, very quiet, generally not distinctive (Alpert & Alpert, 1991). Music has been traditionally seen as a complement to the visuals, being used to provide ads with some structure and ensuring the continuity of visual sequences (Huron, 1989). However, due to its powerful ability to communicate a message, music has become an influential element of advertising: "music conveys information that the recipient projects onto the product" (Herget, 2018, p.368).

Despite of this, music is not omnipresent in advertising, as claimed by Krishna et al. (2016). According to the absence/presence of music, advertisements are classified as i) informational or rational, and ii) non-informational or musical-based, correspondingly (Zaichkowsky, 1994). In this regard, multiple studies have attempted to find out whether the mere presence of music increases advertisement effectiveness, with very contrasting results (Breves et al., 2020). Alpert and Alpert (1991) claimed that in some circumstances music could increase advertisement effectiveness, while in others it might cause the contrary effect. Indeed, the sole presence of music in an advertisement is not enough for eliciting positive or desirable responses in the audience (Herget et al., 2022). Accordingly, *more important and influential than the presence of music in advertisements is the selection and characteristics of the musical stimulus* (Trompeta et al., 2022; Kellaris et al., 1993).

Music, through its characteristics, conveys different messages about the personality and values of a brand (Craton & Lantos, 2011; Sanchez Porras & Martinez Rodrigo, 2017). Therefore, the effects of music in advertising will depend on the music composition.

Lantos and Craton (2012) introduced an interesting approach in which musical stimulus is determined by five factors: i) role of music (foreground vs. background), ii) musical source (original composition, existing tune, adapted music), iii) structural elements, iv) genre and style, and v) musical artist/performance. All these factors should be considered when creating and selecting the music for advertising to ensure effectiveness.

In this chapter I will try to depict music in advertising -including destination promotional videos- in its whole scope by exploring the music elements (structural and non-structural), dimensions, musical source, music genres and styles, and music effects in advertising.

4.1 Music elements

As aforementioned, the design of the musical stimulus is as important as its presence in advertising. Therefore, it is necessary to understand its constituent elements. Music elements can be identified as structural and non-structural. Despite the importance of music and the vast research conducted on music in the fields of psychology, marketing, and tourism, a consensus has not been yet reached on the taxonomy of musical elements.

First, I define the structural elements because they are primary and intrinsic to the music. *Structural elements* are those physical, objective, and controllable qualities of a musical composition (Raja et al., 2019, Trompeta et al., 2022). Bruner (1990) argued that time, pitch, and texture are three main structural elements of music, which in turn have *subcomponents* or secondary elements. According to Bruner (1990, p. 94), these secondary elements are as important as the primary because music is the result of a ‘complex chemistry’ among all these elements.

Table 2 exhibits the evolution of taxonomy about structural elements of music over the years. Compared to Bruner’s taxonomy, Lantos and Craton (2012) proposed a slightly different

classification. The authors studied music based on four main structural elements: time, pitch, texture, and complexity. Moreover, Lantos and Craton's (2012) taxonomy shows a slight increase in the number of subcomponents -from 9 to 10-, and the use of new terminology i.e., phrasing is later called duration, and mode is later called tonality. This doctoral dissertation will adopt the terminology proposed by Lantos and Craton (2012) because this is the updated version.

Table 2. Comparison of the taxonomy about structural elements of music

	Bruner (1990) taxonomy		Lantos and Craton (2012) taxonomy
Time	<p>Tempo: speed or rate at which a rhythm progresses</p> <p>Rhythm: pattern of accents given to beats or notes in a song</p> <p>Phrasing: length of time a note sounds in comparison with the rhythmic period it occupies</p>	Time	<p>Tempo: speed</p> <p>Rhythm: pattern of accents given to beats or notes</p> <p>Meter: division of a composition into units of equal time value called measures</p> <p>Duration</p>
Pitch	<p>Melody: succession of notes occurring over time throughout a song</p> <p>Mode: series of notes, which provides the tonal substance of a song</p> <p>Harmony: notes played simultaneously</p>	Pitch	<p>Tonality</p> <p>Melody</p> <p>Harmony: chords or the blending of notes played simultaneously</p>
Texture	<p>Timbre: distinctiveness in tone that makes one instrument sound different from another even if they both play the same melody.</p> <p>Orchestration (instrumentation): art of weaving together the unique sonic properties of multiple instruments to produce a musical work.</p> <p>Volume: it makes one note, passage or song louder than others.</p>	Texture	<p>Timbre: distinctiveness in tone making instruments sound different from one another</p> <p>Orchestration: art of weaving together the unique sonic properties of multiple instruments to produce a musical piece</p> <p>Volume</p>
		Complexity	the way in which the music is organized along the preceding three characteristics

Source: Elaborated by the author, based on Bruner (1990) and Lantos & Craton (2012).

From the list of structural elements of music, tempo and rhythm are the most studied in the marketing field. As highlighted by Kellaris and Kent (1992), the particular importance of these two structural elements of music relies on the fact that tempo and rhythm “could alter the speed of the internal clock people”, thus could influence on listener’s temporal judgements (Kellaris & Kent, 1992, p.375). For instance, slow music is related to negative emotions while fast music is related to positive emotions (Min et al., 2020). Generally, a faster tempo and a repetitive rhythm make music more energetic. Energetic music stimulates its audience and elicits positive emotional responses in listeners (Zhu & Meyers-Levy, 2005). Gomez and Danuser’s (2007) carried out a study to determine the relationship between physiological responses to music (respiration, skin conductance, heart rate) and structural element variations. The study concluded that rhythm is the most determinant element for physiological responses. Pan and Hanusch (2011) analyzed the characteristics of music used in tourism TV commercials from 95 regions and countries. Results revealed that music in tourism advertisements has a faster tempo than the music in regular TV advertisements. Interestingly, the same study found out that to facilitate the message processing, the visual stimulus decreased (less scenes, longer duration per scene).

Now I define *non-structural elements* as those subjective evaluations made by the listener in relation to the music, based on associations or preferences, namely music fit and familiarity (Chou & Lien, 2010; Trompeta et al., 2022). Both, music fit and familiarity are extrinsic elements to the music (extramusical) and uncontrollable (Gomez & Danuser, 2007; Shevy, 2008).

Music fit has been widely studied in the field of marketing in relation to product advertisement (North et al., 2004; Galan, 2009). Music fit refers to the audience’s subjective perception of music appropriateness to the advertisement or product (MacInnis & Park, 1991; Hee Park et al., 2014). It defines the level of congruency of background music to one or several elements of an advertisement. There are three levels of music fit in audio-visual advertising: i) fit to the narration, ii) fit to the product, and iii) fit to the target group (Herget et al., 2018). Music fit has a powerful impact on advertising efficiency. Kellaris et al. (1993) concluded that when music-message congruency is high, attention-gaining occurs, and it positively influences the advertisement recall and recognition. Moreover, it has shown to be even more influential than the structural elements on attitudinal responses in relation to product and brand evaluation, and purchase intentions (Herget

et al., 2022). For instance, an empirical study carried out by North et al. (2004), revealed the positive effect of music fit by enhancing recall of the product and the brand, and increasing both likeability of the advertisement and purchase intentions. Similarly, Oakes (2007) found out that music fit in advertisement aids content recall while generating affective responses, brand attitude and purchase intentions. Past studies demonstrates that the highest the music fit, the more positive the overall response (Craton & Lantos, 2011; Trompeta et al., 2022). Despite of these, research on the effects of musical fit in advertising are seldom (Herget et al., 2022).

Familiarity refers to the previous knowledge of music (Hee Park et al., 2014). Familiarity can increase interest or arousal and improve recall, however, in some cases familiarity can have a counterproductive effect acting as a distractor, thus decreasing the level of attention to the central message (Shevy & Hung, 2013). Nevertheless, familiarity has a strong impact on music preference as listeners are prone to like a familiar music, which, in turn, affects music recollection and recognition (Krishna et al., 2016). Empirical research conducted by Roehm (2001) revealed that a familiar song with an instrumental version produces a greater recall of the message than a familiar song with a vocal version. Individuals tend to sing a familiar song when it is instrumental, and this practice produces a “more generative work with the lyrics” (p.54), thus facilitating a greater recall of the ad message. In contrast, unfamiliar songs are unlike to be sung and consequently recalled. Therefore, a vocal version could be more beneficial in such a case.

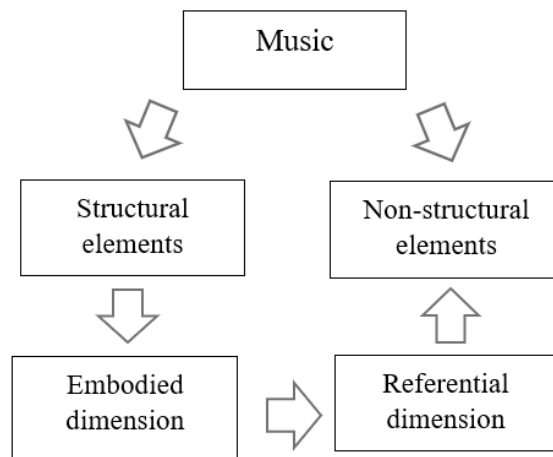
4.2 Dimensions of music

Previous studies identified two *meanings* of music: embodied and referential (Krishna et al., 2016; Zhu & Meyers-Levy, 2005). In the current dissertation I will call them *dimensions* because these are qualities of music. As qualities of music, these are in connection with both structural and non-structural music elements.

The *embodied* dimension refers to the capacity of music to produce spontaneous reactions evoked by the degree of stimulation produced by the music’s sounds (Krishna et al., 2016; Zhu & Meyers-Levy, 2005). Therefore, this dimension is an output of the structural elements (see Figure 6).

The *referential* dimension comprises a series of personal evaluations or associations related to contextual factors connected to the music i.e., the musical instruments, the musician, among others (Zhu and Meyers-Levy, 2005). This dimension is an input of the non-structural elements of music (see figure 6), because based on the series of associations or evaluations elicited by music, an individual can judge for instance the perceived music fit with the advertising or consider it familiar.

Figure 6. Relation between elements and dimensions of music



Source: Elaborated by the author

4.3 Musical sources

Selecting the optimal music for advertising requires a clear strategy and planification. It will not only depend on the communication goals (Kellaris et al., 1993) but on the available budget. In this context, advertisers can obtain music from an array of sources (Anglada-Tort et al., 2021).

1. **Generic library:** contains a vast number of licensed recordings or *stock music*. Tracks from this source are royalty-free and can be obtained at a relatively lower cost compared with tracks coming from other sources. Since the music available in these libraries is generic, it lacks exclusivity. It means that one single track can be used by different brands. Therefore, music from these libraries can be perceived as less credible and do not offer differentiation to the brand.

2. **Performing artist:** refers to existing music performed by artists that has been released with commercial purposes. Given that this music is subject to copyrights from record labels or publishing companies, its use in advertisements demands the payment of costly fees. However, the use of this music brings about some advantages for brands: more appealing and credibility.
3. **Commissioned music:** consists of music created by a composer specially for the advertisement, under commission. In this case, fees include the acquisition of music copyrights, which represents a good saving for the brand in the long term. Another advantage is that commissioned music will likely match the advertisement. Although it is more distinctive than music from generic library, it is considered as less credible and attractive than music performed by artists.

By acknowledging the different nature/origin of music, Lantos and Craton (2012) classify music in advertisement into three categories: original composition, existing tune, and adapted music.

1. **Original composition:** bespoke original music composed purposely for the advertisement, meant to be in complete harmony with the visuals (Oakes, 2007; Palencia-Lefler, 2020).
2. **Existing tune:** I propose to expand this category with the following subcategories:

Popular music, which refers to the pre-existing *well-known songs* used in advertisements. It comprises *chart* or *classic hits* recorded by singers, groups, or bands, as part of an album, a movie, or drama and are broadcast on a massive scale during a time period (Chou & Lien, 2010; Oakes, 2007; Palencia-Lefler, 2020). They can have different music genres (i.e. pop, rock, disco).

Popular songs are often used in advertisements under different formats, either with their original vocal or instrumental form or as a cover to involve, engage, and persuade audiences (Allan, 2006; Palencia-Lefler, 2020). Popular songs are often used in advertisements due to their capacity to connect “period-relative memories” which happen to affect attitude towards the advertisement and the brand (Chou &

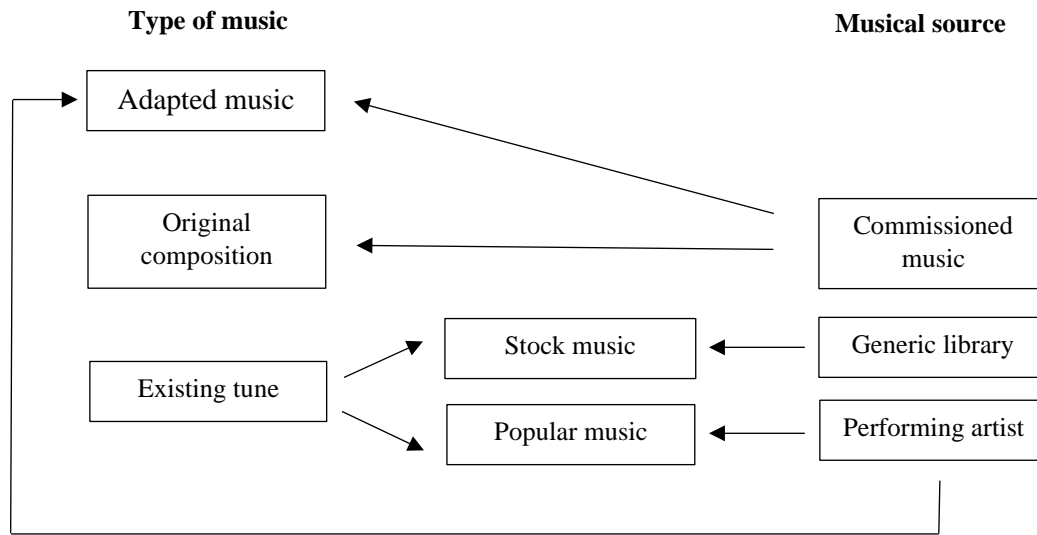
Lien, 2010, p.315). An empirical study conducted by Allan (2006) showed that popular music in advertisements was more effective at stimulating attention and memory than no popular music. Although popular songs tend to be liked by audience by bringing back good memories, it can also bring back unpleasant memories, which can lead to a negative attitude towards the advertisement (Oakes, 2007). Another drop back in the use of popular songs is the considerably expensive cost of the rights (Kellaris et al., 1993). A study conducted on popular music in advertisements broadcasted during the half time of the Super Bowl between 2005 and 2014 revealed that rock (28%) and pop (25.5%) are the most used genres (Allan & Tryce, 2016). The same study found out that 65% of the used popular music had original vocals.

Stock music, known also as *needle-drop* music, refers to the pre-existing recordings than can be rented or bought, or to the prefabricated music -often multipurpose- that is inexpensive and can replace an original music (Allan, 2006).

Film music, refers to films' soundtracks. Although this type of music is not broadly used because the rights, that usually belong to film studios or film score composers, are very expensive or unaffordable (Palencia-Lefler, 2020). The use of this music in advertisements can be beneficial when the soundtrack is "spectacular, memorable, and recognizable, and when it upholds values that are positive, moving, or epic; in short, when the film music tells a story that is majestic and that invites imitation" (Palencia-Lefler, 2020, p. 471).

3. **Adapted music**: a once-popular song that has been altered or adapted according to the advertisement purposes, in relation to the product or service (Allan, 2006).

Figure 7. Music in advertisement by type and source



Source: Elaborated by the author

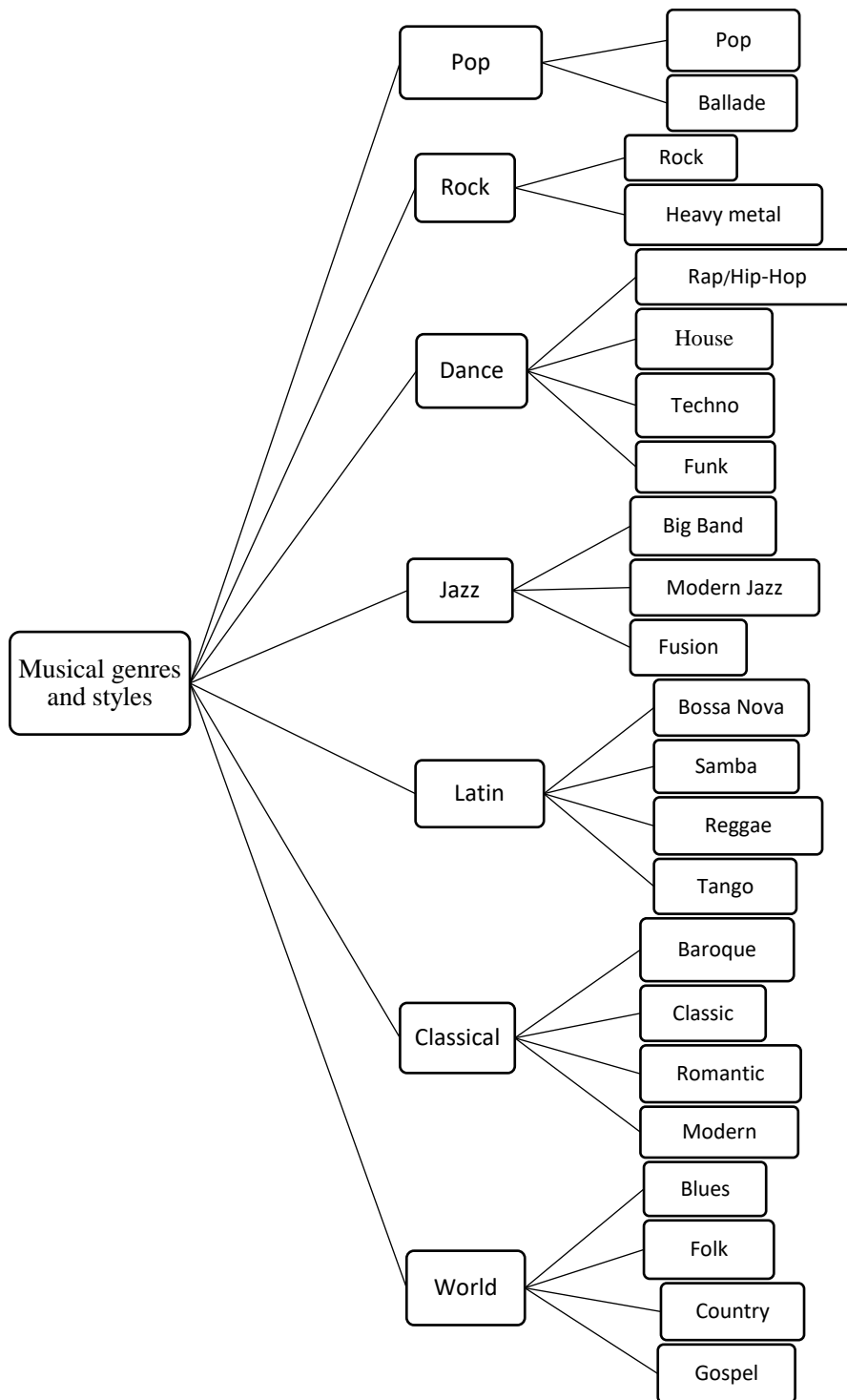
4.4 Music genres and styles

In broader terms, genre is a music descriptor (Aucouturier & Pachet, 2003). It refers to the set of rules and patterns which grant a musical composition with some degree of identity (North & Hargreaves, 1997). Like music, music genres are product of a social and cultural practice; possess an aesthetic value, a meaning, and a purpose, that have been given to it along history and in connection with a geographical space (Lashua et al., 2014). Music styles are variations within a genre (Lantos & Craton, 2012). In consequence, each society, each social group, has its own music styles and genres “that act as a self-contained system of communication” (Murray & Murray, 1996, p.55). Therefore, today, there are as many genres as music styles (Lantos & Craton, 2012).

Some scholars have attempted to develop a taxonomy of music genres and styles but this has become a challenging task due to the continuous evolution of music genres and the appearance of new hybrids (Craton & Lantos, 2011). Moreover, there is variety of approaches and criteria that can be used for their classification, namely, genealogical (i.e. Dance>Funk), geographical (i.e. African, Latin), historical (i.e. Baroque), by instrumentation (i.e. massive presence of brass), by structural elements (i.e. timbre) resulting in overlapping and inconsistent taxonomies (Aucouturier & Pachet, 2003; Pachet & Cazaly, 2000). For instance, Li and Ogihara (2005) identified the

following 12 music genres: Ambient, Blues, Classical, Country, Disco, Fusion, Hip-hop, Jazz, Metal, Pop, Reggae, and Rock. Later, Ariyaratne and Zhang (2012) identified 15 genres: Ambient, Blues, Classical, Country, Disco, Hip-hop, Indian, Jazz, Metal, Opera, Pop, Reggae, Rock, Salsa, Techno. However, one of the most complete taxonomies was given by Ezzaidi, Bahoura and Rouat (2009), who elaborated a manual hierarchical classification of music genres and subgenres. In this taxonomy they refer to pop music as popular music, however, these two terms are not interchangeable because as mentioned in section 4.3., popular music refers to *chart hits* or songs that have a high appeal and the term can apply to a wide range of music genres, not only pop, although pop songs are likely to become chart hits.

Figure 8. Taxonomy of music genres and styles



Source: Elaborated by the author, based on Ezzaidi, Bahoura & Rouat (2009).

However, nowadays most of the existing and most popular taxonomies have been created mainly by the music industry for its own use (Pachet & Cazaly, 2000). The Recording Academy recognizes a range of music genres (see table 3). Apart from the classic genres, it also considers as musical genres the following: Musical Theatre (music composition for a specific play), Music for Visual Media (soundtrack), Music Video/Film (score), Contemporary instrumental (containing a distinctly modern element that sets it apart from other instrumental styles). According to the international music magazine, Billboard, not every song fits in one category, so they propose some ‘genre-blending’ i.e., R&B/Hip Hop, Dance/Electronic, Americana/Folk. In the case of Latin music, it comprises a broad spectrum of subgenres that go from regional Mexican to tropical.

Table 3. Music genres by the U.S. Recording Academy

Pop	Originated in the U.S. and U.K. in the mid-‘50s. Pop songs are usually short and tend to follow a verse-chorus structure and features repeated choruses and hooks.
Rock	Originated from the American rock and roll sound of the late ‘40s and early ‘50s. Has roots in Black rhythm and blues. Some styles and subgenres include punk, garage rock, heavy metal, grunge, Britpop, indie rock, post-hardcore and emo, pop-punk, and many more.
R&B	Its name stands for ‘rhythm and blues’. Originated in African American communities in the 1940s.
Country	Originated in the Southern and Southwestern of U.S. in the 1920s. It has roots in Black music.
Rap	Originated in the Bronx in New York City in the 1970s.
Latin	Latin music generally hails from Latin America, Spain, Portugal, and the U.S. and is sung in Spanish or Portuguese.
Global music	Comprises many different genres from around the world, found outside the U.S.
Gospel & Contemporary Christian Music	Originated in the early 1600s. There are many variations of gospel.
New Age	Became popular in the 80’s. Experimental genre that incorporates ambient and nature sounds, welcoming dissonance and consonance alike.
Jazz	Founded by Black musicians in New Orleans in the late 19 th century.
Alternative	Originated from the indie underground in the 1970s originally based guitar sounds. It reached mainstream popularity in the 1990s and nowadays encompasses many genres, such as pop, rock, rap, and Latin.
Dance/Electronic	Originated in the 1920s, hit the mainstream in the 1970s, with disco, EDM and other genres.
Reggae	Originated in Jamaica in the ‘60s.
Classical	Originated in Europe in the 6 th century.
Children’s	It combines entertainment with education, has grown into a genre in the mid-20 th century.
American roots	Inspired by a variety of genres like folk, traditional country, Tejano, blues, and gospel.

Source: Elaborated by the author, based on Recording Academy (2024).

Music genres and styles are loaded with symbolism and meanings (Murray & Murray, 1996). Hence, generate extramusical associations (Shevy, 2008). In this regard, Cook (1998) claimed:

Musical styles and genres offer unsurpassed opportunities for communicating complex social or attitudinal messages practically instantaneously; one or two notes in a distinctive musical style are sufficient to target a specific social and demographic group and to associate a whole nexus of social and cultural values with a product (p. 16).

On the one hand, different genres/styles are often associated to specific social strata (e.g. elite vs. lower classes), degree of learning (e.g., professional vs. untrained musician), manner of dissemination (e.g. oral vs. via mass media) (Murray & Murray, 1996). For instance, a study found out that the studied music genres, hip-hop and country, influenced the perceptions of individuals regarding ethnicity, rural–urban classification, age, trustworthiness, friendliness, and political ideology (Shevy, 2008). Considering that music can communicate identity, a music genre creates a sense of membership in a reference group (Abolhasani et al., 2017; Galan, 2009). This quality of acting as a ‘socioeconomic identifiers’ makes music genres/styles in advertising useful tools to target a specific demographic group based on musical preferences (Huron, 1989).

The ‘classical conditioning’ paradigm suggests that employing ‘liked’ music when advertising a product will consequently make the product more attractive (Galan, 2009; Zander, 2006). In contrast, choosing a ‘disliked’ music can bring about the contrary effect (Craton & Lantos, 2011). Interestingly, the degree of likeability for the music in advertising seems to be more closely related to the music style that it represents than to the piece of music *per se* (North & Hargreaves, 1997a). Nevertheless, it is important to consider that music preferences are broad and blended, thus using a particular music genre or style in advertisement does not guaranty the success in targeting a specific market segment (Craton & Lantos, 2011). Moreover, a specific musical genre/style can have a different connotation among different demographic groups i.e. by age (North et al, 2014). In any case, by selecting the right music for an advertisement, we are likely to create a stronger connection between the audience and the product (Bajram & Morina, 2020).

On the other hand, musical genres/styles used in advertising have the capacity to create different atmospheres (North & Hargreaves, 1997b) and powerfully influence impressions and perceptions of the brand -sometimes stereotypical- due to associative judgements (Galan, 2009; Zander, 2006). As a result, music genres/styles are capable of building a brand image (Craton & Lantos, 2011). For example, a study employing a university advertisement with two different music genres, classical and dance, unveiled that classical music generated in individuals the perception of a more sophisticated university, with higher fees. In contrast, when using dance music, the advertised university was perceived as modern, exciting, and trendy (Oakes & North, 2013).

4.5 Music in destination promotional videos

When selecting the most suitable music for destination promotional videos, Destination Marketing Organizations, DMOs, and National Tourism Organizations, NTOs, should consider the following aspects: i) the available budget, ii) the destination personality, iii) the target segment, and iv) the music fit.

The *available budget*, so they can decide which would be the main music source. They can decide to commission the creation of original music to a composer, to pay the copyrights of an existing popular song to a record label, or to use stock music available in generic libraries. The *destination personality* because the music genre can determine how individuals will perceive the destination. For instance, Coronel and Irimiás (2023) found out that music genres in DPVs allude to the destination's character: rhythmic or dynamic music= lively destination, classical music= cultural or relaxing place. Similarly, the *target segment*, because music genres are associated and appealing to specific age groups, thus determining the intended target audience of the DPV (Coronel & Irimiás, 2023). Finally, the *music fit*, because the music should be congruent with the narration (Herget et al., 2018).

Nowadays, there is a wide range of music genres/styles used in the background or foreground of destination promotional videos i.e. Ambient, New Age, Classical, Rock, Punk, Jazz, Electronic, among others. Some use a variety of genres/styles in the same video i.e. 'Insiders Guide to Riga' (Latvia).

There are other DPVs that mix the music with ambient or *environmental* sounds. They refer to the natural sounds matching the video scenes (Alexomanolaki et al., 2007). Some examples are: ‘Seek Different’ (Australia), ‘Turkey: Home of Turquoise’ (Turkey).

An analysis of 95 tourism TV commercials promoting countries and regions revealed that 6.3% used original chart hits (popular songs), whereas 68.4% used instrumental music (Pan & Hanusch, 2011).

In this case, DPVs tend to employ three main types of music:

Traditional (Folk) music: Refer to the pre-existing songs, compositions, or instrumentation belonging to or associated to a specific geographical area (i.e., city, nation) (Long, 2014). Traditional music can be very effective in destination promotional videos because it targets a larger audience. Previous studies demonstrated that indigenous music is welcomed by individuals who like a wide variety of music genres (Henke, 2005). However, the use of traditional music in advertisements is a very sensitive topic. Abolhasani et al. (2017) analysed the consumers’ experience of music in advertisements through YouTube posting. Findings revealed that there is some resistance to advertisements that commercialize pieces of music seen as sacred, because of their social, historical, or political meaning (Coronel & Irimiás, 2023). Consumers consider that advertising in such cases devalues the authenticity of iconic pieces of music, and transgress their own identity (Abolhasani et al., 2017).

Although, traditional music can evoke stereotypical images (Long, 2014), it also reflects the place’s identity, which makes it a useful tool to communicate place branding (Linardaki & Aslanides, 2020). In DPVs traditional music is often remastered or remixed to make it more attractive and matching to the video scenes: e.g. ‘No Joy in Life is Small’ (Spain), ‘Wonderful Indonesia 2022’ (Indonesia).

Cinematic (film) music: It is a broad category, however, the most common is the so-called *epic film music*, which refers to a modern branch of classical orchestral music that might include or not hybrid elements. Because of the orchestral characteristics, this type of music is strongly associated

with fantasy, heroism, and adventure; and is usually dramatic and intense. This is the reason why this type of music is widely used in trailer scores, films, and video games (Demfire Creation, 2023). This is a cheaper alternative to film music because it still gives to the DPVs a sense of majesty while being sourced from online generic libraries. Some examples are: ‘A journey through the night’ (Germany), ‘Explore Uganda - The Pearl of Africa’ (Uganda).

Popular music: (see section 4.3). Mainly comprising rock and pop which are the most used genres for mass media advertising (Allan & Tryce, 2016). Pop music is considered as *mainstream*, thus serving the commercial purposes. Its often-criticized *standardization*, due to the employment of repetitive and catching choruses, act as a hook to obtain greater attention and favour memory (Allan, 2005). To mention some examples of DPVs using popular music: ‘Cannes is Still Standing’ (France), ‘Flamenco Madrid’ (Spain).

Overall, generic libraries seem to be the main source of music for destination promotional videos: most of them use stock music. Interestingly, different destinations use the same tracks for their promotional videos. For example, *Catalunya* by Max LL which was composed specially for the official promotional video of Catalunya-Spain titled ‘Catalonia by Oliver Astrologo’, which is available online, is also used in the video ‘Budapest – The Best in travel’ promoting Budapest-Hungary. Similarly, both videos awarded by the International Committee of Tourism Film Festivals (CIFFT) in 2020, ‘Staycation’ (France) and ‘Nothing much but much more’ (Bosnia and Herzegovina), share the same track titled *Slingshot* by Gyom.

4.6 Effects of music in advertising

Music has long been used in advertising due to its **positive effects**. Music in advertising produces excitement or relaxation, draws attention, induces imagery, communicates brand personality, and enhances the message (Hecker, 1984). For example, Allan (2006) demonstrated that advertisements that included popular music gained more attention than those without music. Moreover, Alexomanolaki et al. (2007) proved music effectiveness on creating strong associations with the features of the advertisement and hence facilitating implicit learning and recall. Lately,

Hadinejad et al. (2019) evidenced that tourism promotional videos with music evoke greater emotional arousal than tourism videos without music.

Advertisers rely on several techniques such as nostalgia, lyrics, humor, poetry, mnemonic devices (i.e., theme song, jingle), repetition, familiarity, to make the music more catchy or touchy (Hecker, 1984; Shevy & Hung, 2013). For instance, Chou and Lien (2010) demonstrated that old songs in advertisements evoke consumers' good moods and generate more favorable nostalgia-related thoughts, thus impacting positively on attitude towards the advertisement and the brand.

Another often used technique is including lyrics. Not confusing with voice over which is the spoken voice of a person (i.e. celebrity) making a narration (Pan & Hanusch, 2011). Lyrics are used to enhance the message reception. Lyrics convey a message in a “non-spoken” way and employ an emotive language by delivering non-factual information (Huron, 1989, p.565). Furthermore, lyrics communicate symbolic product information which is processed in a different way by every individual, granting to them a self-related meaning (Murray & Murray, 1996). The lyrics' positive effect has been empirically proven. The lyrics were found to catch audience attention and stimulate their interest in the advertised product (Nnaemeka & Chike, 2019). The subtle message they transmit makes them more preferred than voice over (Nnaemeka & Chike, 2019). Moreover, when highly relevant, lyrics generate a good mood, thus influencing positively on ad attitude (Chou & Lien, 2010).

Similarly, a study on the presence of vocals in songs revealed that song vocals (original or altered) are more effective than songs without vocals (instrumental or without music) on gaining attention and enhancing memory (Allan, 2006). Furthermore, the same study showed that between original or altered vocals, the former is more effective.

In contrast, there are cases in which music in advertisements can have **negative effects**, especially in message processing and retention. Music can be “a catalyst of dullness and confusion” (Hecker, 1984, p.5) when competes for attention- gaining and the ad message is not processed optimally (Kellaris et al., 1993). For instance, Guido et al. (2016) in experimental research found out that background music that ends abruptly distracts audience, resulting in the loss of attention and thus

decreasing memory for both the product and the message, in contrast with those ads that have a regular or fading out ending. Fraser and Bradford (2013) demonstrated that frequent changes in some elements of background music, particularly harmony and texture, create more frequent distraction, because the high change rate does not allow audience to process the other message elements, which in turn, reduces recall. Although faster tempos also increase distraction, the “repeated changes heard within shorter intervals at faster tempos, are anticipated, and, therefore no longer distracting, allowing brand and message processing to proceed, undisturbed, consequently preserving recall” (p.71). The study suggests that ideally background music for advertisements should feature fewer harmonic changes and fewer instruments, while tempo should be either low or fast. But distraction derived from presence of music in ads can also be related to the level of music congruence with the ad message. Previous studies have found that background music acts as a distractor when this congruency is low, which consequently impairs the message processing (Anand & Sternthal, 1990; Kellaris et al., 1993). Echoing Herget, Breves and Schramm (2022), effectiveness of music will depend on how well music fits and interacts with the advertisement.

In order to better understand and assess the effects of music in advertising, it is necessary to highlight that as every sensory stimulus, music produces reactions, that in turn, generates responses.

The terms reactions and responses are often interchangeable in existing literature (Bruner, 1990; Raja et al., 2019), here I use the term *reactions*. Past studies report two main reactions to music, affective and cognitive. Though, Min et al. (2020) argued that there are three types of reactions: physiological, cognitive, and affective. According to the authors:

- physiological response consists of the direct perceived experience produced by the music structural elements i.e., melody,
- cognitive response comprises the evaluation generated by the interaction of music with the individual experience, and
- affective response refers to the emotional response to music

This construct offers a blurred distinction between physiological and affective reactions since both are direct, spontaneous, and primary reactions to the structural elements of music. However, through physiological measurements i.e. heart rate and skin conductance, we can assess affective reactions in an efficient way. Based on these previous studies, here I propose two types of reactions to music: affective and cognitive.

As claimed by Kellaris and Kent (1992) effects of music on listener's thoughts (cognitive reaction) and feelings (affective reaction) are the result of several variables disposed and combined in a piece of music. Gomez and Danuser's (2007) findings confirmed a stronger influence of structural elements on emotions compared with non-structural elements. In fact, affective reactions are mainly triggered by the structural elements of music. The level of arousal, for example, might vary according to the tempo or rhythm of a particular song. In contrast, cognitive reactions are the result of a mental process, mostly influenced by the non-structural elements, for example, music appealing can be triggered by the level of familiarity with a song.

Reactions to musical stimulus can be conscious or unconscious (Herget, 2018). Conscious reactions refer to those that are perceived by the listeners whereas unconscious reactions are those that are experienced (felt) by the listener (Min et al., 2020). As pointed out by Gomez and Danuser (2007), these perceived and experienced reactions to music stimulus do not always coincide. In advertising this issue is particularly important because there might be a discrepancy between the individual's real response to the stimulus and what he thinks his responses are (Li et al., 2016). Unconscious reactions are immediate and elicited primarily by structural elements, whereas conscious responses require some degree of mental elaboration.

4.6.1 Affective effects of music in advertising

Evoking emotions is one of the most important effects of musical stimulus. Emotions can be defined as short-lived reactions to given situations that are considered as personally relevant (Bastiaansen et al. 2022). Though they are transitory, they are powerful enough to affect memory, attitude, and behavior (Volo, 2017). Existing literature identifies a correlation between emotional or affective reactions and structural elements of music. As underlined by Min et al. (2020), emotion

induced by music is associated with the structural elements of music. For instance, Gomez and Danuser (2007) found that mode, harmony, and rhythm were particularly important to differentiate emotional valence (positive vs. negative), while tempo and rhythm allowed to differentiate the level of emotional arousal (high vs. low).

Emotions are subjective and thus difficult to identify. Past research (Bastiaansen et al., 2022; Li et al., 2018) proposed several approaches to study emotions, however, two of the most common are:

- Basic: assumes that emotions are qualitatively different entities, providing labels for each emotion
- Dimensional: claims that emotions have three fundamental dimensions such as pleasure-arousal-dominance (PAD).

Dominance is often disregarded from the model because requires cognitive processing (Li et al., 2016).

Despite of these models, identifying emotions is a challenging task. Emotions are temporary and often fluctuate over time (Naser & Saha, 2021), so labelling them -as suggested by the basic approach- can rise some doubts (Li et al., 2016). Therefore, the dimensional approach seems to be the most accurate, since it enables to determine the intensity of the emotion (arousal) as well as the value (pleasure= “valence”) (Piwowarski, 2017).

Arousal is an emotional dimension expressed through unconscious body reactions that can range from calm or sleepy (low) to excited or energized (high) (Kim et al., 2014; Li et al., 2016). Arousal is seen as the precursor of attention and memory because information that produces arousal is more likely to draw attention and thus be remembered than neutral information (Kim et al., 2014).

Pleasure is an emotional dimension that refers to the conscious state relative to the hedonic degree of an experience (Li et al., 2016; Li et al., 2018). Often referred as valence, it can be positive or negative (Bastiaansen et al., 2022; Cuesta et al., 2018). Therefore, as expressed by Hadinejad et al. (2019), valence reflects the level of pleasantness.

Emotions play a key role in destination advertising. In the context of advertising effectiveness and consumer behaviour, emotion has been widely studied as a precursor of attitude towards the advertisement and attitude towards brand (Cuesta et al., 2018; Li et al., 2016; Li et al., 2018). Furthermore, emotional reactions are more influential than cognitive responses in shaping overall destination image and destination choice (Bastiaansen et al., 2022). Eventually, the study of affective responses can serve to evaluate the advertisement's effectiveness (Li et al., 2016). Li et al. (2018) conducted a study to measure emotions and how they influence tourism advertising effectiveness. They found out that influence varied according to the used method (physiology vs. self-report). Results revealed that pleasure was a more significant indicator of tourism advertising effectiveness than arousal.

Another affective effect of musical stimulus in advertising is mood (Pan & Hanusch, 2011). However, it will not be studied in the current thesis because, as defined by Craton and Lantos (2011), mood is a temporary feeling state that can be positive or negative, but is not intense, thus does not trigger any behavior on the consumer.

4.6.2 Cognitive effects of music in advertising

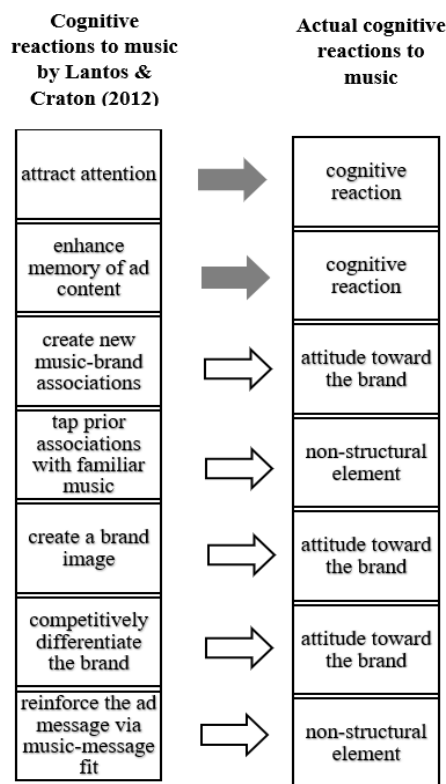
Cognitive effects can be defined as the mental process that takes place during/after a given stimulus (Ausín et al., 2021). There has been identified several cognitive effects to musical stimulus in advertising:

- i) attract attention,
- ii) enhance memory of ad content,
- iii) create new music-brand associations,
- iv) tap prior associations with familiar music,
- v) create a brand image,
- vi) competitively differentiate the brand, and
- vii) reinforce the ad message via music-message fit (Craton & Lantos, 2011).

Among these cognitive effects, iv) familiarity and vii) music fit are non-structural elements of music, whereas iii) new music-brand associations, v) brand image, and vi) brand differentiation,

are closely related to the subsequent consumer responses: attitude toward the brand (Lantos & Craton, 2012). In this context, this thesis proposes that i) attract attention and ii) enhance memory are two main cognitive reactions to the musical stimulus in advertising. This has been confirmed by several studies (Alexomanolaki et al., 2007; Allan, 2006; Guido et al., 2016; Kellaris et al., 1993).

Figure 9. Cognitive reactions to music in advertising



Source: Elaborated by the author

Attention is a cognitive state of focus on certain stimulus (Kim et al., 2014; Shevy & Hung, 2013). Music has been widely used in advertising to attract audiences' attention (Guido et al., 2016). Past research has claimed that attention is connected to arousal and thus related to structural elements of music: fast/loud music can activate higher levels of attention (Kellaris et al., 1993). Attention is the first step in the cognitive processing after stimulus exposure, which results in the encoding of the received information in short-term memory (Guido et al., 2016; Kim et al., 2014). Attention can be automatic and controlled, therefore research on advertising effectiveness have focused on

investigating the factors that increase attention and how those factors impact on the message processing (encoding) and ultimately on memory (Shevy & Hung, 2013). An effective advertisement will be able to draw the attention of the recipient and be saved in the recipient's memory (Piwowarski, 2017).

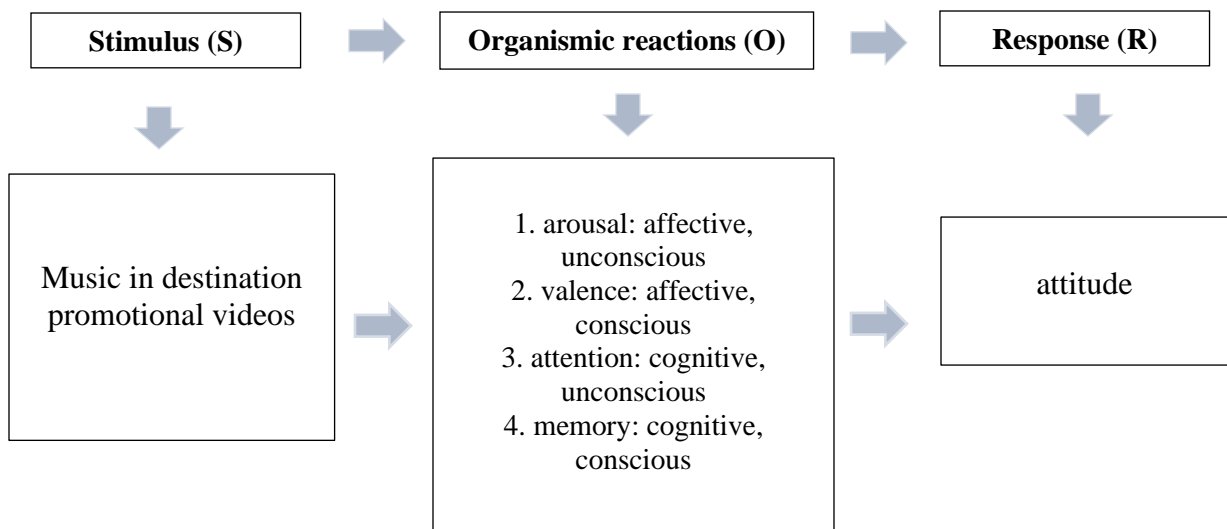
Memory is the last stage in the message processing and it is linked to the concept of retrieval which is key in marketing. Indeed, one of the main goals of advertising is achieving a high level of information retention (Olsen, 1997). Message processing of an advertisement consists of three simultaneous stages: encoding (attention gaining), storage (encoding cues to previously stored cues), and retrieval (memory activation) (Ausín et al., 2021). Once the advertisement gets the attention of the audience, the next important sequential step is memory (Allan, 2006). Precisely, one of the main goals of advertisements is to be saved in the memory of the recipients (Piwowarski, 2017). In this regard, music in advertising creates strong associations with the features of the advertisement and facilitates recall (Alexomanolaki et al., 2007). However, a condition to stimulate memory is the significance of the event (Allan, 2006). Attention is the antecedent of memory, therefore both cognitive effects of music are closely related and can be moderated by different factors i.e. abrupt and constant changes in music (Fraser & Bradford, 2013; Guido et al., 2016), incongruency of music (Kellaris et al., 1993).

In this vein, music plays a key role in advertisement as it stimulates both affective and cognitive responses in audience (Oakes & North, 2006; Lantos & Craton, 2012; Fraser, 2014). According to Pozharliev, Verbeke and Bagozzi (2017) ***there are four key indicators for advertising effectiveness: attention, emotion, memory, and preference.*** As revised in previous subchapters, emotional reactions to music comprise arousal and valence (section 4.6.1), whereas attention and memory are two cognitive reactions (section 4.6.2). Additionally, preference is a synonym of attitude (section 3.3.1).

Therefore, based on the stimulus-organismic reactions-response (S-O-R) model proposed by Mehrabian and Russell (1974), which has been replicated by a number of studies on music and tourism (Min et al., 2020; Trompeta et al., 2022), and the four indicators of advertising effectiveness proposed by Pozharliev, Verbeke and Bagozzi (2017), I propose the following model

of effects of music in destination promotional videos (see figure 10). In this model music is the stimulus (S), that generates on the listener both, affective and cognitive reactions of conscious and unconscious nature (O), which consequently influences on attitude, which represents the listener response (R).

Figure 10. Effects of musical stimulus in destination promotional videos on audience



Source: Elaborated by the author, based on Mehrabian & Russell (1974), Pozharliev, Verbeke and Bagozzi (2017).

4.7 Role of the audience and the listening context

Additional to music composition, the audience and the listening context play an important role as they arise variability in consumer response to advertising music (Craton et al., 2017). Audience' responses elicited by the same music may differ from one individual to another due to both determining factors: the listener characteristics and the listening situation. The listener characteristics refer to the sociodemographic profile of the audience which include age, sex, culture, musical taste, among others (Lantos & Craton, 2012). The listener situations comprise the circumstances in relation to the setting (i.e. noisy environment), the context (i.e. alone), and the exposure condition (i.e. voluntary) (Lantos & Craton, 2012). Due to these facts, several studies identify the individual musical taste as a highly influential factor on audience response (Abolhasani

et al., 2017; Shevy & Hung, 2013). Though Alpert and Alpert (1991) suggested that a demographic segmentation could shed light on the musical taste in a target market, Craton et al. (2017) underlined that even among individuals of the same target audience, there might be commonalities and differences.

Furthermore, the effect of music as a stimulus depends on the level of relevance of the music and artist to the listener (Allan, 2006). Zaichkowsky (1994) found out that when music is relevant to the viewer, it can even raise the level of involvement with the advertisement.

Chapter 5. MUSIC AND TOURISM

The effect of music on tourism is widely acknowledged. Music is an element of popular culture, therefore, has been used as an icon to attract tourists to certain destinations in the so called -music tourism induced-. (Henke, 2005; Yin, Bi & Chen, 2020). One of the most recent examples is South Korea, a country that has experienced an exponential increase in inbound tourism due to the global fame of Korean popular culture, including K-pop (Lee & How, 2023). But this phenomenon is not new. Several studies have been carried out, for instance, on the impact of the Beatles's music on Liverpool tourism (Cohen, 2021; Roberts, 2014). Moreover, the Beatles' music has become part of the cultural heritage of Liverpool (Roberts, 2014). Another example of the successful interplay between tourism and music industry is New Orleans. The city has exploited its musical heritage, rooted in Jazz, to build a consistent image (Atkinson, 2021).

When music becomes the main motivation to travel, we refer to music tourism. Though still a niche market, music tourism targets an increasing number of travellers interested in enriching and satisfactory experiences through music (i.e. attending music events, festivals, concerts) (García-García et al., 2024).

This short chapter provides an overview of the interplay between music and tourism. It discusses the relevance of music for tourism destinations, with a special focus on soundscapes and destination marketing.

5.1 Soundscapes in Tourism

Bennett (2002) explored the relationship between sound and place. In his article he stated that every place has a “distinctive ‘local’ sound” (p.87), suggesting a connection between musical styles and physical landscapes i.e. Chicago blues or New Orleans jazz. Since then, many studies have been conducted on soundscape and tourism. But what is soundscape? It is officially defined as the “acoustic environment perceived or experienced and/or understood by a person or people in context” (International Organization for Standardization [ISO], 2014). Echoing Bennett's work,

soundscape is “sound as a local landscape” (Lv et al., 2023, p.746). In terms of tourism is a sort of “auditory landscape that equates to a visual landscape” (Jiang et al., 2020, p. 485).

In the realms of tourism, soundscapes have become popular among service providers i.e. hotels, spas, restaurants, thematic parks. This type of establishments usually employs background music as atmospheric stimulus (Oakes 2007), Soundscapes are very appreciated in service environments because the audio signals interact with the receptors and generate positive responses on the listener (Trompeta et al., 2022). Like in advertisements, music in service environments elicits organismic reactions and behavioral responses. In service environments music has been mainly used as a tool to create positive attitudes, improve customer service, differentiate the service or assign a specific theme to the service (Muñoz & Wood, 2009; Trompeta et al., 2022). The latter is probably one of the most popular uses of music in tourism. As a theming tool, music is often used in restaurants (Sedmak, 2021), cruise ships (Åstrøm, 2017), museums (Acun & Yilmazer, 2019), among other tourism-related establishments.

As for tourism destinations, soundscapes are an essential part of the tourist experience (Jiang et al., 2020). This includes wanted and unwanted sounds (Acun & Yilmazer, 2019; Jiang et al., 2020). For instance, in nature-based destinations, the natural soundscape -comprising natural auditory elements of the landscape i.e. babbling brook, wind rustling- is an important attribute of the destination (Jiang & Yan, 2022). Soundscapes have the power not only to elicit emotional arousal, produce place attachment, improve tourists’ satisfaction and affect tourist loyalty (Jiang & Yan, 2022; Lv et al., 2023). Furthermore, in nature-based destinations, soundscapes have proven to promote sustainability: by enforcing tourist-environment relationships, soundscapes influence pro-environmental behaviour (Qiu, Zhang & Zheng, 2018). In conclusion, destinations can capitalize on the soundscapes to improve the tourists experience by offering attractive environments and atmospheres aligned with the destination's essence (Acun & Yilmazer, 2019).

5.2 Marketing destinations through music

Every place has a specific sound (Lashua et al., 2014). Therefore, music is intrinsically attached to tourist destinations. As claimed by Long (2014) the association of music to cities and countries

occur as the result of lyrics of popular songs (i.e. ‘New York, New York’ by Lisa Minelli-NewYork), through stereotypical soundscapes (i.e. Bossa Nova rhythms-Brazil), or for being the birthplace of music genres (i.e. New Orleans-Jazz) (Long, 2014). I would add to this list a new category, by famous artist or band (i.e. The Beatles- Liverpool).

Some destinations have benefited from the place-sound associations for marketing purposes. In some cases, music has been strategically used as a tourism promotional tool. For instance, Cape Breton Island has successfully used Celtic music for destination marketing. This island located in Nova Scotia, Canada, leveraged on the popularity of Celtic culture to go from an industrial hub to a cultural tourism destination (Brown, 2009). This confirms what Henke (2005) claimed: the strongest the association music-place, the greater the possibility for the music to become a tool for inducement to travel to the destination.

This association music-place is particularly effective to promote destinations because, unlike regular advertisement, in which a specific type of music is selected purposely to attract and engage audience. In the case of destination-related music, the connection happened in an organic way, and is loaded with symbolism coming from lyrics, musician, heritage, instruments, etc. (Yin, Bi & Chen, 2020). This suggests a higher effectiveness when using traditional music for destination marketing purposes.

Since music reflects the identity of a place (Linardaki & Aslanides, 2020), traditional music is often employed to induce destination’s image (García-García et al., 2024). However, *destination songs* have also proven to be very effective at inducing destination image. They refer to songs that contains rich destination information and usually have the name of it in the title (Lv et al., 2023). For instance, ‘Madrid’ by Agustin Lara. So, they can be artistic creations or created with marketing purposes.

In this vein, Yin, Bi and Chen (2020) studied the effect of a popular destination song in China named after Chengdu city. Findings of the study revealed that the song induced mental imagery about the city in listeners, which lead to an overall image of the destination, and influence on visit intention. Another study focusing on the same song proved its favorable effect on listeners’

destination image, which lead to place attachment and visit intention (Lv et al., 2023). It is important to highlight that in the latter study, the lyrics and melody evoked emotional reactions on listeners (Lv et al., 2023), which raises a question on the role of lyrics and its narrative content on destination image formation.

Music evokes visual imagery when an individual envisages visual images while listening to music in a conscious or unconscious way (Yin, Bi & Chen, 2020). In other words, music stimulates potential tourists to daydream about the destination. In the frame destination marketing, given that tourist destinations cannot be experienced beforehand, mental imagery elicited by music to some extent will allow prospective tourists to pre-experience the destination.

In the context of media, there is a relation music-‘screenscapes’. For instance, Kay (2006) identified a great potential for destination marketing in music video clips through product placement or embedding. This practice has become common nowadays, but in a more organic way, when attractive locations are chosen as the background of music video clips or videos featuring DJ sets. In YouTube the popularity of the latter videos is increasing in terms of video creators and viewers. However, the implications of these practices require further research.

In the film industry, the combination of music + landscape + drama has resulted in a successful recipe in terms of box office and for destination promotion. The use of music in movies is a common practice. For instance, Hollywood movies often showcase exotic locations accompanied by representations of traditional music (i.e. playing of local instruments, singing, dancing, etc.) or musical motifs² (Chevrier & Huvet, 2023). In such cases, soundscapes, even full of clichés, reinforce the visuals and (re)shape imaginaries about the destinations (Chevrier & Huvet, 2023). Similarly, in Bollywood the filmi-songs demonstrated to impact on destination imaginaries: the combination of landscapes and melodies elicit emotional reactions and persuasive responses (Nanjangud & Reijnders, 2022).

² Motif: a decorative image or design, especially a repeated one forming a pattern (<https://languages.oup.com/google-dictionary-en/>)

Chapter 6. METHODOLOGY

6.1 Aim and subject of research

In the frame of advertising effectiveness, the purpose of the doctoral dissertation is threefold.

- First, it aims to determine the function and importance of music in destination promotional videos of long-haul destinations.
- Second, it aims to identify the effects of musical variations in a destination promotional video on affective reactions, such as arousal and valence, and on cognitive reactions, such as attention and memory; generated in a conscious and unconscious way.
- Third, it aims to examine how both cognitive and affective reactions influence on audience response determined by both, attitude towards the destination promotional video and attitude towards the destination.

6.2 Research questions

In relation to the threefold purpose of the doctoral dissertation, the three following research questions were formulated:

*RQ1. What is the **function and importance of music** in destination promotional videos of long-haul destinations?*

RQ2. How and to what extent do different musical stimuli in a destination promotional video influence the audience?

RQ2.1. Does different musical stimulus in a destination promotional video generate different **arousal** and **attention** in the audience?

RQ2.2. Which musical stimulus evokes the most **positive feelings** in the audience?

RQ2.3. Which musical stimulus is the most **memorable** to the audience?

RQ3: Which musical stimulus in a destination promotional video is the most effective?

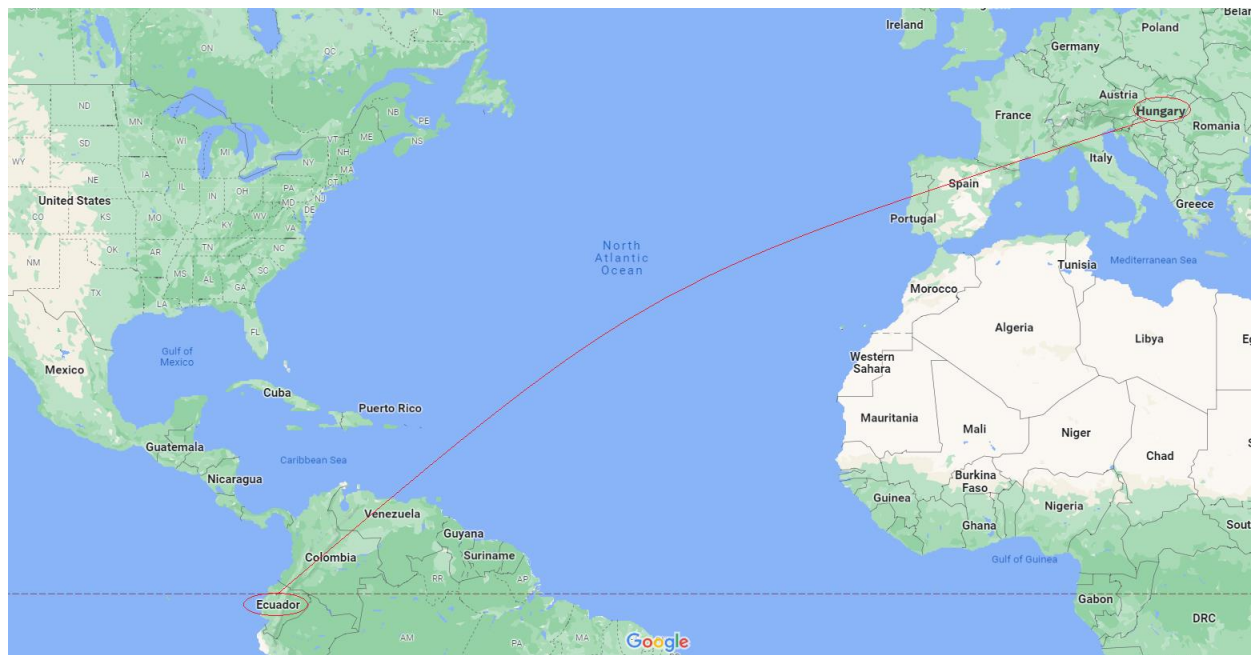
RQ3.1. Which musical stimulus generates in the audience the most positive **attitude towards the destination promotional video?**

RQ3.2. Which musical stimulus generates in the audience the most positive **attitude towards the long-haul destination?**

6.3. Ecuador as the unit of analysis of the case study

Ecuador is a small country of South America and despite of the efforts and investment in promotional campaigns to consolidate as a top tourism destination in South America, the country receives a little more than two million visitors yearly and remains unknown in some parts of the world. The selection of Ecuador as unit of analysis of the case study is justified by the fact that it is an emergent tourist destination in South America, located to 10,731 km from Hungary and relatively unknown for the Hungarian market.

Figure 11. Location of Ecuador in relation to Hungary



Source: Google Maps. Own editing.

Ecuador -officially the Republic of Ecuador- is a country of north-western South America, with a Pacific Ocean coastline, lying on the Equator. It is located between Colombia, to the northeast, and Peru, to the south and east. Ecuador also includes the Galapagos Islands in the Pacific, about 1,000 km west of the mainland. The capital is Quito and the official language is Spanish, with its ubiquity permeating and dominating most of the country, though there are many who speak an Amerindian language, such as Kichwa (also spelled Quichua).

Ecuador has a surface area of 256,370 km² and is crossed from north to south by the magnificent Andes, the longest continental mountain range in the world. This natural division creates three different geographic regions: the Pacific Coast, the Andes, and the Amazonia. Additionally, the Galapagos Archipelago is considered the fourth region. Every region has different climates and physical features. Although there are not definite borders among them, the culture and traditions are well differentiated from each other. As a result, they are usually called *the four worlds*. Ecuador is one of the most diverse countries in the world. The country has a variety of microclimates, during the two seasons: summer (June-November) and winter (December - May).

Figure 12. Four natural regions of Ecuador



Source: Own editing³

³ <https://gulliver.com.ec/galapagos-facts/>, <https://revistaidentidad.ec/sierra-ecuatoriana-experiencias-inolvidables/>, <https://responsibletravelsa.com/en/pacific-coast>, <https://www.bordersofadventure.com/ecuador-amazon-rainforest-guide/>.

6.3.1 Tourism in Ecuador

Two cities (Quito and Cuenca) and the Galapagos Islands in Ecuador are listed as UNESCO World Heritage Sites. Tourism products and services of Ecuador has been recognized internationally. Ecuador has been awarded World's Leading Green Destination in 2013, 2014, 2015, 2016, 2017, 2018, 2021 in the frame of the World Travel Awards (World Travel Awards, n.d.). In 2018, Ecuador obtained a total of 25 awards, becoming the winning country in South America during that edition (World Travel Awards, n.d.). Despite of these facts, Ecuador is perceived as a distant and rather unknown place by potential tourists. The country is still relegated, in contrast with its main competitors: Chile, Peru, Colombia, and Costa Rica (Ministerio de Turismo de Ecuador [MINTUR], 2018).

Tourism in Ecuador is currently the fastest growing industry and is the third largest generator of non-oil and mining income for the country, after exports of bananas and shrimp (MINTUR, 2023a).

Pre-pandemic: tourism bounce

In 2019, Ecuador registered a total of 2,043,993 international arrivals from which 1,375,859 were for tourism purposes (Instituto Nacional de Estadísticas y Censos [INEC], 2020). The main market for inbound tourism comprised the United States and the neighboring countries such as Peru and Colombia and to a lesser extent tourists from Spain, Chile, Canada, Germany, Argentina, and México (INEC, 2020).

Pre-pandemic demand comprised mainly male (58%) and single visitors (54.1%), with tertiary studies (51.7%), age average: 36 years old, traveling alone (50.9%). Most travelers did not hire travel agent services (81.3%). Visitors from nearby countries usually stayed for a shorter period of time (average stay=6 days). Conversely, tourists from other countries had a longer stay (average stay=8 days) (MINTUR, 2019b). Reportedly, the main source of information was the Internet (44%). The main travel motivation of inbound tourism was leisure, recreation, and holidays (56.9%), followed by visiting friends and relatives (18%) and business and professional (17.1%), respectively (MINTUR, 2018).

Although before the COVID-19 pandemic tourism in Ecuador showed a sustained growth in the number of international arrivals, as well as tourism expenditure, the country goal was targeting a high-consumption tourist and longer stays, which contribute more significantly to the national economy (MINTUR, 2018).

During pandemic: tourism downturn

Ecuador, as any other tourist destination in the world, was significantly hit by the COVID-19 outbreak. In 2020 inbound tourism dropped a 70.2% in relation to 2019, registering only 456,634 international arrivals (MINTUR, 2020); whereas the estimated losses accounted USD 1.2 billion (López, 2022).

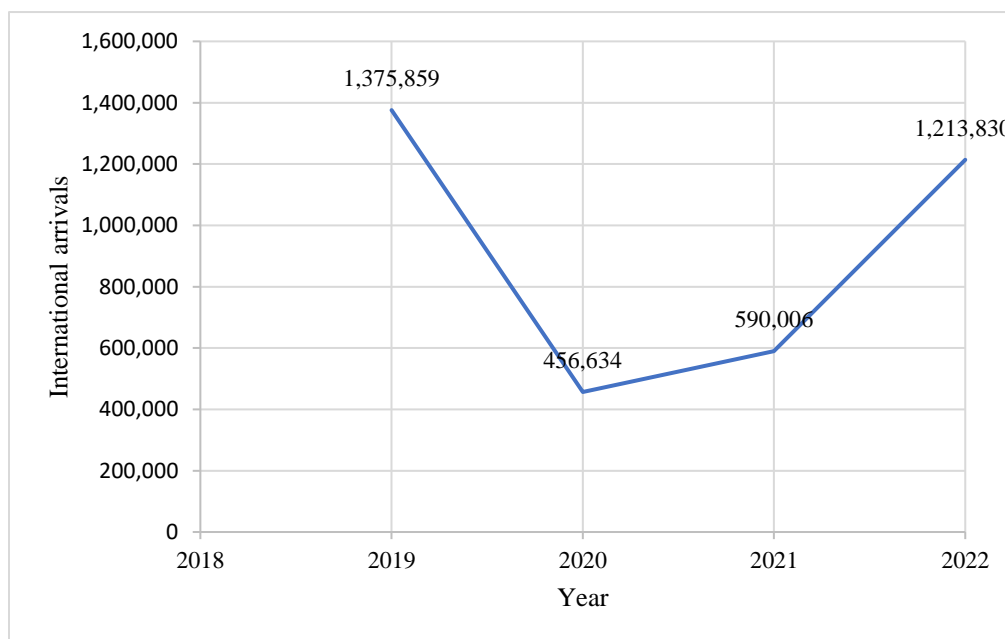
In 2021, with the progressive opening of national and international airports, inbound tourism in Ecuador showed a slight recovery (25.8%) in relation to the previous year (MINTUR, 2021). In 2021, a total of 590,006 international arrivals were registered, being the main countries of origin: the United States (45.71%), Spain (12.20%), Colombia (9.59%), Peru (4.68%), Mexico (2.24%), Italy (1.92%), Venezuela (1.78%), Panama (1.77%), Germany (1.73%), and France (1.64%) (MINTUR, 2021).

After pandemic: steady recovery

In 2022 inbound tourism in Ecuador increased 105.7% in relation to 2021 (MINTUR, 2022). The easing of COVID-19 measures worldwide as well as the increasing of routes and frequencies of domestic and international flights within and to the country have resulted in a steady recovery of the tourism industry in the country. In 2022, Ecuador received 1,213,830 international arrivals from countries such as the United States (33.73%), Colombia (17.48%), Spain (9.35%), Peru (7.83%), Canada (2.12%), Germany (2.10%), Brazil (2.05%), Mexico (2.04%), Chile (1.86%), and UK (1.79%) (MINTUR, 2022). This shows the comeback of European countries that before the pandemic were important markets for Ecuador such as Canada, Germany, and UK. During the

same period, the income for tourism was equivalent to USD 1,802.80 million, which represents an increase of 70.06% in comparison with 2021 (MINTUR, 2022).

Figure 13. Yearly international arrivals in Ecuador for tourism purposes (2019-2022)



Source: MINTUR (2019a, 2020, 2021, 2022). Elaborated by the author.

6.3.2 Tourism promotional campaigns

The Ministry of Tourism of Ecuador (MINTUR) was created in 1992 as the body responsible for the promotion, planning, and management of the tourism in Ecuador. Its mission is:

“To turn Ecuador into a sustainable and competitive destination, a leader in Latin America in a new way to make tourism, more natural, more sustainable, more inclusive and, above all, more beneficial for both tourists and resident communities, guaranteeing at all times the protection of the environment, local populations and the tourist as a consumer .” (MINTUR, 2022, p.6)

Its vision is “To turn Ecuador into the pioneering tourist destination in Latin America in the new era of tourism” (MINTUR, 2022, p.6). In fact, one of the main functions of the MINTUR is the

promotion of tourism in Ecuador. According to the MINTUR the prioritized markets for inbound tourism to Ecuador are catalogued as follows (MINTUR, 2019a):

- *Target markets:* countries where marketing efforts and resources are mainly oriented to - potential customers- i.e. United States, Germany, Canada, and United Kingdom
- *Maintenance markets:* countries in which the promotional activity is carried out to maintain the product’s market share in the market i.e. Spain, France, Belgium, Italy, Netherlands, Sweden, and Switzerland
- *Natural markets:* countries in the region where not much promotion is required i.e. Colombia, Peru, Argentina, Chile, Panama, and México
- *Opportunity markets:* countries in which the promotion can be improved and increased i.e. China, Brazil, Australia, Japan, and India.

The fact that the MINTUR is a government organization has resulted in the lack of a consistent tourism marketing strategy for the country. For instance, in a 10-year span the brand identity of Ecuador as a tourism destination has changed several times: it varies according to the current government (figure 14).

Figure 14. Tourism destination brand identity of Ecuador over the years



Source: Elaborated by the author

In April 2014 the MINTUR launched a campaign called ‘All you need is Ecuador’ aimed to position the country as a tourism destination in the United States and European markets. As part of the campaign, a promotional video was created using a version of the famous tune ‘All You Need is Love’ by The Beatles as background music for whose copyrights the MINTUR paid USD 1.3 million (El Comercio, 2014). The video has a duration of 3’23’’ and focuses on promoting the natural landscape and fauna of the country. Some parts of the video depict residents performing traditional music and wearing traditional customs. Gastronomy and handicrafts are briefly shown. It mainly shows tourists performing a series of activities such as: hiking, bird watching, canoeing, visiting churches, surfing, sailing, rafting, diving, and swimming; at a wide range of locations, not specified for the audience: sea, mountain, rainforest, cities (Quito, Guayaquil, Cuenca), and the Galapagos Islands. A voiceover accompanies the images and background music along the video with words like ‘try’, ‘disconnect’, ‘feel’, ‘escape’, ‘share’, ‘enjoy’. The video ends with the phrases of the slogan: “Like nowhere else, all in one place, so close. All you need is Ecuador... Ecuador is all you need”. Colours’ palette used in the video is monochromatic and the pace of the video is slow, in accordance with the background music. The video is available on YouTube (<https://www.youtube.com/watch?v=JCl3qCdBiM&t=8s>).

According to the MINTUR, the video was produced in the frame of a technique called *visual emotion* aimed to generate emotions and feelings through images (MINTUR, 2015b). In 2015 the promotional video obtained the award ‘Best Video of the Americas’, in first edition of a contest organized by the UNWTO (MINTUR, 2015b).

Figure 15. Last cut of the promotional video, part of the campaign ‘All you need is Ecuador’, launched in 2014



Source: <https://www.youtube.com/watch?v=JCl3qCdBiM&t=8s>

The intensive promotion in digital media generated a significant impact by its quick spread on social media worldwide and was effective to brand Ecuador as a place preferred for ecological, cultural and adventure tourism (Segura Ronquillo, 2016). The campaign was seen for the 4.7% of the world population through different advertising media like Internet, television, magazines, etc. (Segura Ronquillo, 2016). A shorter version of this video (30'') was exposed during the Super Bowl in 2015 to reach the U.S. market (MINTUR, 2015a), becoming the first country to get promoted as a tourism destination during this major sporting event. The cost of the airtime costed USD 2.9 million (MINTUR, 2015a). This short version is available on YouTube: <https://www.youtube.com/watch?v=zVAtiPmDlf4>

In July 2023, a new campaign was launched by the MINTUR. The campaign named 'Time To Reset in Ecuador' comprises 50 micro-videos and will be entirely virtual, having social media as the main communication channel (MINTUR, 2023a). The target markets of this campaign are the United States, Canada, United Kingdom, Germany, and Spain, which account the 49% of inbound tourists to Ecuador (MINTUR, 2023a). The campaign attempts to attract potential tourists in their mid-30s who are looking to discover real and unique experiences in a country where they can connect with nature, culture and its people, and recharge themselves with new energy (MINTUR, 2023a, 2023b).

The cost of the campaign is USD 1.85 million (MINTUR, 2023a) and the different promotional audiovisual pieces were created by 'real travellers' who travelled and lived in Ecuador (MINTUR, 2023b). As claimed by the Minister of Tourism of Ecuador: "After the pandemic, the trend is that tourists are hungry for real and authentic content, and are no longer inspired by advertising in traditional media, because times have changed" (MINTUR, 2023b).

Figure 16. Last cut of the promotional video, part of the campaign ‘Time To Reset in Ecuador’, launched in 2023



Source: <https://www.youtube.com/watch?v=eqrM1StM6Tk>

The teaser video of the campaign has a length of 58” and is available on YouTube (<https://www.youtube.com/watch?v=eqrM1StM6Tk>). This video was filmed by three YouTubers whose channels are specialized in travel: @FernwehChronicles (producer), @justkayy and @Nicktheonly. The promotional video used background epic film music, the single is called Nature 2022, by Piotr Matuszewski.

6.4 Research phases

The present empirical research proposes the study of music in destination promotional videos in the frame of advertising effectiveness. To this purpose, this thesis combines quantitative and qualitative approaches by applying different methods. As table 4 illustrates, the thesis comprised three stages that lead to the exploration of the role of music in destination promotional videos and their effects on audience.

Table 4. Research stages

Stages: type of research	Approach	Method	Instrument	Sample	Collected data	Data analysis	Answer to research question
First stage: Exploratory	Qualitative	Focus group discussion	Interview guide (open-ended)	84 students (Hungarian and international students)	Transcriptions in Word (52 pages)	Thematic analysis	RQ1
Second stage: Exploratory	Qualitative	Interview to experts in destination marketing and music	Interview guide (open-ended)	5 interviewees	Insights of experts: Transcriptions in Word (14 pages)	Content analysis: NVivo 14	RQ2
Third stage: Cause-effect	Quantitative / Qualitative	Experiment	Grove GSR sensor (skin resistance)	20 Hungarians	Psycho-physiological measures: Excel report workbooks	Descriptive statistics: 1) square root transformation, \sqrt{SR} 2) natural logarithmic transformation, $\text{Log}(SR)$	RQ2, RQ3
			PulseSensor (heart rate)	10 Ecuadorians			
			Self-Assessment Manikin (SAM)	26 Hungarians			
			Interview guide (open-ended)	10 Ecuadorians	1) Self-Assessment Manikin [SAM] (216 rating scales) 2) Transcriptions in Word (74 pages)	Content analysis: NVivo 14	

Source: Elaborated by the author

1. First stage: From November 2019 to January 2020 qualitative primary information was collected in Budapest through **focus groups discussions** with Hungarian and international students. This study aimed to understand the role of music in destination promotional videos. Findings belonging to the first -exploratory- stage were published in Consumer

Behavior in Tourism and Hospitality journal (<https://doi.org/10.1108/CBTH-11-2021-0265>).

2. Second stage: From December 2022 to January 2023 qualitative primary research consisted of **expert interviews**. They took place both online and offline with five experts in destination marketing and music from Hungary and Ecuador. This study aimed to better understand, from different perspectives, the function and importance of music in destination promotional videos.
3. Third stage: From January 2023 to February 2023 an **experimental study** took place in Budapest with the participation of Hungarians and Ecuadorians. The main goal of this study was collecting participants' psycho-physiological measures such as skin resistance and heart rate while watching a promotional video of Ecuador with four musical variations. This study was complemented with self-report. Self-report consisted of a self-assessment manikin (SAM) rating scale and an open-ended interview conducted after video exposure. Self-report techniques allowed to collect Hungarian and Ecuadorian participants' subjective interpretations of their own reactions to the destination promotional videos.

6.5 Triangulation

Triangulation was applied to improve validity and minimize bias. Two types of triangulation were applied: data triangulation (other source) and methodological triangulation (other method) (Mathison, 2005). Throughout the different stages the research involved different sources of information and used a variety of methods. Data triangulation is represented by the different samples: Hungarian and international students, experts in different areas, Hungarian and Ecuadorian professionals. Methodological triangulation is given by the different methods and techniques applied in the thesis that go from conventional such as focus groups discussions, interviews, and self-report; to innovative such as psycho-physiological measurements: skin resistance and hear rate.

Triangulation, however, was taken with some reservations because as claimed by Barbour (2018) it can produce parallel data rather than corroborate findings. Where discrepancies were found as result of triangulation the researcher rather focused on understanding the source of such differences.

Chapter 7. EXPERT INTERVIEWS

Interview is a formal and structured conversation that has as objective generating knowledge (Kvale, 2007). When it comes to individual interviews there are two actors, the interviewer (the researcher) and the interviewee (the expert).

To understand the function of music in destination promotional videos I decided to interview experts in the fields of music and destination marketing. Given that Ecuador is the chosen destination and Hungary is the long-haul tourism market, the optimal sample would comprise experts from both countries, Ecuador and Hungary. Expert interviews have the objective of collecting high quality data (Dorussen, Lenz, & Blavoukos, 2005).

7.1 Sampling and characteristics of the sample

As pointed out by Gubrium et al. (2012), there is no optimal sample size for interviews. In this case, I decided to interview Ecuadorian and Hungarian experts on both areas of the study domain: destination marketing and music, to know their perspectives on the topic. Table 5 shows the sample composition.

Table 5. Characteristics of the sample of the interviews

Area of expertise	Background	Setting	Language	Date of interview	Length of Interview	Sampling method
Destination marketing	Adviser of the Ministry of Tourism of Ecuador, Professor of Tourism at University of Cuenca	online - Zoom	Spanish	December 1, 2022	28 min	Purposive sample - researcher network
Music	Professional musician, teacher of the Conservatorium of Music of Cuenca -Ecuador.	online - Zoom	Spanish	December 3, 2022	49 min	Purposive sample - researcher network
Destination marketing	Director of Marketing at the Hungarian Tourism Agency	Face-to-face	English	December 8, 2022	37 min	Purposive sample - Gatekeeper
Music	Musicologist and associate professor at the Liszt Academy	Face-to-face	English	December 12, 2022	58 min.	Purposive sampling - Gatekeeper
Destination marketing	Former senior analyst of International Markets of the Ministry of Tourism of Ecuador	Written - social media	Spanish	January 13, 2023	-	Purposive sampling - Search in LinkedIn

Source: Elaborated by the author

Recruitment of participants for the interviews was based on purposive sampling (Lewis-Beck et al., 2004), because interviewees had to meet some specific criteria: i) have expertise on music or destination marketing, ii) be from Ecuador or Hungary. This sampling method is recognized for its quality to select participants “who best represent or have knowledge of the research topic” (Elo et al., 2014, p.4). Most of the experts were approached directly by the author because they were part

of her networking, while one of the participants was contacted through a gatekeeper. There was one expert that was contacted by the author through LinkedIn.

7.2 Data collection

Interviews with experts were individual and took place between December 1, 2022, and January 13, 2023, with an average duration of 43 minutes. Eventually, five interviews were conducted: two interviews were face-to-face, two interviews were online, and one interview was written. Two of the interviews were held online because interviewees live in Ecuador. Similarly, the written interview was prepared and sent through LinkedIn to another expert in Ecuador to answer it in writing. Both face-to-face interviews were conducted in Budapest with Hungarian experts.

The interviews with the two Hungarian experts were conducted in English, whereas the three interviews with Ecuadorian experts were conducted in Spanish.

7.2.1 Instrument

The instrument for the interviews was an interview guide. An interview guide is a script, which offers an outline of topics to be covered and the suggested questions (Kvale, 2007). Two different interview guides were created: one interview guide for experts in destination marketing with a set of possible questions and one interview guide for experts in music with another set of possible questions. The interview guides were originally formulated in English and then translated to Spanish for the interviews with Ecuadorian experts (see the interview guides in appendix).

Following Kvale's (2007) recommendations, interview guides included briefing (before the interview) and debriefing (after the interview) sections. In this case, the briefing section is a kind of *preamble* that introduces the interviewee to the goal of the interview, explains the average duration and confidentiality of the collected data, asks for permission for the audio recording of the session, and thanks for the participation. At the end of the interview there is a *closing* part - debriefing- in which the researcher expresses their gratitude for the collaboration and indicates the end of the interview (see the interview guides in appendix).

7.2.2 Role of the researcher

The skills and attitudes of the researcher are determinant for the success of an interview (Salmons, 2014). Literature recommends the researcher to be an active listener, get engaged in the conversation, and be empathetic with the interviewee (Gubrium et al., 2012). In addition, the interviewer should also show a level of reflection during the interview to know when to go deeper into a topic or move to another topic (Salmons, 2014).

In this case, the researcher has a vast experience in conducting focus groups discussions, which facilitated the conduction of interviews with experts. Furthermore, the researcher speaks fluent English and Spanish, was born in Ecuador and has lived for years in Hungary. With previous studies in Tourism and Marketing, the researcher remains equivocal about the uses and role of music in destination promotional videos as well as about the marketing strategies by destinations such as Hungary or Ecuador. These factors make the researcher to be totally open to record and respect participants' views and opinions.

7.2.3 Procedure

The settings of the interviews were diverse. In the case of face-to-face interviews, settings were formal and isolated to avoid noise and interruptions, as recommended by the guidelines (Gubrium et al., 2012). Similarly, online interviews were hold through Zoom, in a context of formality. Formal emails were interchanged prior to the interviews to coordinate the most suitable date and time for interviewees. Then, the links to the meetings or the address were sent by email with days in advance.

All the sessions were audio recorded with help of the researcher's smart phone after expressed authorization of the interviewees. Confidentiality on the interviewees' personal information was discussed and all interviewees expressed their verbal consent to the researcher to disclose their identity.

7.3 Data analysis

Audio recordings were manually transcribed by the researcher. The two interviews conducted in English were transcribed verbatim, while the three interviews conducted in Spanish were translated and transcribed at once. As result of the five interviews, 14 pages of transcription were generated (see in appendix).

The collected data in the way of transcriptions was content analysed using NVivo 14, qualitative data analysis software, and following the procedures and fundamentals of content analysis technique. Qualitative content analysis is a “research method for the subjective interpretation of the content of text data through the systematic classification process of coding and identifying themes or patterns” (Hsieh & Shannon, 2005, p. 1278). Qualitative content analysis was chosen because is systematic (follows a sequence of steps, regardless of the research question and material) and flexible (suitable for a wide range of materials: visual or verbal, can use either primary sources or secondary sources, across a wide range of disciplines) (Schreier, 2014).

Built on description and interpretation of the collected data (Schreier, 2014), qualitative content analysis is not limited to counting words. Furthermore, it consists of examining the language intensely to classify large amounts of text into fewer meaningful and efficient categories. Categories are “patterns or themes that are directly expressed in the text or are derived from them through analysis” (Hsieh & Shannon, 2005, p. 1285).

In this case a conventional approach of the qualitative content analysis was adopted. According to Hsieh and Shannon (2005), *conventional content analysis* is recognized to be helpful for obtaining insights from the data without imposing preconceived categories or theoretical perspectives. Moreover, it follows an inductive category development process since codes and categories are expected to emerge from raw data during the analysis. In contrast to *grounded theory* whose aim is building theory, conventional content analysis goal is concept development or model building (Hsieh & Shannon, 2005).

Following Hsieh and Shannon's (2005) and Moretti's et al. (2011) guidelines, the content analysis followed the next steps:

1. Files were uploaded to NVivo 14
2. Transcriptions were read repeatedly in order to get a sense of whole and achieve enough immersion
3. Transcriptions were read word by word. Words and phrases that appear to capture meaningful concepts, disregarding their connection with the research question, were dragged into draft codes created as needed.
4. Codes were sorted into categories
5. Categories were revised, subsumed, merged and divided in order to avoid category overlaps
6. Categories were organized into a hierarchical structure, defining categories and subcategories
7. Definitions for each category were developed
8. Findings were reported in a hierarchy chart
9. Exemplary quotations of each category are provided to support the interpretation of the findings (see results in section 9.1.)

Chapter 8. EXPERIMENTAL STUDY

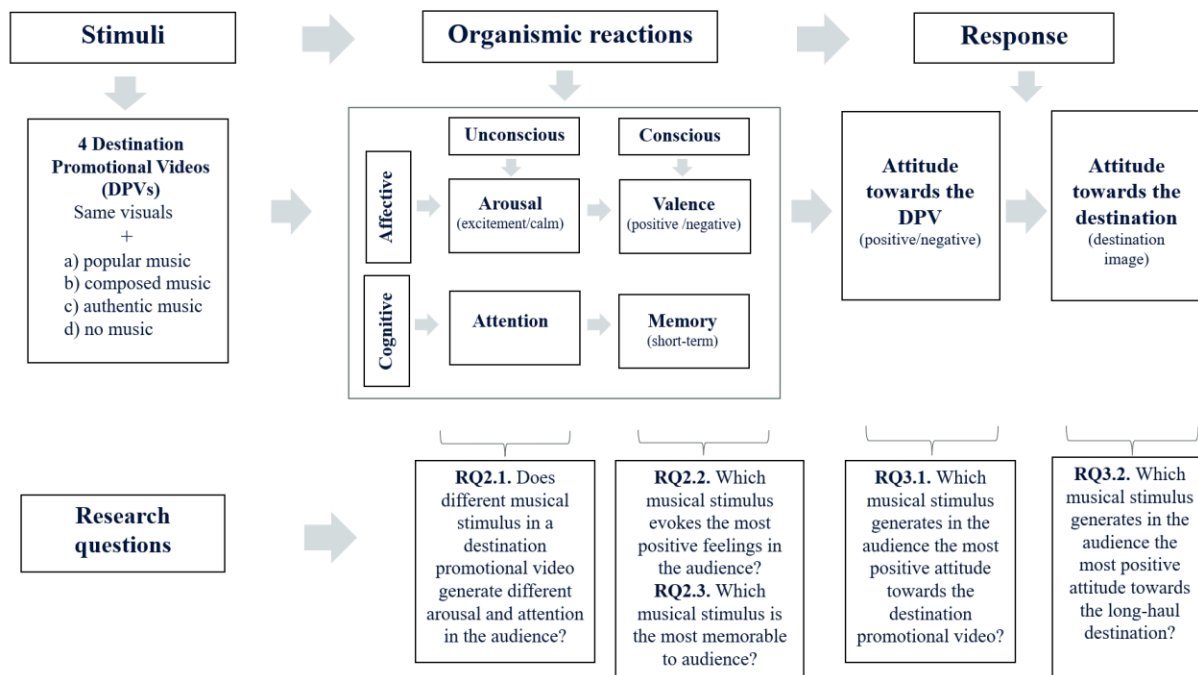
Experiment is a study in which the researcher purposely manipulates some conditions while controlling the influence of extraneous factors (Jupp, 2006; Vogt, 2005). Experiment was the chosen to measure and assess the reactions and responses of audience to destination promotional videos with different music.

Assessment of advertising materials can be effectuated prior or after their release to the market. In the first case, experimental design methods are used to identify the key elements of the advertisement -the most effective stimuli or combination of stimuli – (Li et al., 2016; Piwowarski, 2017). In this stage of the research, through music manipulation, the researcher aims to confirm first whether music is an important element for destination promotional videos, if music presence brings some advantage over a video without music. If so, which type of music is the most effective.

8.1. Conceptual model

Expanding on the proposed model of the effects of musical stimulus in destination promotional videos (see figure 10), and in correspondence with the research purpose and research questions, the experimental study adheres to the following conceptual model.

Figure 17. Conceptual model of audience response to musical stimulus in destination promotional videos in correspondence with the research questions



Source: Elaborated by the author

The stimulus is represented by a destination promotional video with the same visuals and four music variations. The study aims to identify how these different music stimuli influence the affective and cognitive reactions of audience, of conscious and unconscious nature. Eventually, the study will explore how these reactions impact on audience response, represented by attitude towards the destination promotional video and attitude towards the destination.

8.2. Approaches employed in the primary research

Different approaches are applied when it comes to assess reactions to stimulus. Researchers employ physiological signals, speech, and facial/body expressions (Naser & Saha, 2021). Destination promotional video comprises both visual and aural stimuli. Responses to this sensory information is processed individually. As explained in the literature review, an individual can experience a reaction to a stimulus without even being consciously aware of it (Gomez & Danuser, 2007; Li et

al., 2016). In marketing, the analysis of individuals' conscious and unconscious reactions to continuous stimuli are based on three common approaches: i) physiology, ii) phenomenology, and iii) behavioural (Bastiaansen et al., 2022).

- *Physiology*, through physiological data, comprises signals from the peripheral autonomic and central nervous system (Kim & Fesenmaier, 2015) aimed to measure: brain activity (Electroencephalogram, EEG), muscle activity (Electromyogram, EMG), electrical activity at the skin surface (Electrodermal activity, EDA), eye movement (eye-tracking), cardiac activity (heart rate), blood pressure, respiration rate, skin temperature, among others (Babakhani et al., 2017). Physiological data is used to observe the internal psychological activities of the body through external physiological variations (Li et al., 2016). As a result, it is also known as psycho-physiological data. Psycho-physiological signals are mostly unconscious and not under the control of individuals (Naser & Saha, 2021). These types of measures are widely used in neuroscience for assessing cognitive and affective individuals' reactions (Bastiaansen et al., 2022; Piwowarski, 2017). This approach has also become relevant in consumer behaviour and marketing because of their efficiency in recording reactions to marketing stimuli as they occur.

- *Phenomenology*, through self-report, comprises the speech or questions i.e. interviews, questionnaires (Bastiaansen et al., 2022). It can be of quantitative or qualitative nature. Self-report is a method used to collect cognitive or affective reactions to stimuli by conducting an interview or filling a questionnaire (Li et al., 2016). In this case, reactions to stimuli by individuals are obtained through open-ended questions, rating or ranking a set of items (verbal), cartoon-like figures (visual) among others (Scott et al., 2016). Self-report is the most popular approach due to its easy interpretability, the richness of information it allows to collect, and the practicality among others (Scott et al., 2016).

- *Behavioral*, through observation, comprises observer ratings, analysis of facial and body expressions (Bastiaansen et al., 2022; Naser & Saha, 2021).

These three approaches present the following advantages and disadvantages:

Table 6. Methodological challenges that emerge during the application of these different approaches

Approach	Response source	Method	Advantages	Disadvantages
Physiology	-Peripheral and central nervous system	Physiological measures: electrodermal activity, heart rate, blood pressure, brain activity	-track reactions that occur unconsciously or in the absence of conscious awareness of the stimuli -offer real-time record of responses as they unfold over time -allows researchers to visualize respondents' responsive flow patterns across time	-do not differentiate between specific reactions -do not differentiate between positively and negatively valenced reactions -need of specialized devices and training on their use -very sensitive to unexpected stimuli, situations, external to the experiment
Phenomenology	-Subjective experience	Self-report: interview, questionnaire	-convenient and easy to apply -administered at larger scales -enable researchers to collect large samples -straightforward	-inability of individuals to report their unconscious reactions -susceptible to social desirability derived from an overestimation of effect -unable to detect individual's reactions in real time (peaks and troughs) during continuous stimuli -subjectivity in the identification of actual reaction to the stimuli -rely on memory of participants to recall reactions that occurred during the stimuli -rely on cognitive processing of participants to report emotional reactions
Behavioural	-Behaviour: Facial expressions, speech, gestures	-Observation	-discriminate between different types of reactions to the stimuli - reactions are difficult to fake	-low sensitivity, especially in situations that elicit mild to moderate reactions

Source: Elaborated by the author, based on Bastiaansen et al. (2022); Kim & Fesenmaier (2015); Lazar et al. (2017); and Li et al., (2016).

Given the advantages and disadvantages, lately, an increasing number of studies combine psycho-physiological measures and self-report. These methods can be considered complementary. On the one hand, psycho-physiological measures are more objective than self-report because they do not rely on individuals' interpretation of their bodily reactions as self-reporting does (Lazar et al., 2017; Li et al., 2016). On the other hand, self-report serves to identify bodily reactions and distinguish them as positive or negative valenced, although it is considered as subjective (Bastiaansen et al., 2022). In this vein, when studying emotional reactions, psycho-physiological measures are considered compatible with self-report (Hadinejad et al., 2019; Li et al., 2016). Similarly, Piwowarski's (2017) study proved that psycho-physiological measures such as electrodermal activity and heart rate are consistent with self-report questionnaires when studying cognitive activity. Therefore, echoing Piwowarski (2017), research ideally should consider not only self-report methods i.e. questionnaire assessing the advertisement, but also the bodily reactions to the stimuli: the impulses generated by the skin surface, heart muscles, etc.

Psycho-physiological recordings have been broadly used in the field of marketing for assessing advertising effectiveness, however, this approach remains novel in tourism, where most of the research opts for traditional methods: phenomenology (Li et al., 2016). In the frame of advertising effectiveness, table 7 exhibits selected studies that have analysed consumer reactions through the combination of both psycho-physiological measures and self-report.

Table 7. Selected studies combining psycho-physiological measures and self-report for studying advertising effectiveness

Author(s) and year	Research objective	Sample size	Stimulus materials	Psycho-physiological measures	Self-report instrument	Studied constructs
Kim, S. B., Kim, D. Y., & Bolls, P. (2014)	To investigate the effects of communication-evoked imagery processing on individuals' responses (i.e., attention, arousal, attitude, and behavioral	42 participants (32 female, 10 male)	2 destination promotional videos (length: 60") a) video b) high-imagery audio	cardiac activity (heart rate) and electrical activity at the skin surface (skin conductance)	questionnaire	-attention -arousal -attitude -behavior intentions

	intentions) to video versus high-imagery audio advertisements					
Li, S., Walters, G., Packer, J., & Scott, N. (2016)	To explore the use and capabilities of facial EMG and SC in measuring consumers' emotional responses to destination advertisements	33 participants (16 female, 17 male)	3 destination promotional videos (length: less than 2')	electrodermal activity and facial muscle activity skin conductance and facial EMG	self-assessment manikin [SAM] measurement scale	-arousal -valence
Cuesta, U., Martínez-Martínez, L., & Niño, J. I. (2018)	To investigate the effects of the use of music in advertisements on 1) the cognitive processes of attention, 2) the emotional processes of evaluation and 3) its effect on the attributes of the products	19 participants	An TV ad (length: 21') a) with music b) without music	Eye movement (eye tracking), facial muscle activity, electrodermal activity	pre and post hoc questionnaire (7 questions)	- arousal - attention -product perception -brand assessment
Li, S., Walters, G., Packer, J., & Scott, N. (2018)	To investigate the influence of emotional responses evoked by destination television advertisements on three common variables of interest when assessing tourism advertising effectiveness	101 participants (58 female, 46 male)	18 destination promotional videos in three sets of 6 videos per session (length: less than 2')	facial muscle activity and electrodermal activity EMG, skin conductance response	pre-exposure: 7-point scale for measuring mood and destination attitude post exposure: - Self-Assessment Manikin [SAM] - 7-point semantic differential scales for measuring	-attitude toward the advertisement -destination attitude -visit intention

					pleasure and arousal	
					-7-point scales for measuring attitude toward the ad, attitude toward the destination and visit intention	
Hadinejad, A., Moyle, B. D., Kralj, A., & Scott, N. (2019)	To compare and contrast physiological and self-report methods to assess emotional responses to tourism marketing stimuli where music was manipulated	37 participants (26 female, 17 male)	3 destination promotional videos (length 1'20"): a) traditional vocal music b) light rhythmic music c) without music	facial muscle activity and electrodermal activity FaceReader™, skin conductance	surveys and post hoc interviews	- arousal - valence
Guerrero-Rodríguez, R., Stepchenko va, S. & Kirilenko, A. (2020)	To assess the impact of a destination promotional video on people's perceptions and behavioral intentions toward a destination and to provide insights into the inner workings of the individuals' emotions and cognition during exposure to the promotional videos and their joint effect on the change of attitudes toward a destination	58 participants (34 female, 24 male)	2 destination promotional videos (length: 3'26"): a) traditional viewing mode b) immersive mode: virtual reality environment	electrodermal activity and cardiac activity galvanic skin response (GSR) and heart rate	questionnaires	- perceptions - attitudes - intent to visit

Ausin, J. M., Bigne, E., Marin, J., Guixeres, J., & Alcaniz, M. (2021)	To analyze the possible neurophysiological variations in outcome variables due to advertising featuring (in)congruent music; second, building on schema theory and the elaboration likelihood model (ELM), to assess how (in)congruent music affects cognitive processes (e.g., memory and level of likeability).	90 participants (all female)	6 TV ads (length: between 30 and 90 s)	Eye-Tracking (ET), Electroencephalography (EEG)	7-point, 3-item Likert-type scale for measuring likeability	-attention -memory -liking -cognitive workload -preference
Bastiaansen, M., Straatman, S., Mitas, O., Stekelenburg, J., & Jansen, S. (2022)	To determine to what extent a TV commercial is successful in coupling positive emotions to a tourism destination	22 participants, experimental group (11 female, 11 male) 22 participants, control group (15 female, 7 male)	Set of 190 pictures -1 tourism destination ad (length: 2'2") -2 ads (lengths: 2'30" and 1'0")	brain activity Electroencephalography (EEG)	Pre-test: self-assessment manikins for measuring pleasure and arousal Post-test: self-assessment manikins for measuring pleasure and arousal	- arousal - valence

Source: Elaborated by the author

According to these studies, arousal can be ideally measured by psycho-physiological methods, specially through electrodermal activity (Cuesta et al., 2018; Hadinejad et al., 2019; Li et al., 2016). Valence can be positive or negative, thus this dimension can optimally be assessed by self-report,

one of the most common techniques is Self-Assessment Manikin (SAM) (Bastiaansen et al., 2022; Li et al., 2018).

Regarding attention, psycho-physiological methods, specially heart rate, are the most appropriate for measuring it (Kim et al., 2014). When it comes to memory, psycho-physiological methods can track the encoding (attention gaining) and storing process (encoding cues to previously stored cues), whereas self-report methods are efficient at assessing memory activation (Ausín et al., 2021).

Previous studies (see table 6) confirm not only the compatibility but the complementarity of psycho-physiological measures and self-report. In this thesis, I used skin resistance and Self-Assessment Manikin for assessing arousal. Valence was assessed by Self-Assessment Manikin. Thus, attention was assessed by heart rate and interviews. Memory was assessed by interviews.

8.3. Experimental design

The experimental design comprised manipulation of a destination promotional video about Ecuador. By keeping the same visuals, four mock videos were created on the basis of the following conditions or treatments:

- Condition a. destination promotional video including an Andean folk track (traditional music) as background music
- Condition b. destination promotional video including a cinematic track (stock music) as background music
- Condition c. destination promotional video including a pop song (popular music) as background music
- Condition d. destination promotional video with no-music

Following a within-subject experimental design, condition d was meant to be the *control condition* (Viglia & Dolnicar, 2020). Ecuador was the destination broadcasted in the promotional videos because the researcher comes from this country and Hungary represents a long-haul market for inbound tourism in Ecuador.

8.4. Sampling method

The sample for the experimental study comprised two groups of participants: Hungarians and Ecuadorians. Participants were recruited via purposive sampling method. Hungarian participants were contacted through gatekeepers. Gatekeepers worked in three big multinational companies based in Budapest and helped the researcher to contact colleagues with the required profile. Once potential Hungarian participants were contacted, a self-administered screening questionnaire was sent via online to the volunteers (see questionnaire in appendix).

The questionnaire was mainly based on the 20-item International Tourism Role (ITR) scale proposed by Mo et al. (1993). The original version of the scale was slightly modified following the recommendation of Jiang et al. (2000). Such minor modifications consist of replacing ‘I prefer to ...’ by ‘I would prefer to ...’ as well as including a brief description of infrastructure elements in item 7 (see in appendix). This tool is based on a Likert scale and allows to segment participants into three groups: Familiarity seekers, Average travelers, and Novelty seekers. This tool allowed the researcher to ensure the suitability of participants. The author was interested in recruiting mostly novelty seekers as this group has a major interest in long-haul destinations. Potential participants had to meet one important requirement: having a vague idea or zero knowledge of Ecuador as a tourism destination, to increase the effect of video exposure on attitude change and avoid any bias due to prior knowledge (Guerrero-Rodríguez et al., 2020).

Snowball sampling was used to contact Ecuadorian participants. Snowball sampling consists of a small group of informants (already part of the sample) that recommend or introduce other potential participants who have a similar profile or meet the eligibility criteria (Given, 2008). This method perfectly fits the purposive sampling goal of reaching specific individuals, in this case, of an unknown population (Given, 2008). In the case of Ecuadorian participants, the only criteria were to be physically present in Budapest to participate in the experiment.

8.5. Description of the sample

Hungarians were a suitable sample because they represent a long-haul tourism market for Ecuador. The sample comprised participants that were born in Hungary, were adult professionals, were potentially interested in long-haul travels and had a high disposable income. The latter criteria were ensured by the fact that most participants were employees of multinational companies with headquarters in Budapest. Another requirement met by the participants to be part of the experiment was had never visited Ecuador or watched any promotional videos about the destination. Additionally, all the participants had to be fluent in English to secure the understanding of the instructions given during the experiment. Finally, another important condition to participate was being in good health conditions, with normal vision and hearing (Ausín et al., 2021; Zander, 2006).

Ecuadorians were also included in the sample because the researcher was interested in knowing the perspective of locals regarding the music used in destination promotional videos of their home country. To note that most of the Ecuadorians involved in the experiments currently reside in Budapest (Hungary) and living far from their home country has certainly influenced their views about Ecuador. Despite of that, their opinion and reactions are valuable because they can be considered as Ecuador's *tourism ambassadors*. Contrasting the views of locals and long-haul potential travellers can be considered as an asset for the thesis.

Both groups participated in both phases of the study. However, due to missing psycho-physiological data and/or consistent motion artifacts, data from six participants were discarded from the first phase. The final sample for the psycho-physiological measurement is (n=20), whereas for self-report all the responses were taken for analysis (n=26).

Table 8. Characteristics of the sample of the experimental study

Hungarian participants			
Category	Item	Psycho-physiological measurement	Post hoc self-report
Gender	Female	11	16
	Male	9	10
	Total	20	26
Age	21 – 30 years old	7	10
	31 – 40 years old	5	7
	41 – 50 years old	7	8
	51 – 60 years old	1	1
Travel habits	Novelty seekers	17	22
	Average travelers	0	0
	Familiarity seekers	3	4
Ecuadorian participants			
Category	Item	Experiment	Post hoc self-report
Gender	Female	5	5
	Male	5	5
	Total	20	20
Age	21 – 30 years old	3	3
	31 – 40 years old	6	6
	41 – 50 years old	0	0
	51 – 60 years old	1	1

Source: Elaborated by the author

The sample size of the current study is relatively small. Firstly, because the applied methods, psycho-physiological recordings and qualitative self-report, are time consuming (Li et al., 2018). Secondly, because the quality of information provided especially by psycho-physiological recordings is very sensitive, powerful and trustworthy (Kim et al., 2014).

8.6. Data collection

A within-subjects experiment was conducted between January 17, 2023, and February 09, 2023, in Budapest-Hungary. The experimental study comprised two phases:

- 1) **Psycho-physiological measures**, namely skin resistance and heart rate of participants were recorded during exposure to the manipulated videos.
- 2) **Self-report methods** namely emotional rating scale and interview were conducted after video exposure to collect information from the participants about their watching and listening experience.

8.6.1 Stimuli

In this dissertation, an induced/activity-centric destination promotional video of Ecuador was chosen as the visual stimulus (see section 3.1 for more details on the typologies of destination promotional videos). The video, available on YouTube (<https://www.youtube.com/watch?v=7ctUQXxDX-U&t=21s>), was created by the Ministry of Tourism of Ecuador but uploaded by an independent channel. This promotional video was considered as suitable for manipulation due to the following reasons:

- The video has no voiceover or text, which made it easily adaptable to any type of music
- The video was uploaded on high resolution
- The video had a length of 1'52", therefore is not too long to avoid/reduce viewer fatigue (Kim et al., 2014; Li et al., 2016), and not too short to avoid any bias effect on recall (Ausín et al., 2021).
- The video showcases the four touristic regions of Ecuador, thus presents the destination in a holistic way, reducing the risk of bias.

The selection of Ecuador as a unit of analysis is also optimal, because it is a relatively unknown country in Hungary, which counteracts any bias linked to familiarity and maximize the effect of the destination promotional video (Guerrero-Rodríguez et al., 2020).

The video starts with the globe pointing out the latitude 0°0'0", where Ecuador is located and best known for. After some video shots showing people walking with their backs to the camera, the viewer is dragged to the depths of the oceans and took to the peak of an iced mountain. The video shows some hikers and the first region, Andes, is introduced with a small map in the upper side of

the screen. The video shows some landscapes of the region, as well as some flora, fauna, churches, and the train. Then the second region, Costa, is presented with a small map in the upper side of the screen while broadcasting beaches and some representative activities such as surfing, fishing, and paragliding. A cut is done, and the third region is introduced, Amazonía, in the same way -with a small map in the screen-. In this case the video shows the rainforest, some rivers, canoeing and fauna. Finally, the fourth region is presented, Galápagos. The small map is again displayed on the screen. The video broadcasts sea lions, Galapagos turtles, diving with colourful fish and a sea turtle. The video concludes with the word Ecuador and an iconic natural landscape of one of the beaches.


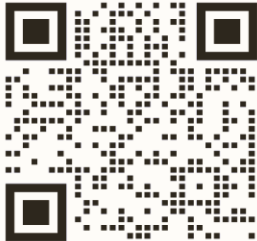
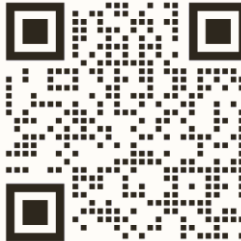

Following the experimental design and feedback from interviewed experts, four different versions were created from the selected promotional video. Keeping the visuals, the researcher used VLC media player to remove the original audio from the video and added three different tunes:

- a) Andean folk track, as an example of traditional music
- b) cinematic track, as an example of stock music
- c) pop song, as an example of popular music

A fourth video was kept without music. These tunes were selected because they are representative of the most common types of music in destination promotional videos (see section 4.5).

The tunes integrated to the videos did not include voice over to avoid the effect of language and ensure effective manipulation (Ausín et al., 2021). Only the popular track contained lyrics. In this case, lyrics were kept purposely to explore whether lyrics had any influence in the reactions and responses of audience. All the music was taken from YouTube audio library. Readers are invited to listen to the music while reading the dissertation by scanning the QR codes (table 9).

Table 9. Materials used for the creation of the stimuli

	Original video	Traditional music	Stock music	Popular music
Description	<p>Title: Ecuador cuatro mundos</p> <p>Creator: Ministry of Tourism of Ecuador</p> <p>Channel: Cruise To Galápagos</p>	<p>Title: Human</p> <p>Author: Gabriel Meyer</p> <p>Instruments: Mandolin & Ukulele, Acoustic Guitar, Acoustic Drums, Strings, Percussion, Woodwinds, Ethnic</p> <p>Genre: Acoustic, Latin, Andean</p> <p>-Ecuador is considered an Andean country. This song recreates the sound of the most characteristic instruments from this sub region of South America: charango (guitar), flute, and drums</p>	<p>Title: Epic Expedition</p> <p>Author(s): John Samuel Hanson, BMI Jeffrey Fayman, ASCAP Yoav Goren, BMI</p> <p>Genre: Epic</p>	<p>Title: Alive</p> <p>Artist: Empire of the Sun</p> <p>Released: 2013</p> <p>Genre: Electro pop, dance pop</p> <p>-This single was certified platinum in Australia and Italy and gold in U.S.A. It has been featured in video games, films, and T.V. shows.</p>
QR Code				
Link on YouTube	https://www.youtube.com/watch?v=7ctUQXxDX-U&t=21s	https://www.youtube.com/watch?v=4uC9MwosVCA&list=WL&index=101	https://www.youtube.com/watch?v=xP-31r-7l_4&list=WL&index=100	https://www.youtube.com/watch?v=IPKAwJKGSDc

Source: Elaborated by the author

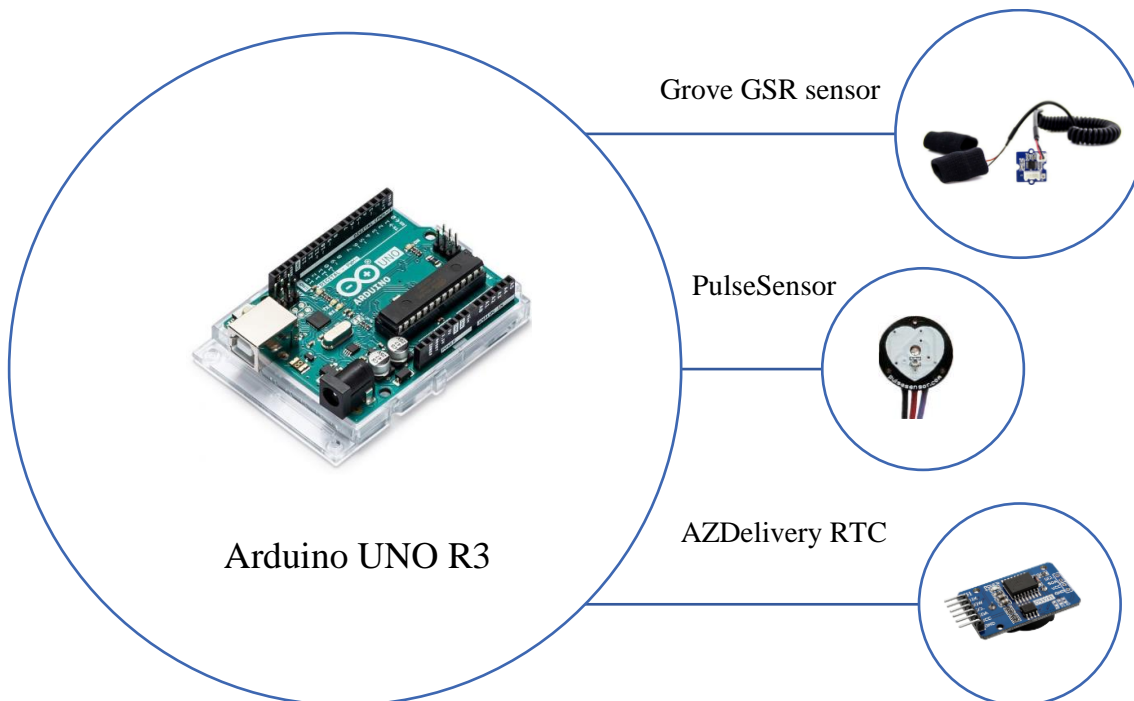
8.6.2 Apparatus

The following non-medical devices were used to collect the psycho-physiological measures of participants: skin resistance and heart rate, during the exposure to the destination promotional videos:

1. Arduino UNO R3: microcontroller board with 20 digital input/output pins and an open-source software (Arduino.CC, n.d.). Technical description in appendix.
2. Grove GSR⁴ sensor: module compatible with Arduino board. It is used to spot skin resistance by simple attaching two electrodes to two fingers on one hand (not consecutive). (Seeed Studio, n.d.). Technical descriptions in appendix.
3. PulseSensor: module compatible with Arduino board. It is used for measuring real-time heart rate. The sensor is wearable on the finger (velcro strap) or in the ear (clip). (Last Minute Engineers, n.d.). Technical descriptions in appendix.
4. AZDelivery RTC: module of high precision compatible with Arduino board, it tracks time even when not powered (AZ-Delivery, n.d.)

These commercially available modules and microcontroller board were found to be suitable for the experiment because are compatible, portable, unobtrusive, open-source, and have been proven to generate decent and valid data (Serrano et al., 2018).

Figure 18. Hardware components: Microcontroller and modules used for the experiment

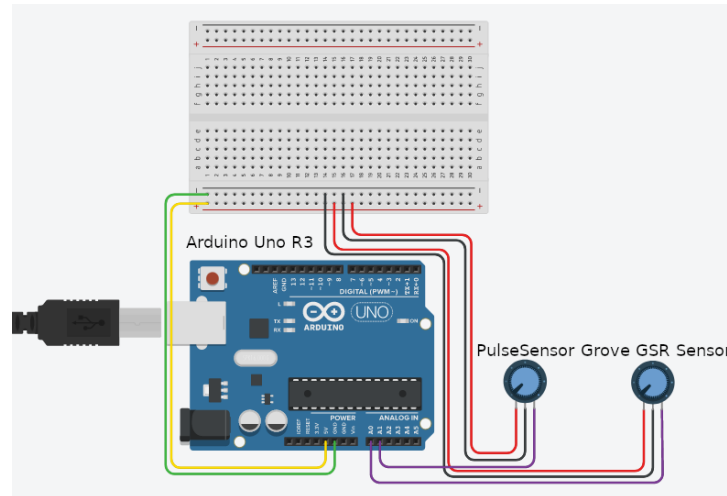


Source: Elaborated by the author

⁴ GSR stands for Galvanic Skin Response

The three modules were assembled to Arduino UNO R3 as shown in figure 19.

Figure 19. Description of the portable device prototype



Source: Elaborated by the author

Skin resistance: The GSR sensor records the skin resistance (SR), not conductivity, therefore measures were reported in ohms (Ω). Skin resistance and its reciprocal, skin conductance, are two basic methods to record electrodermal activity (Dawson et al., 2017). The passage of a small electrical current between two electrodes placed on the surface of the skin reflects changes in skin resistance in response to a given stimulus (Dawson et al., 2017).

Skin resistance is related to the autonomic nervous system (Piwowarski, 2017) and changes upon amount of sweat within the sweat ducts therefore an increase in resistance denotes a greater arousal level experienced by an individual (Hernández-García et al., 2017). This is because when an individual is exposed to an exciting stimulus there is an increase in eccrine sweat gland activity (Li et al., 2016). The sweat gland activity is highly sensitive to both positive and negative events, however, it does not register the type of emotion (Cuesta et al., 2018).

Electrodermal activity is one of the most popular means of indexing emotions. It has been widely used to record emotional reaction during the processing of advertisements (Kim et al., 2014). For example, previous studies applied skin conductance to track the degree of arousal produced by

music in ads (Cuesta et al., 2018) or to record the level of arousal by destination advertisements (Li et al., 2016), whereas skin resistance has been used for measuring consumers' affective responses to a museum visiting experience (Antón et al., 2018).

Electrodermal activity can be measured through different devices, the most popular, the galvanometer, known as galvanic skin response (GSR). Change in signals is expressed through peaks, however they are not straightforward (Bakker et al., 2011). Peaks denote exciting or stressful events, with levels gradually rising and decreasing over time. The more exciting the event the higher the peak (Lazar et al., 2017). During data collection it is recommendable to gather additional information (take notes) that will later enable to distinguish peaks that are actual reactions to excited or stressful events and not the result to external factors (Bakker et al., 2011).

Heart rate: The PulseSensor reflects the cardiac activity which corresponds to the frequency of heart beats per minute (BpM) (Piwowarski, 2017). Heart rate (HR) is also an autonomic physiological measure (Chuen et al., 2016). This measurement has been widely used in research to denote attention levels when an individual is being exposed to some stimulus: the more attention paid to retrieval of information, the faster the heart beats (Kim et al., 2014). In other words, more cognitive effort is expressed into a higher heart rate. Involuntary attention is closely linked to arousal (Bolls, Muehling & Yoon, 2003).

8.6.3 Instruments of post hoc self-report

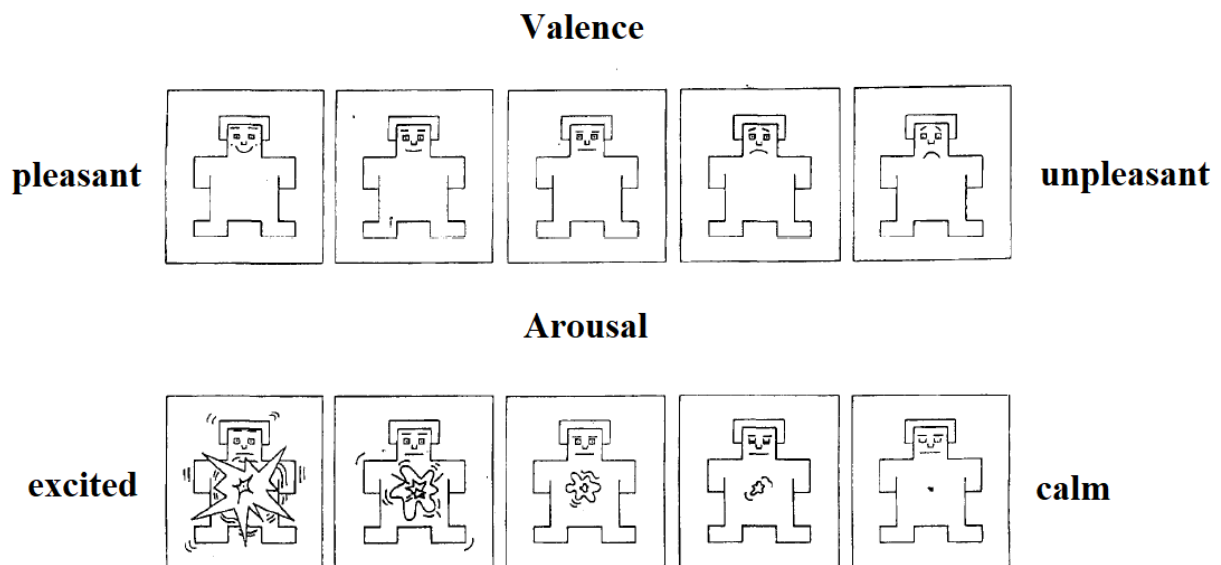
As a second phase of the experiment, after video exposure two instruments were used to collect self-report information from the participants about their experience while watching and listening the videos.

i) Self-Assessment Manikin (SAM): It is a tool to assess the three affective dimensions: valence, arousal, and dominance. It is a non-verbal rating scale widely used as a self-report technique in combination with psycho-physiological measures (Lang et al., 1995). Each dimension is represented by five cartoon-like figures organized into three scales (Bradley & Lang, 1994):

- Scale 1: ranges from a smiling, happy figure to a frowning, unhappy figure. This set assesses the level of pleasantness, in other words, valence.
- Scale 2: ranges from an excited, wide-eyed figure to a relaxed, sleepy figure. This set assesses the level of excitement, in other words, arousal.
- Scale 3: size of SAM ranges from a small figure to a large figure that indicates maximum control in the situation. This set assesses dominance, a synonym of control.

For this study the third dimension, dominance, was not considered because it is claimed to require some degree of cognitive processing (see section 4.6.1 for more details).

Figure 20. Self-Assessment Manikin (SAM) used to rate affective dimensions



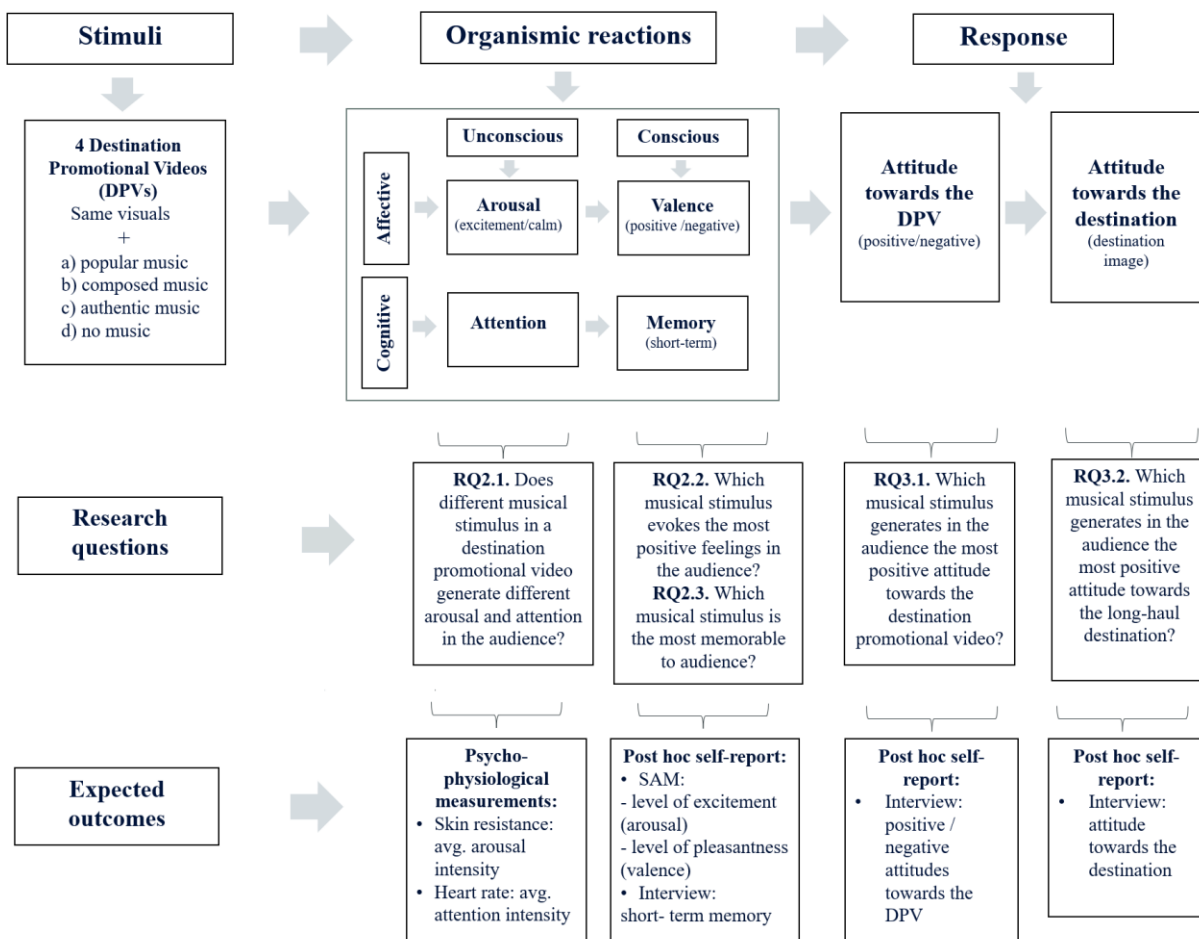
Source: Bradley & Lang (1994)

ii) *Open-ended questionnaire:* formulated to guide the interview with participants. A series of questions were made after every video following an interview protocol (see in appendix). Each section of the interview protocol had specific questions related to the video in accordance with the display order. Thus, the sequence of asking questions was not flexible. However, it is important to highlight that videos with music were played in a randomized order, whereas the video with no

music was always shown last. When necessary, follow-up questions were asked. The design of the interview guide was inspired by Hoare’s (2020) study.

Before explaining the procedure of the experiment, it is necessary to go back to the conceptual model and add the expected outcomes from data collection (figure 21).

Figure 21. Conceptual model of audience response to musical stimulus in destination promotional videos in correspondence with data collection methods



Source: Elaborated by the author

8.6.4 Procedure

8.6.4.1. Before the experiment

Before the experiment, several pilot tests were conducted to assure the good performance of the apparatus and the accuracy of the collected data.

The experiments took place in different settings. Some sessions, mainly with Ecuadorian participants, were held at the university venue. Most of the experiments with Hungarian participants took place at the working companies, specifically in the meeting rooms, which were ideal environments because the researchers were in full control of the conditions during the experiment whereas participants felt more relaxed in their comfort zone (Viglia & Dolnicar, 2020). Additionally, it is known that people usually search and consume travel-related information at the workplace during free time (Neuhofer et al., 2014). Only a couple of experiments with Hungarian participants were conducted in the university venue.

Rooms for the experiment had to meet the following criteria:

- Be soundproof
- Have a desk and comfortable chair
- Have enough electrical connections
- Had an available monitor*

*In the case of the multinational companies all the meeting rooms had monitors with a size between 23-25 inches. For experiments at the university venue, the researcher used a laptop with a size of 15.6 inches.

Figure 22. Experiment setting



Source: Photo made by the author

The purpose of the study was not disclosed to the participants. During the recruitment process volunteers were told they would watch some short videos and then would be asked some questions about the videos. As a result, this can be catalogued as a framed field experiment (Viglia & Dolnicar, 2020). The use of the device for psycho-physiological recordings was duly explained.

The experiment was individually conducted. When participants entered the room, they were asked to sit and received a brief explanation on the study stages, procedures, and apparatus. They were asked to read and sign a written informed consent in accordance with ethical research standards and the Helsinki Declaration (see in appendix). In the informed consent participants were asked to report any physical/medical conditions. Participants were prompted to ask the researcher questions if they did not understand any part of the instructions.

Afterwards, following the guidelines of previous studies and instructions of use of the apparatus, the two electrodes of the Grove GSR sensor were attached around the second phalange of the index

and ring fingers of the non-dominant hand of each participant for measuring skin resistance (Anton et al. 2018, Li et al., 2016; Seeed Studio, n.d).

The PulseSensor was also attached to the thumb of the same hand with help of the velcro strap. To avoid noise in the signals the researcher double checked that the electrodes were attached tight enough (Bakker et al., 2011). Both electrodes -Grove GSR and Pulse Sensor- were connected to the microcontroller -Arduino UNO R3 board-. At the same time, the microcontroller was connected to the researcher's PC through a USB cable so psycho-physiological data of each participant would be collected in real time and converted to numbers into an Excel workbook through Excel data streamer (figure 23).

Figure 23. Location of electrodes



Source: Photo made by the author

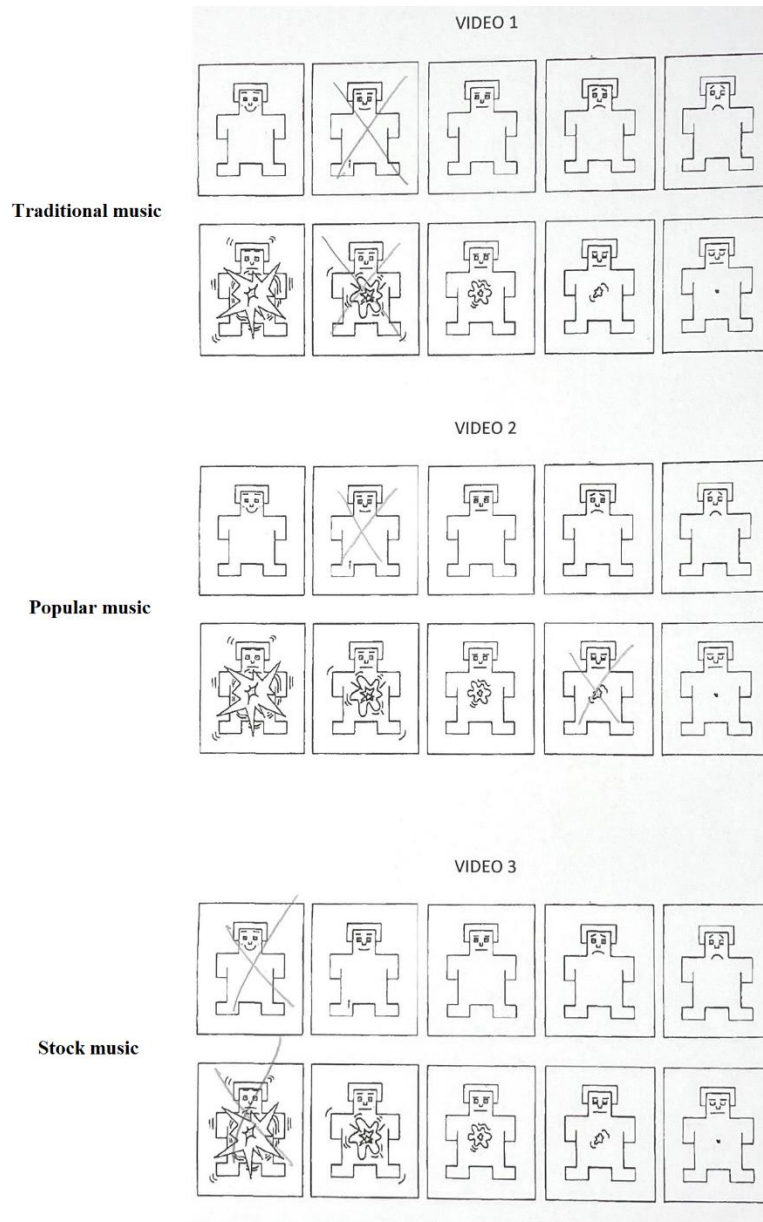
Once the electrodes were correctly attached to the participants fingers, participants were put headphones. Headphones were connected to the researchers' PC through Bluetooth, so the researcher had control over the volume. The volume was set at 35 for every video. Participants were asked to relax and were not exposed to external stimulation for one minute to ensure good

electrode contact (Li et al., 2016). Once the participants were relaxed and the good functioning of the devices was confirmed, the researcher started to record the skin resistance and heart rate measurements. Before the first destination promotional video was played, psycho-physiological data started to be recorded for at least 30 seconds to establish a baseline level for each participant (Kim et al. 2014; Li et al. 2016).

8.6.4.2. During the experiment

The order of the three first videos shown to the participants was randomized to avoid order effects (Li et al. 2016; Li et al., 2022). The muted video was always played last. The researcher registered the exact start and end time of the video in the Excel workbook to distinguish the measurements corresponding to the video exposure. After every video, the researcher stopped the tracking of the measurements, headphones were temporarily removed from the participant. Still with the electrodes connected to them, using paper and pencil, participants were instructed to cross line in the states that better represented their affective reactions to the video using the Self-Assessment Manikin (SAM). In the meantime, the researcher saved the data file with the code of the participant. After rating the video through SAM, a short interview took place. After the fourth video, participants were not asked to rate their affective reactions, but some questions were still asked. SAM usually results in a 9-point scale because participants can mark either on or between two of the five manikins on each scale. However, in this case participants were instructed to choose one of the five manikins on each scale (figure 24).

Figure 24. SAM by a Hungarian participant



The interview was structured in four set of sections. A specific set of questions was formulated after every video. It comprised open-ended questions regarding their experience at watching the video and their opinion about the destination (see interview protocol in appendix). When necessary, follow-up questions were asked. The interview responses were audio recorded for further transcription after authorization of the participants via the informed consent.

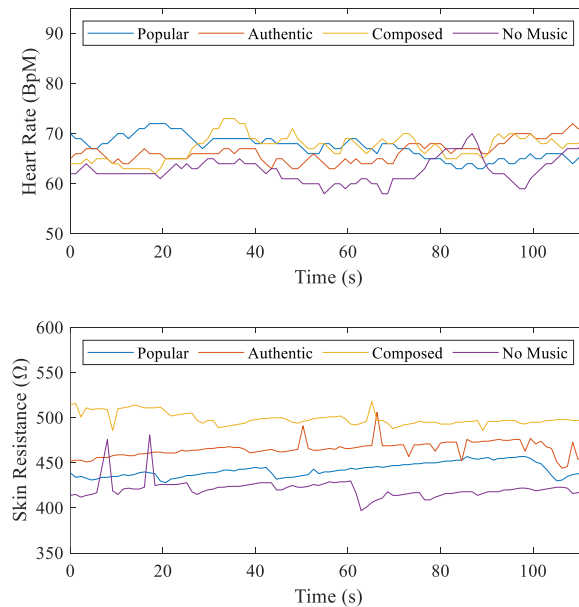
8.6.4.3. After the experiment

At the end of the session, headphones and electrodes were removed from participants. Participants were thanked for their time and collaboration. The entire process lasted approximately 40 minutes for each participant.

Data collected through the experiment was saved in Excel files. Excel Data Streamer generated one different Excel workbook per video. Data was displayed in three different columns with raw numbers corresponding to time, skin resistance and heart rate, in a descending order (newest first). Data Streamer read data in intervals of 1,14 s, obtaining 98 signals from each sensor per video. The data collected in Excel was cleaned by checking the start and end time of each video and counting the number of data points generated during the stimuli to ensure the consistency among the four videos (2 columns x 98 rows x 4 videos x 30 participants).

Figure 25 shows the scores for skin resistance and heart rate during video exposure. It illustrates the peaks and onsite points registered during the four videos.

Figure 25. Raw data showing skin resistance and heart rate of a Hungarian participant .



Source: Elaborated by the author

From the self-assessment manikin (SAM) a total of 216 rating scales were collected (36 participants x 2 variables x 3 videos). Transcriptions of the audio recordings were generated using the software Alrite and then reviewed by the author. Transcriptions were converted to a Word file resulting in a total of 74 pages of transcriptions.

8.7 Data analysis

Psycho-physiological data: raw data corresponding to skin resistance and heart rate signals is usually non-normally distributed and exhibit some signs of skew and kurtosis, therefore the analysis and interpretation of these data demands normalization (Braithwaite et al., 2013). This analysis was based on the methods proposed by Dawson et al. (2017); Li et al. (2022) and Ellis & Simons, 2005. Following the authors' guidelines, the original scores were corrected using two different methods for purpose of contrasting and confirmation of results: square root transformation, \sqrt{SR} (Dawson et al., 2017; Li et al., 2022), and natural logarithmic transformation, $\text{Log}(SR)$ (Ellis & Simons, 2005). From these results, the mean skin resistance per video for the 20 participants was interpreted as an indicator of the group average arousal intensity per condition, whereas the mean heart rate represented the group average attention intensity per video (Li, 2021). A graphical representation of the averages allows a comparison among the different videos (see results in section 9.2.1.)

Self-report data: ratings from the self-assessment manikin (SAM) were analysed through descriptive statistics. Following Bradley's et al. (1992) guidelines, the SAM was analyzed as a 5-point scale. The first scale which assesses pleasure (valence) was rated from highly pleasant (5) to highly unpleasant (1). The happy manikin represented positive emotions and was rated as a 5, whereas the frown manikin depicted negative emotions and was quantified as a 1.

The second scale which assesses excitement (arousal) was rated from highly arousing (5) to highly unarousing (1). The manikin showing excitement was rated as a 5, whereas the manikin depicting the state of calm or relaxation was rated as a 1. (see results in section 9.2.2.).

As for the interview, transcriptions generated by Alrite were double-checked by the author to ensure accuracy. Eventually, revised transcriptions were content analysed using NVivo 14, qualitative data analysis software.

Contrary to the interviews with participants, a directed content analysis was seen as optimal for the post-hoc interviews with participants. According to Hsieh and Shannon (2005), this type of content analysis is very structured and has a deductive approach because it uses existing theory to determine initial codes. Moreover, directed content analysis is ideal when data has been collected through interviews with targeted questions, as in this case. Grounded on Hsieh and Shannon's (2005) and Moretti's et al. (2011) guidelines, the directed content analysis followed the next steps:

1. Files were uploaded to NVivo 14
2. Transcriptions were read repeatedly in order to get a sense of whole and achieve enough immersion
3. Labels for initial codes were created in connection with the research questions and research design.
4. Words and phrases that appear to capture meaningful concepts were dragged into the corresponding initial -draft- codes. If needed, additional codes were created for grouping relevant phrases and words.
5. Codes were sorted into categories according to their relationship
6. Categories were revised, subsumed, merged and divided in order to avoid category overlaps
7. Categories were organized into a hierarchical structure, defining categories and subcategories
8. Findings of relevant categories were reported in word clouds. To avoid any bias in word frequency count, before generating word clouds all references were double checked so repeated words from the same case (participant) were cancelled. They were grouped in stemmed words and synonyms.
9. Findings include quotations from the raw data (see results in sections 9.2.1. and 9.3.2.).

For additional analysis, responses on the most liked and most memorable video were registered and counted in Excel. Results are represented in doughnut charts (see sections 9.2.3. and 9.3.1.).

Chapter 9. RESULTS

The main goal of this doctoral dissertation is to *understand the role of music in destination promotional videos*. To accomplish this goal, the following objectives were formulated:

- to determine the function and importance of music in destination promotional videos.
- to identify the effects of musical variations in a destination promotional video on affective reactions such as arousal and valence and on cognitive reactions such as attention and memory, generated in a conscious and unconscious way
- to examine how both cognitive and affective reactions influence on audience response determined by attitude towards the destination promotional video, and attitude towards the destination.

Consequently, these objectives were expressed into the following research questions and sub-questions:

RQ1. What is the function and importance of music in destination promotional videos of long-haul destinations?

RQ2. How and to what extent do different musical stimuli in a destination promotional video influence the audience?

RQ2.1. Does different musical stimuli in a destination promotional video generate different arousal and attention in the audience?

RQ2.2. Which musical stimulus evokes the most positive feelings in the audience?

RQ2.3. Which musical stimulus is the most memorable to the audience?

RQ3: Which musical stimulus in a destination promotional video is the most effective?

RQ3.1. Which musical stimulus generates in the audience the most positive attitude towards the destination promotional video?

RQ3.2. Which musical stimulus generates in the audience the most positive attitude towards the long-haul destination?

To answer these research questions, the current study combines qualitative and quantitative methods for both, data collection and data analysis.

9.1 What is the function and importance of music in destination promotional videos of long-haul destinations?

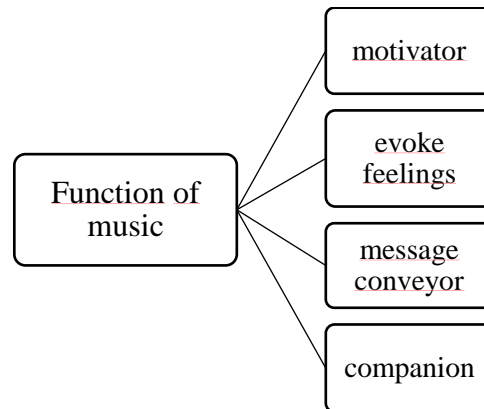
Content analysis of the interviews with Ecuadorian and Hungarian experts in music and destination marketing unveiled the following categories in relation to the function and importance of music.

Function of music

This category emerged as experts highlighted different uses and benefits of music which allowed to identify the overall role of music in our everyday lives:

1. motivator: *“makes you level up”* (G.F., Hungarian expert in music)
2. evoke feelings: *“Studies show that music affects not only in a positive way but also in a negative way related with the lyrics, with melody that causes nostalgia and according to different circumstances”* (C.A., Ecuadorian expert in music)
3. message conveyor: *“Music can have a message and what is tricky about music is that it can have hidden messages. Of course, music has text, but instrumental music doesn't have text so the meaning of instrumental music is a very tricky thing because you cannot say what exactly it is saying so several different people can convey several different meanings”* (G.F., Hungarian expert in music)
4. companion: *“It is vital part of the human activities”* (C.A., Ecuadorian expert in music).

Figure 26. Hierarchy chart showing emerging codes under this category



Source: Elaborated by the author

Music in destination promotional videos

Under this category experts identified three important aspects: the role of music, music selection, and the music type.

1. The role of music: experts indicated that music in destination promotional videos serves three main purposes:

1.1. enhance visuals: according to the interviewed experts, music complements the broadcasted images providing a context or a meaning to the visuals.

“elaborates a context, a frame through sounds” (C.A., Ecuadorian expert in music)

1.2. create ambience: music has the faculty to transport people to a specific place. It makes people feel more connected to the place.

“if the music is dissonant and frightening you think, ah, it is a horror movie” (G.F., Hungarian expert in music)

1.3. brand recognition: music can be used as a marketing tool to differentiate from competitors when the brand is strongly associated with specific tracks or jingles.

“In another video and in the background you can hear the same leitmotif. It is the exact same introduction but we produced 9 different videos for 9 different regions and all the

regions have the same leitmotif, the same notes” (I.M., Hungarian expert in destination marketing).

2. Music selection: According to the interviewed experts, when choosing the right music for destination promotional videos the following aspects should be taken into consideration:

2.1. fit with destination: experts remarked the importance of choosing a track that represents the destination. It can be either traditional music or a type of music that in the imaginary of the target audience is perceived as that.

“if you write music for advertisement it is not about the truth, and advertisement is about how you can sell and it is not about the moral. So, if you write music what audience think is Ecuadorian, then is great and it doesn’t matter if it comes from Chile, or Mexico”

(G.F., Hungarian expert in music)

2.2. campaign purpose: music will depend on the promotional campaign and the message it wants to communicate.

“in line with the objectives of the campaign or the video itself” (G.M., Ecuadorian expert in destination marketing)

2.3. target audience oriented: music should be aligned to the target segment.

“depends on the target segment” (M.E., Ecuadorian expert in destination marketing)

2.4. fit with visuals: the majority of experts agreed on the fact that music should match the broadcasted images. Although one of the experts underlines that dissonant music could also be effective in attracting audience’s attention.

“If you hear a music which fits the image, and if it is well done then you say OK, a beautiful country. If the music and the image does not fit each other, then I think unconsciously you start to focus and maybe the message goes deeper” (G.F., Hungarian expert in music).

3. Music types: Interviewed experts referred to the type of music commonly used in destination promotional videos:

3.1. traditional / signature music: representative music of a geographical area or marketing campaign

“Our traditional music, ‘pasillo’, is not commercial, didn’t transcend” (C.A., Ecuadorian expert in music)

“distinguishable rhythmic piece [...]to create a new melody representative of Ecuador” (C.A., Ecuadorian expert in music)

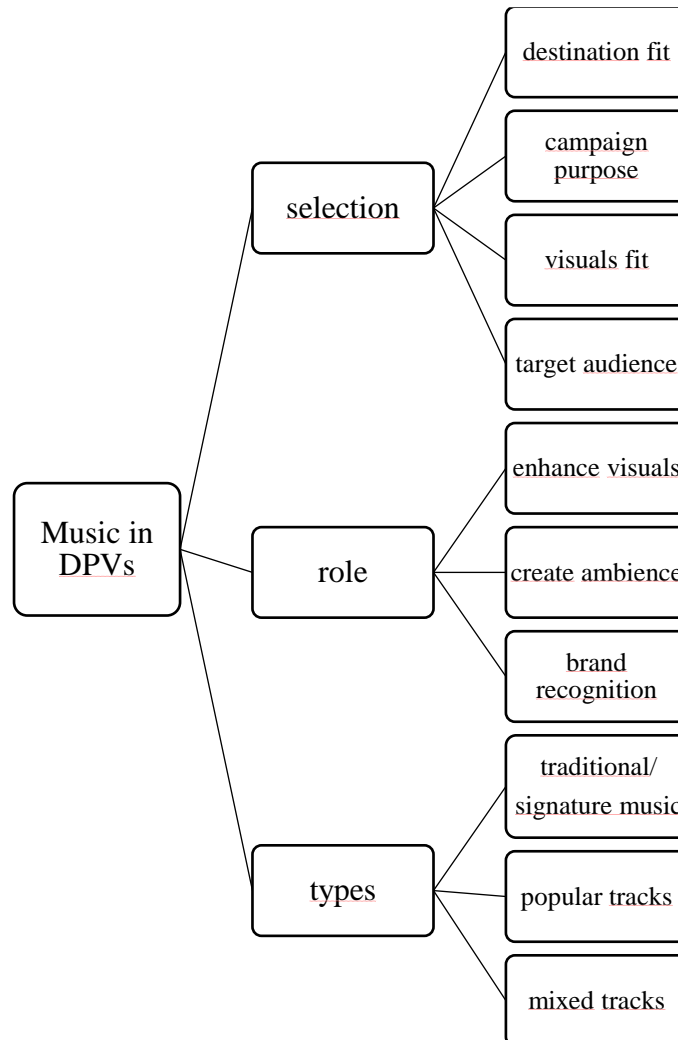
3.2. popular tracks: hit songs that were successful in sales and widely played

“when we select the music we never really select songs from bands or well-known songs. I think that will take the focus away from the destination if you hear, I don’t know, Ed Sheeran” (I.M., Hungarian expert in destination marketing)

3.3. mixed tracks: result of mixing parts of songs according to the image or the concept to create a new track

“you mix it because it is not black and white. You can use Hungarian folk music and symphony background or electronic” (G.F., Hungarian expert in music).

Figure 27. Hierarchy chart showing emerging codes under this category



Source: Elaborated by the author

Destination promotional videos

This category resulted from the opinion of experts on the effectiveness and purpose of destination promotional videos. According to them, effectiveness of a destination promotional video depends on a series of aspects:

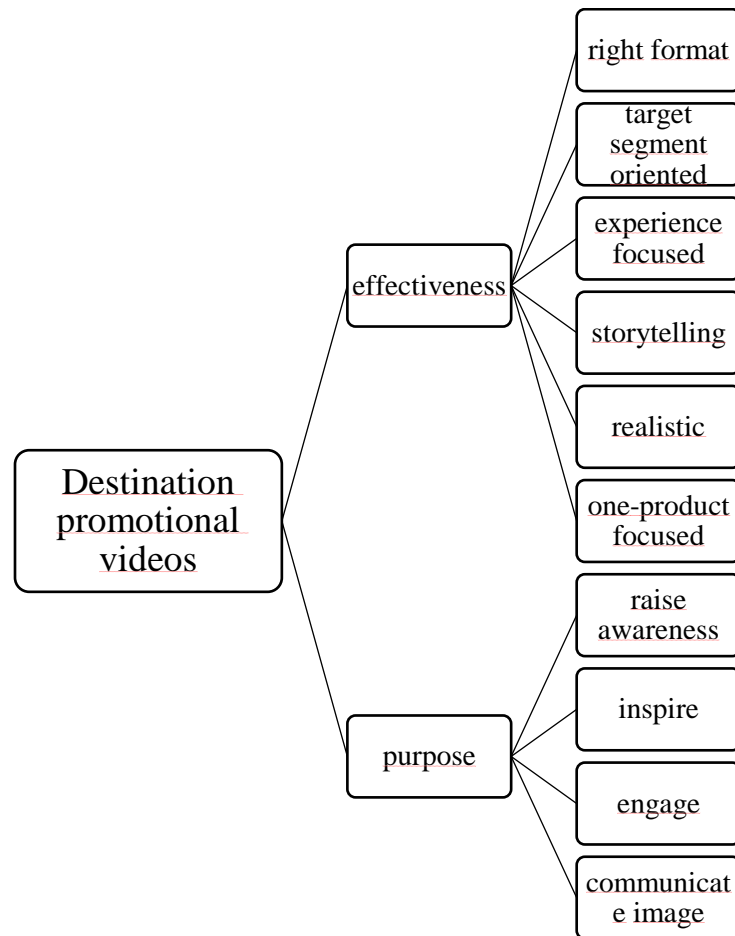
1. right format: *“Format of short or long duration. Everything will depend on the channel, the market and the segment”* (M.E., expert in destination marketing)

2. target group oriented: *“you should know who the target audience is because those people who want to know the destination, they have to understand your message”* (G.F., expert in music)
3. experience focused: *“we believe is way better to have short cuts of different people, having different experiences, because then the viewer can easier connect to the video”* (I.M., expert in destination marketing)
4. storytelling: *“storytelling that should be very well structured that has to tell us something that is memorable”* (M.E., expert in destination marketing)
5. realistic: *“especially those that are made directly by travellers”* (G.M., expert in destination marketing)
6. one-product focused: *“In one solely video is impossible to tell all what Ecuador has [...] However, in a series of videos well established and planned it is feasible to tell different aspects of Ecuador”* (M.E., expert in destination marketing)

Additionally, experts identified the following purposes of destination promotional videos:

1. raise awareness: *“Videos help the potential consumer to have an idea much more accurate of what they will find in a tourist destination”* (M.E., expert in destination marketing)
2. inspire: *“It should be about inspiration, it should motivate the viewer to visit the country”* (I.M., expert in destination marketing)
3. engage: *“engage potential tourists”* (G.M., expert in destination marketing)
4. communicate image: *“it has to show the image of the destination”* (I.M., expert in destination marketing)

Figure 28. Hierarchy chart showing emerging codes under this category



Source: Elaborated by the author

9.2 How and to what extent do different musical stimuli in a destination promotional video influence the audience?

To answer this research question an experimental study with the participation of 26 adult Hungarians (potential tourists) and 10 adult Ecuadorians (locals) was conducted. It is important to remark that psycho-physiological data from six Hungarian participants had to be discarded whereas self-report results include the totality of the sample.

Experimental study was found to be a suitable method to measure participants' reactions to different musical stimuli in a destination promotional video. These reactions include unconscious reactions such as arousal and attention, measured through psycho-physiological data, and

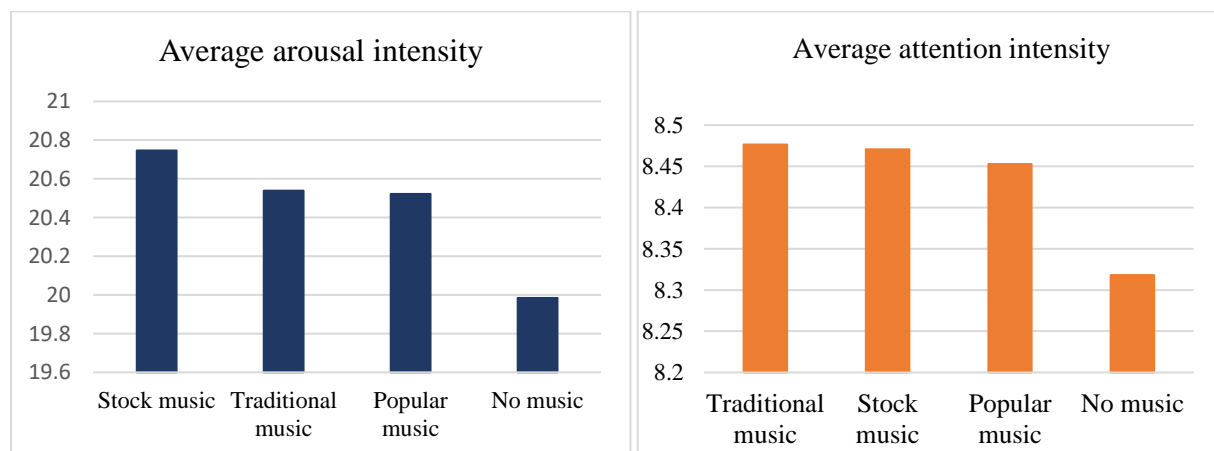
conscious reactions such as valence and memory, assessed through self-report. This research question is divided into the three following sub-questions.

9.2.1 Does different musical stimulus in a destination promotional video generate different arousal and attention in audience?

To answer this sub question, psycho-physiological data such as skin resistance and heart rate were collected to calculate both the mean arousal and mean attention of participants during each of the four destination promotional videos.

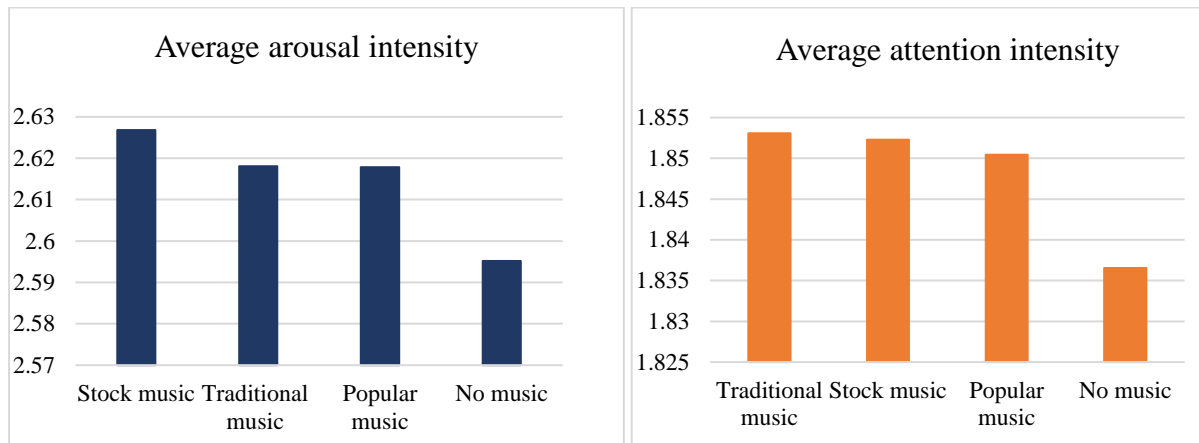
Figures 29-30 exhibit the mean arousal and mean attention registered during the different musical stimuli by Hungarian participants. Figure 29 corresponds to the calculations obtained through square root transformation, whereas figure 30 reflects the results obtained through logarithmic transformation. Although two different methods were employed to analyze the psycho-physiological measurements, skin resistance and heart rates followed the same trend.

Figure 29. Average arousal and attention intensity of Hungarian participants (n=20) calculated through square root transformation



Source: Elaborated by the author

Figure 30. Average arousal and attention intensity of Hungarian participants (n=20) calculated through logarithmic transformation

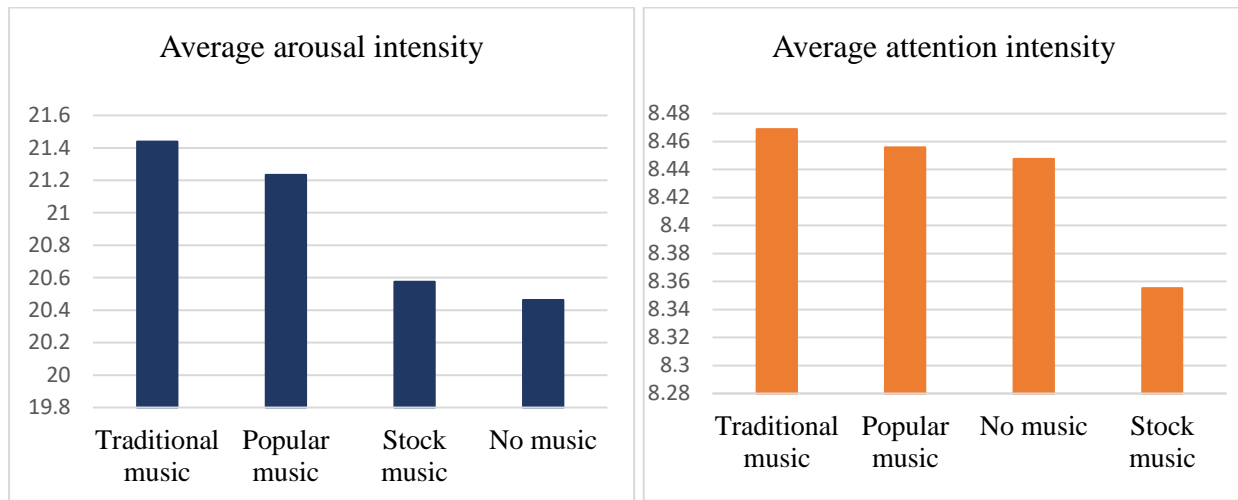


Source: Elaborated by the author

Findings revealed that stock music (cinematic track) generates the highest arousal in Hungarian participants while the popular music (pop song) generates the least. Regarding attention, traditional music was the most effective on drawing Hungarian participants attention, and popular music again is the less effective in this regard. It is important to highlight that the video with no music obtained arousal and attention far below the mean of the videos with music. This demonstrates the importance of music – of any type- for evoking arousal and drawing attention of audiences.

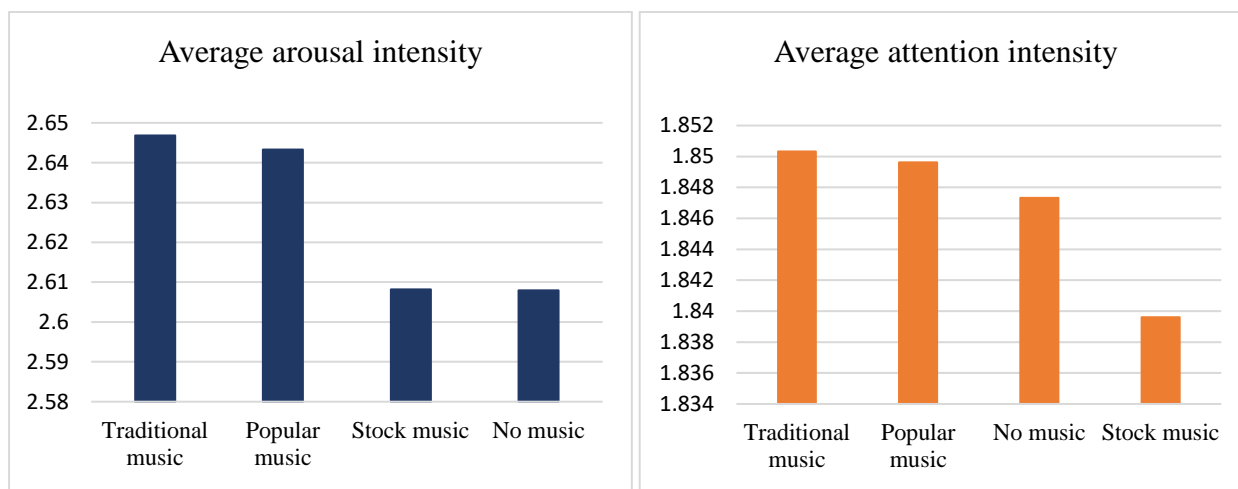
Figures 31-32 illustrate the mean arousal and mean attention registered during the different musical stimuli by Ecuadorian participants. Figure 31 corresponds to the calculations obtained through square root transformation, whereas figure 32 reflects the results obtained through logarithmic transformation. Like in the case of Hungarians, the two different methods reflected similar results.

Figure 31. Average arousal and attention intensity of Ecuadorian participants (n=10) calculated through square root transformation



Source: Elaborated by the author

Figure 32. Average arousal and attention intensity of Ecuadorian participants (n=10) calculated through logarithmic transformation

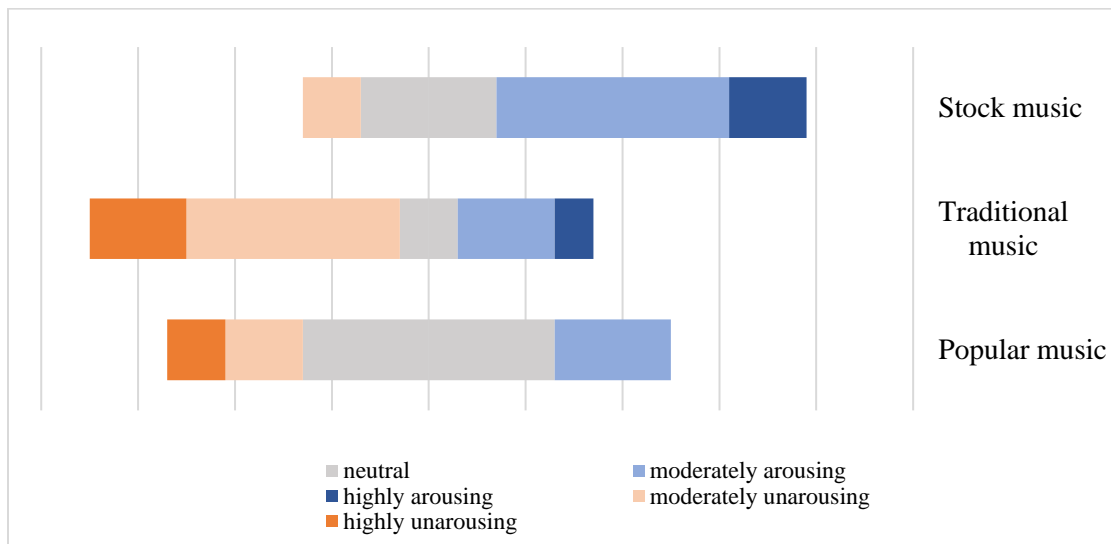


Source: Elaborated by the author

As expected, for Ecuadorians -locals-, the music that generated the most arousal was the traditional music. It was closely followed by the popular music, which registered a high arousal too. Regarding attention, traditional music was again the most effective. Interestingly, the absence of music in the video was not so detrimental in attention drawing like in the case of Hungarians participants. However, the video with no music registered the lowest arousal. This suggests that in absence of music some people can keep attentive, yet music is a must for evoking arousal.

To contrast these results, the second scale of the self-assessment manikin (SAM) reported participants' perceived level of excitement (arousal) during the three videos. Even though this is not the most optimal method for assessing arousal, because this is an unconscious reaction, findings of the SAM were congruent with the results from skin resistance. Findings showed that stock music evoked the highest arousal among Hungarian participants, whereas the popular music evoked the lowest rate (figure 33).

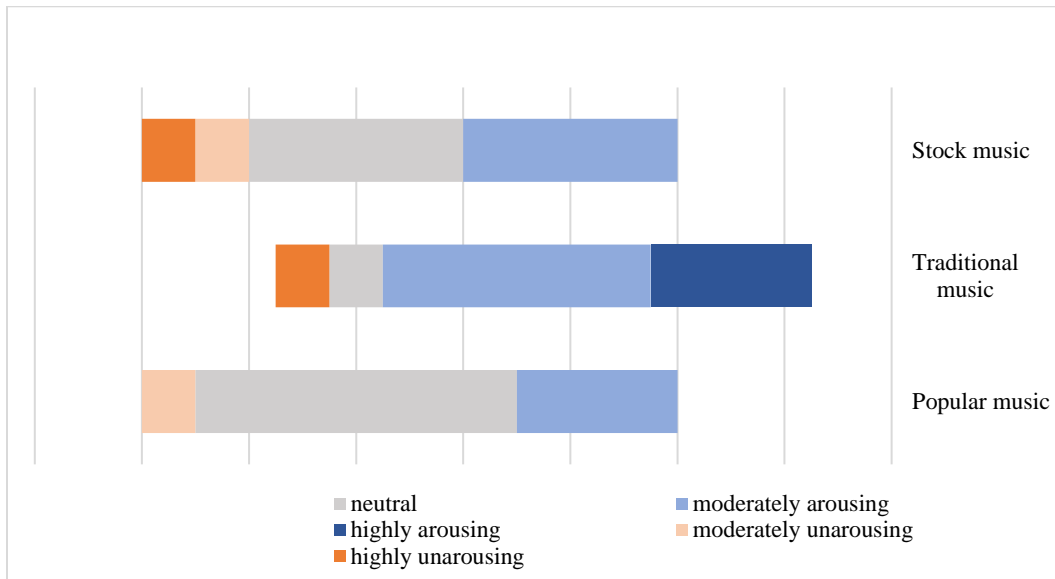
Figure 33. Self-reported arousal through SAM by Hungarian participants (n=26)



Source: Elaborated by the author

As illustrated by figure 34, Ecuadorian participants perceived a higher level of excitement during the video with traditional music, which coincides with the experiment results. However, there are some discrepancies regarding the stock and popular music, which swapped places during the experiment.

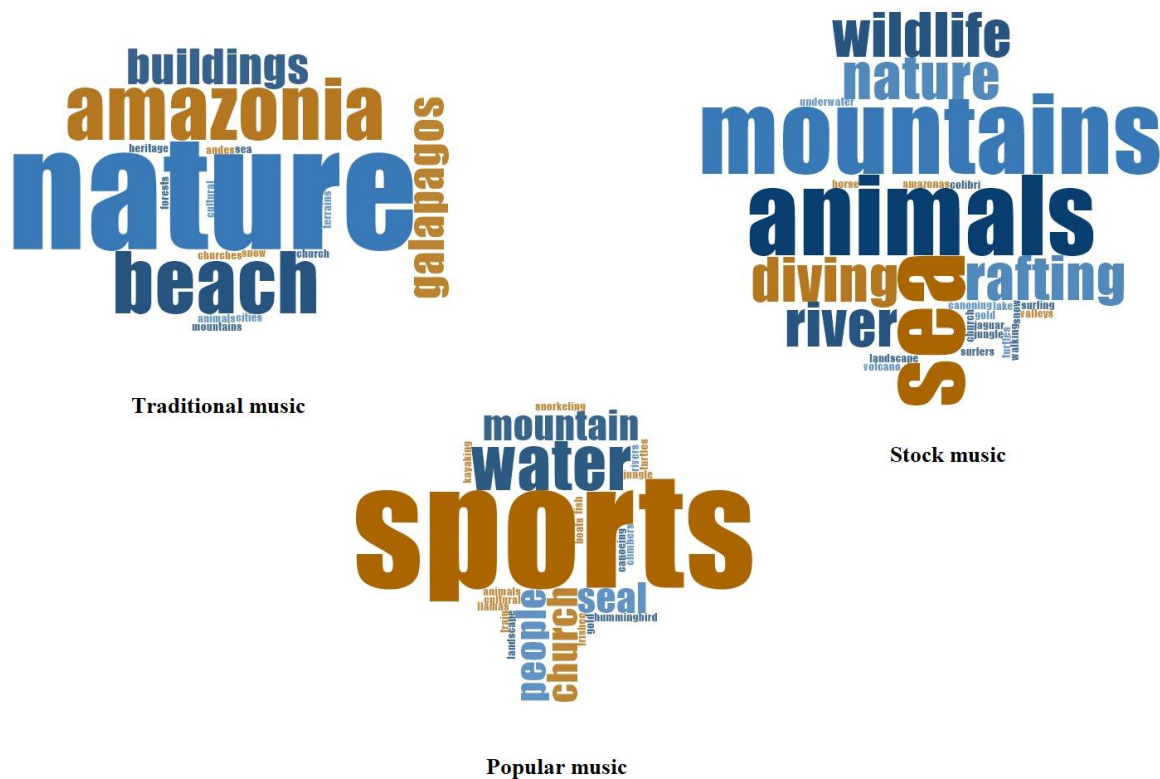
Figure 34. Self-reported arousal through SAM by Ecuadorian participants (n=10)



Source: Elaborated by the author

During the interviews, one of the questions after the first video -randomly sorted- was: ‘What is the element that called your attention?’ This question allowed to unveil how under different musical stimuli, participants paid attention to different elements of the video. In fact, attention varied, thus, content analysis of this question reveals the elements or aspects of the destination that caught the most attention of participants in different videos. Figure 35 presents word clouds, based on word frequency, to illustrate the elements that drew the attention of Hungarian participants the most during the videos. For example, during the video with stock music (cinematic track), participants tended to focus more on the mountains, animals, sea, wildlife and extreme sports. When listening to popular music their focus was mainly on water and water sports; whereas during the video with traditional music (Andean folk track) the attention was drawn towards the nature and the rainforest.

Figure 35. Attention during the destination promotional videos by Hungarian participants (n=26)



Source: Elaborated by the author

The video without music elicited arousal and caught participants' attention but at a lower level, as reported in the interviews:

- *"It was less exciting [...] It didn't draw my attention that much. But I think it was very calming experience."* (P8, male, 42, no music)
- *"It was not that interesting without music. So I think the music added a lot."* (P15, male, 36, no music)
- *"So, I think it's definitely better with sound, yes. But it was still nice. I mean the images alone are also very impressive. So, it didn't make me very excited, but I still liked it."* (P18, female, 28, no music)
- *"I didn't really enjoy it and I totally missed something like I missed the music. And somehow my attention was not really there for the pictures and sometimes I felt I'm not*

watching the pictures, but I'm watching like the computer or something else. So, it was boring.” (P19, female, 24, no music)

Similarly, attention of Ecuadorian participants varied depending of the musical stimuli. For example, in the video with popular music they reported to have paid attention mainly to Galapagos, the sea, and the water. During the video with traditional music they paid attention mainly to people, whereas during the video with stock music the lake drew their attention the most (figure 36).

Figure 36. Attention during the destination promotional videos by Ecuadorian participants (n=10)



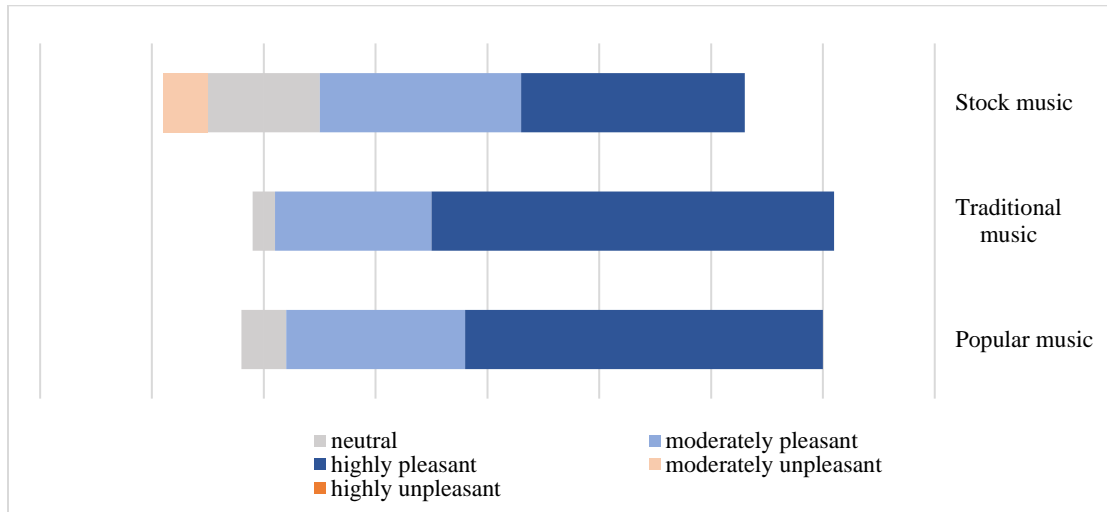
Source: Elaborated by the author

9.2.2 Which musical stimulus evokes the most positive feelings in the audience?

To answer this sub-question, the first scale of the self-assessment manikin (SAM) was used to report participants' perceived valence or level of pleasantness during the video exposure.

As exhibited in figure 37, the video that generated the most positive feelings in Hungarian participants was the one with traditional music (avg=4.65), followed by the video with popular music (avg=4.54).

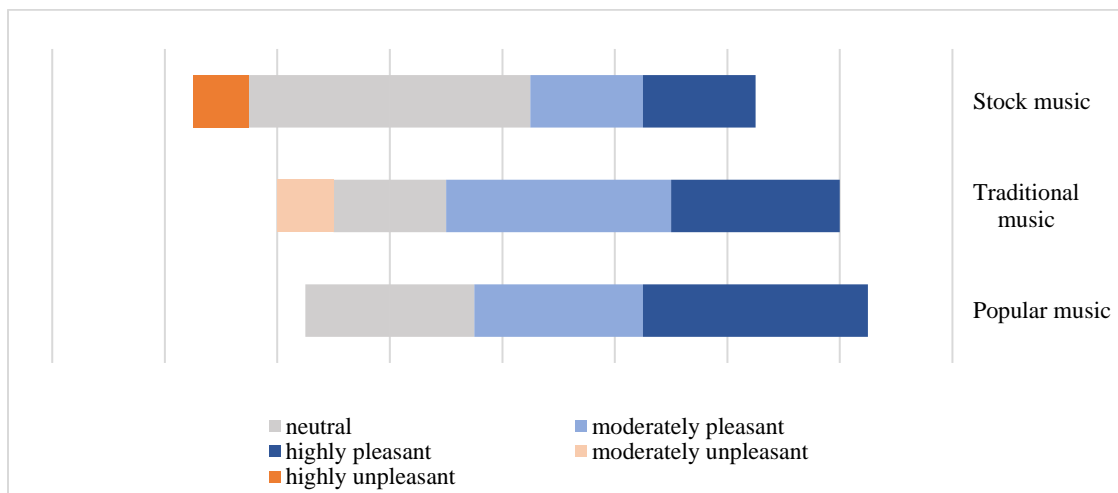
Figure 37. Self-reported valence through SAM by Hungarian participants (n=26)



Source: Elaborated by the author

For Ecuadorian participants the most pleasant video was the one with popular music (avg=4.10), followed by the video with traditional music (avg=3.90).

Figure 38. Self-reported valence through SAM by Ecuadorian participants (n=10)



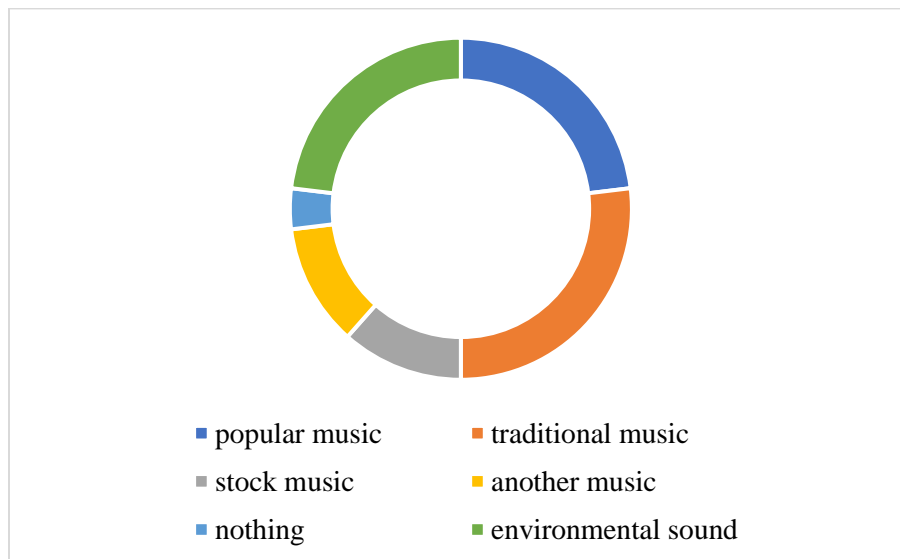
Source: Elaborated by the author

Interestingly, the video with stock music was the least pleasant video for both Hungarian and Ecuadorian participants.

9.2.3 Which musical stimulus is the most memorable to the audience?

To find out which videos were the most memorable after exposure to the fourth video, which was always the one without music, participants were prompted to tell if, in lack of music any of the music from previous videos came to their mind to accompany the visuals. As figure 39 displays, Hungarian participants mostly recalled the traditional and popular music. Interestingly, environmental sounds i.e. wave crashing, water splash, wind blowing, bird songs, were reported by a significant number of participants to have accompanied the visuals in absence of music. These results reveal the importance of soundscapes in destination promotional videos and stimulate further research on the topic.

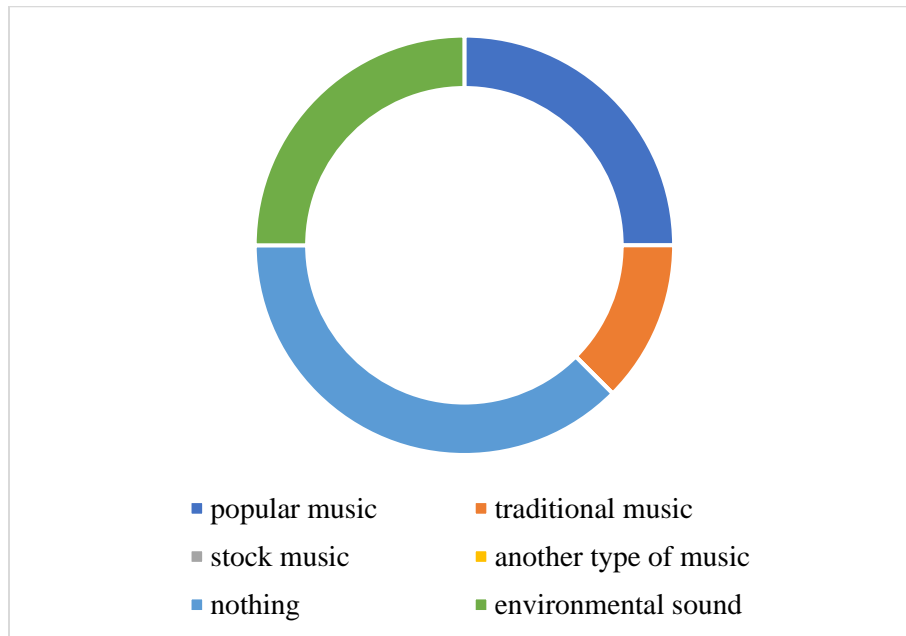
Figure 39. What Hungarian participants heard in their mind in absence of music (n=26)



Source: Elaborated by the author

Most Ecuadorian participants reported had heard nothing during the muted video. To a lesser extent some participants recalled the popular music, whereas a similar number heard an environmental sound (figure 40).

Figure 40. What Ecuadorian participants heard in their mind in absence of music (n=10)



Source: Elaborated by the author

Findings suggest that overall popular music was the most recalled by both group of participants out of the three types of music. Unexpectedly, environmental sound was recurrent in both groups and seems to be an effective companion for visuals.

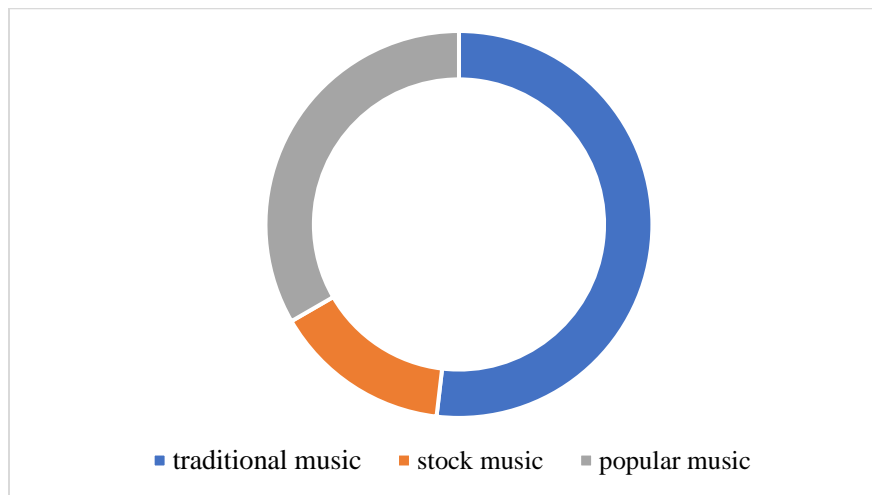
9.3 Which musical stimulus in a destination promotional video is the most effective?

Effectiveness of the musical stimuli in destination promotional videos was assessed through both, attitude toward the destination promotional video and attitude toward the destination. Attitudes of participants were assessed through interviews carried out after each video. This research question comprises two sub-questions.

9.3.1 Which musical stimulus generates in the audience the most positive attitude towards the destination promotional video?

To answer this sub-question participants were asked about the combination of visuals and music they liked the most and give their opinion about each video right after exposure. The video with traditional music was by far the most liked by Hungarian participants, whereas the least liked video was the one with stock music (figure 41).

Figure 41. Most liked video by Hungarian participants (n=26)



Source: Elaborated by the author

Looking at the demographics, the video with traditional music was equally welcomed by females and males. In contrast, the video with popular music was mostly preferred by male participants, whereas the video with stock music was preferred by the female segment. Regarding the age of participants, the video with traditional music was well accepted among the oldest (avg=38 years old), whereas the video with stock music was preferred by the youngest (avg=27 years old). This could be related to the fact that young people feel more attracted to the adventure, whereas older people, because of their profile, tends to prefer a relaxing destination.

Attitude towards the video with traditional music

During the interviews this video received mostly positive comments. The big majority of Hungarian participants found this music to be representative of the country and therefore the best option: *“the best fit to those videos is the music from that area”* (RHu.11). Some of them associated this music even with South America. It is important to remark that because Ecuador is a long-haul destination, many of the participants have a limited knowledge of the country and the surrounding region, therefore the majority found this music more relatable and fitting with the visuals, the destination, and their imaginary: *“I was thinking that this music seems to be more, well, how to say, appropriate, fitting, because I think this is traditional music. So this is the kind of music I would expect from South America”* (RHu.7).

They considered music a good addition for the video as it shows the culture of the country represented by the music: *“that music is more like you introduced your folklore music, so I think this is more like part of your culture and then you’re showing your traditional instruments, how they are playing. So, you can be more related to Ecuador”* (RHu.1).

Furthermore, at considering this music representative of the country, they claimed it brought them closer to the destination: *“felt authentic and I could connect it with the country itself”* (RHu.9).

They also found this music unique, different, and more personalized than the others: *“it wasn't that generic one”* (RHu.8); *“more heartfelt, more direct, more human”* (RHu.26). Lastly, the majority liked the music composition i.e. rhythm, since it made them feel more relax: *“it was 3/7, which makes you very calm”* (RHu.11).

Although very few, there were some negative comments. On the one hand, few knowledgeable participants claimed that this music belongs to the Andes region (mountain), therefore does not fit with images of the rainforest or beaches. *“dissociated from the pictures [...] I think I know the instrument and for some reason it's associated more with Peru, like mountain”* (RHu.15).

On the other hand, some of them considered the music not that exciting: *“the least interesting one [...]. No, it's not that exciting”* (RHu.21). Additionally, due to the type of music some participants would expect to see more culture, traditions and people broadcasted in the video: *“It had kind of traditional vibe and with that I missed the images from the traditional side of Ecuador. I mean the local people and maybe some other sites. So, I felt that with that music the video concentrates too much on nature and less on culture and maybe it should be vice versa”* (RHu.24).

Attitude towards the video with stock music

Comments about this video were slightly more negative than positive. Participants found the music composition quite disturbing and harsh, making the watching experience uncomfortable: *“the music was a little bit like disturbing while I was watching the video [...] harsh for my ears”* (RHu.2). It did impact audience but in a negative way: *“I don't think the music fits to this video [...] it's rather negative or a too serious”* (RHu.17).

At being a cinematic track, it created continues expectations on something about to happen which generated on audience negative feelings such as fear, tension or anxiety: *“I feel like what's going to happen now with all these drums and actions”* (RHu.13).

Due to the composition, some participants claimed the shoots looked shorter and they felt bombarded with images, one after another. So, the music affected considerably the perceived pace of the video: *“I don't know if the pictures went faster or I just saw it like it's went faster, but for me it appeared that I couldn't really check every image or every photo or every little video because the next one already came. Maybe it's because of the music”* (RHu.25). This suggests an interesting interaction between music and visuals. In this case, music plays a role on how participants process the information loads.

Others claimed that the music does not fit the pace of the video: *“It's trying to push your heartbeat a little bit up. But when you watch the video it doesn't really”* (RHu.1). Eventually, participants found this music very generic, like the one used in any movie trailer or documentary, but nothing particularly related to Ecuador: *“It was also more a generic one, not that personal one because of the music”* (RHu.8); *“it was like some motivational video that see this and see that. I think that the video three was not in the focus of Ecuador, but in the focus of stimulating the mood of the people who are watching because of the music and see the places like the life is happy and everything is okay”* (RHu.4).

Among the few positive comments, some participants highlighted the fact that the music invites to the adventure and exploration, and triggers curiosity, which can be attractive to a target looking for new experiences: *“was the most interesting from this side because I've been wanted to see some adventures and excitement. The cuts and the music was also synchronized”* (RHu.21). Moreover, the music makes the video more exciting, dynamic and impactful: *“It shows very well what activities are possible to do there”* (RHu. 20). As a result, some participants found the music fitting the images *“I felt curiosity and a little bit of amazement as well. It was very nicely put together, I mean the music and the images as well. So made me the most enthusiastic about traveling to Ecuador”* (RHu.24).

Attitude towards the video with popular music

This video received similar amount of positive and negative comments. Hungarian participants found the music of the video energetic, evoking in them positive feelings: *“It got me excited, positive”* (RHu.15). Furthermore, they claimed the song was effective in transporting them to the destination: *“I could imagine myself easier there to be there and do those things there and then feeling what they feel when they were doing those activities”* (RHu.9). As a result, they found the song highly motivational to travel: *“I had the feeling that I wanted to travel, but immediately, leave everything and go”* (RHu.25).

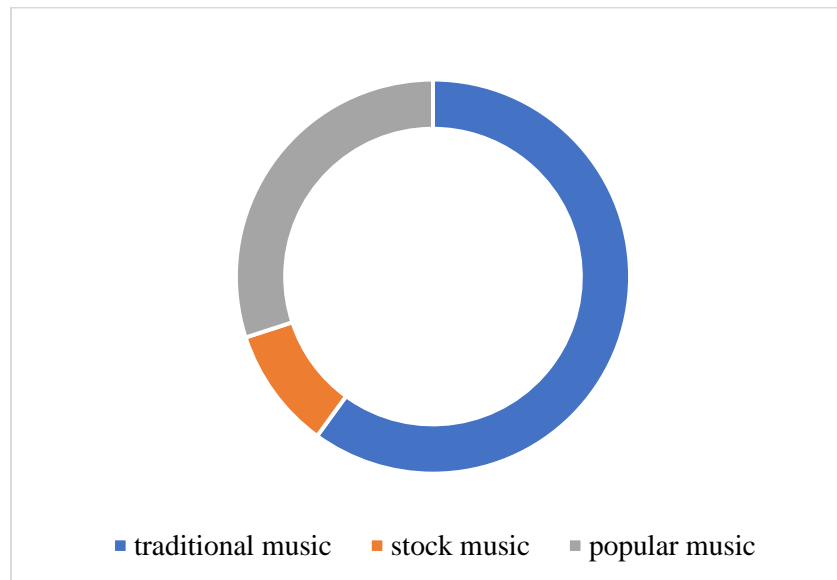
The song was found catchy and effective because everyone likes it and thus, the video could reach different targets. Moreover, because of the composition, this music was considered as a good fit for the visuals: *“the music is 4/4, that's why it makes you excited [...] 4/4 is always matching with everything which you show”* (RHu.11).

Interestingly, some participants indicated that the music had a friendly tone that brings people together and invite to integration: *“And it makes some inclusion, I think. So the music is that let's be together and let's have fun. Maybe the weather is fine, so it's a bit vivid. Let's spend the time together, let's go”* (RHu.12). It is important to remark that although this was the only track with lyrics, very few reported to be influenced by the lyrics: *“the music is positive and happy. And if you listen to the lyrics that also send the same message”* (RHu.8).

In contrast, other participants catalogued the music as commercial, generic, and mainstream, thus has nothing special or unique: *“I couldn't associate this music with this video. It was more mainstream and more touristy. It was too European”* (RHu.16). Moreover, some claimed that the music has no connection to the country and could be used for promoting any other destination: *“this kind of music could be for a lot of other countries even, you know, that it is standardized”* (RHu.26).

Ecuadorian participants showed a similar attitude to the videos. As exhibited in figure 42, the video with traditional music was the most liked, whereas the least liked was the video with stock music.

Figure 42. Most liked video by Ecuadorian participants (n=10)



Source: Elaborated by the author

Demographics demonstrate that like Hungarians, among Ecuadorian participants, the oldest prefer the traditional music (avg=35 years old), whereas the stock music is preferred by the youngest (avg=31 years old). In this case, authentic music is more appealing to female, while male prefer both, stock and popular music.

Attitude towards the video with traditional music

Ecuadorians preferred in general the video with the Andean folk track because the music represents the identity of Ecuador: *“because it is the place where I was born and it is the music that represents our folklore”* (REc.6). For them it is an important addition to the visuals because the video also shows the music of the country: *“It’s showing a little more of the country because it also includes the type of music [...]. It gives you more information than what you will find there, in my opinion it is more information”* (REc.2).

However, because they knew this folk music was representative of a specific region of Ecuador (Andes), some did not like the music to accompany the whole video because they considered it did

not match some visuals portraying other regions of the country. This mismatch resulted in a negative attitude toward the video by some participants: *“I didn't feel very interested in the video. I think that the music that played does not favor that video at all. Because different regions of the country are shown, but the music that plays is specifically associated with the Andes, so while the images were playing I thought that the music was not following the video”* (REc.10). Some of them recommended using different music for every different region.

Attitude towards the video with stock music

The cinematic track was the most disliked. Some participants found the music very standardized and not related to the country: *“it's like music of a slightly more general style. So, it doesn't reflect much of what the country is, but simply as music that shows you things that you can easily combine with other types of activities”* (REc.9).

Most of them recognized the effect of the music composition on drawing the audience's attention. For some it was a positive: *“this song keeps you attentive, because it seems that something is going to happen. It's like you're expecting something to happen and the moment you're looking at the images, it seems to complement each other”* (REc.1); whereas for others it was a negative aspect: *“The music was thrilling. It would give too much attention, but I don't know if in the right way”* (REc.7).

Attitude towards the video with popular music

This video mainly received positive feedback. Interestingly, despite not being representative music and instead mainstream, Ecuadorian participants, acting as ambassadors, preferred this music because it would be more effective for promotional purposes: *“Music definitely does not go with the country. I feel that it is a video to be promoted internationally, it is music that is not from our country, however, it could reach a larger audience with this type of music”* (REc.4); *“due to the fact that it is a slightly more commercial video, that it can be shown to everyone, and everyone will understand. As an Ecuadorian, I would tell you that it would not be the most appropriate music, but for the world level, it is adequate”* (REc.5).

However, some participants expressed a negative attitude to the video claiming the music was too disruptive: *“halfway through the video, I lost my attention a lot and it's because it was very repetitive”* (1); *“the music was too distracting in this video to really appreciate the landscapes of Ecuador and what you can find there as a tourist”* (REc.2).

9.3.2 Which musical stimulus generates in the audience the most positive attitude towards the destination promoted in the video?

To answer this sub-question participants were prompted to tell their opinion about the country right after the exposure to each video. They were also asked whether the prior evaluation had changed as the videos went by.

From the positivist research paradigm this research question seemed to be valid or relevant but during research question it was found that is impossible to answer because audiences change their attitudes or opinions constantly, even during the experiment. The overall evaluation of the destination changed according to the video. In other words, there was a significant impact of the musical stimuli on the attitude towards the destination. Word clouds summarize the key words used by Hungarian participants to describe the country under different musical stimulus (figure 43).

Before the analysis is important to remark that the mock video was mainly focused on broadcasting the nature of the country, therefore the word ‘nature’ is recurrent in the three word clouds. Another recurrent term in the word clouds is ‘beautiful’.

Figure 43. Attitude towards the long-haul destination by Hungarian participants (n=26)



Source: Elaborated by the author

After watching the video with traditional music (Andean folk) respondents perceived the country as a relaxing destination. Culture took even more relevance than nature and respondents paid attention to the local people. Furthermore, the country was seen as unique, friendly, and hospitable.

- *“It's nice and friendly. You can choose what you would like to do, but you can just stay relaxed and look at the environment”* (RHu.9)
- *“It has a deep cultural heritage with a nice geographical attachment to it”* (RHu.12)

- *“Ecuador seems a unique destination”* (RHu.26)
- *“I think a positive and a welcoming country. Hospitable country. So they're waiting for tourists, and they're waiting for people to come and visit their places”* (RHu.10)
- *“Even the Amazonas feels a bit closer, so that kind of roughness disappears with the music”* (RHu.10)

In contrast, after the video with popular music (pop song) respondents highlighted the nature of the country and perceived it as green. They also saw the country as a lively touristy destination to party, have fun and do some sports.

- *“it seems that Ecuador has lots of green zones and beautiful nature”* (RHu.23)
- *“this music made me feel that this place is fun, safe, happy. It just gave me all kind of positive feelings”* (RHu.2).
- *“the life is pleasant there, so it's not that stressful”* (RHu.21)
- *“I had the impression that yes, Ecuador is nice but maybe it's not for me because it's more about sports and I am less interested in doing sports there”* (RHu.24)

In the third case, the video with stock music (cinematic track) communicated Hungarian participants a destination for adventure in the nature, especially mountains and jungle. Therefore, it was also seen as dangerous.

- *“I felt that it is a wild country and only for young people to go there”* (RHu.18)
- *“Now I have a feeling that the nature is having a bit of a brutality as well or a bit crueller. I think it made me feel a bit more scared of the Amazonas for example. Okay, so the unknown in the Amazonas probably is a bit more unknown and is a bit harsher, and more strong and tough”* (RHu.10)
- *“You feel that you won't be bored there, you can explore all the things you get the biggest adventures there”* (RHu.9)
- *“So it's really beautiful and I didn't know that it has so many, how to say, adventurous places. I saw that guy with special shoes or something with the clove sticking out of it when he was climbing a snowy mountain, which could be really adventurous”* (RHu.14)

Given the results obtained it is difficult to answer the research questions on which musical stimulus generated the most positive attitude towards the destination because it will depend on the target segment and their motivations. Based on the theory; the most effective musical stimulus was the traditional music because it was the most pleasant, the most memorable and most liked among Hungarians participants. Furthermore, traditional music made the destination look friendly, hospitable, relaxing. In other words, it brought the destination closer to the participants.

Findings revealed that musical stimulus also affected the way Ecuadorian participants perceived the country (figure 44).

Figure 44. Attitude towards the destination by Ecuadorian participants (n=10)



Source: Elaborated by the author

For instance, after the video with popular music, Ecuadorian participants, as in the case of Hungarian respondents, perceived the country as a sun and beach destination where to relax, party and have fun.

- *“I feel like I'm going to the beach, I'm going to the water, it invites me more to that, that I'm going for a walk, but it's a chill walk” (REc.3).*
- *“it made me see that Ecuador has joy. So, just as people are equally happy and dance” (REc.9).*

According to them, the video with authentic music depicted a mountain destination with rich culture and indigenous background.

- *“as an Ecuadorian it seems very promotional and lets people know not only the visual part but also a bit of the auditory part. Let's say a little more about the music, but it was like more being in the mountains” (REc.5).*
- *“for example, people who like to travel also want to see native things and the very fact that the music is from the place then draws attention” (REc.9).*

Finally, during the video with stock music Ecuadorians perceived the country as a destination for adventure in the mountains, ideal to practice extreme sports.

- *“this is like it put me more on an adventure level, it's like if I go to Ecuador, for example, you could see the mountains that you can go trekking or hiking and how the objective of the visit will be different. For me it was like more exploration” (REc.1).*

Chapter 10. CONCLUSIONS

This thesis delves deep into the role of music in destination promotional videos. Specifically, the focus is on the effects of music on the promotion of long-haul destinations. Prior research has already evidenced the persuasive role of visuals in destination promotional videos, but despite its pivotal role, music is an underappreciated element and has not been sufficiently and systematically assessed. In this thesis, I attempted to bridge this gap by using an experimental research design to provide data on the persuasive effects of music.

In this section, I summarize the main findings in correspondence with the research question. It is followed by a discussion on the different implications of the findings to the theoretical development of persuasion theory in tourism, with a specific focus on music. After, I delineate the academic, methodological, and practical implications of the dissertation that tourism researchers, tourism promoters, and service providers can leverage. Finally, I address some of the limitations of this dissertation and reflect on future research paths.

10.1 Main findings

The thesis aimed to unveil the function and importance of music in destination promotional videos of long-haul destinations. Results of the expert interviews and experimental study determined that music is an essential element of persuasion, as this element has the potential to generate favorable and unfavorable attitudes towards long-haul destinations. Therefore, tourism promoters should not underestimate it.

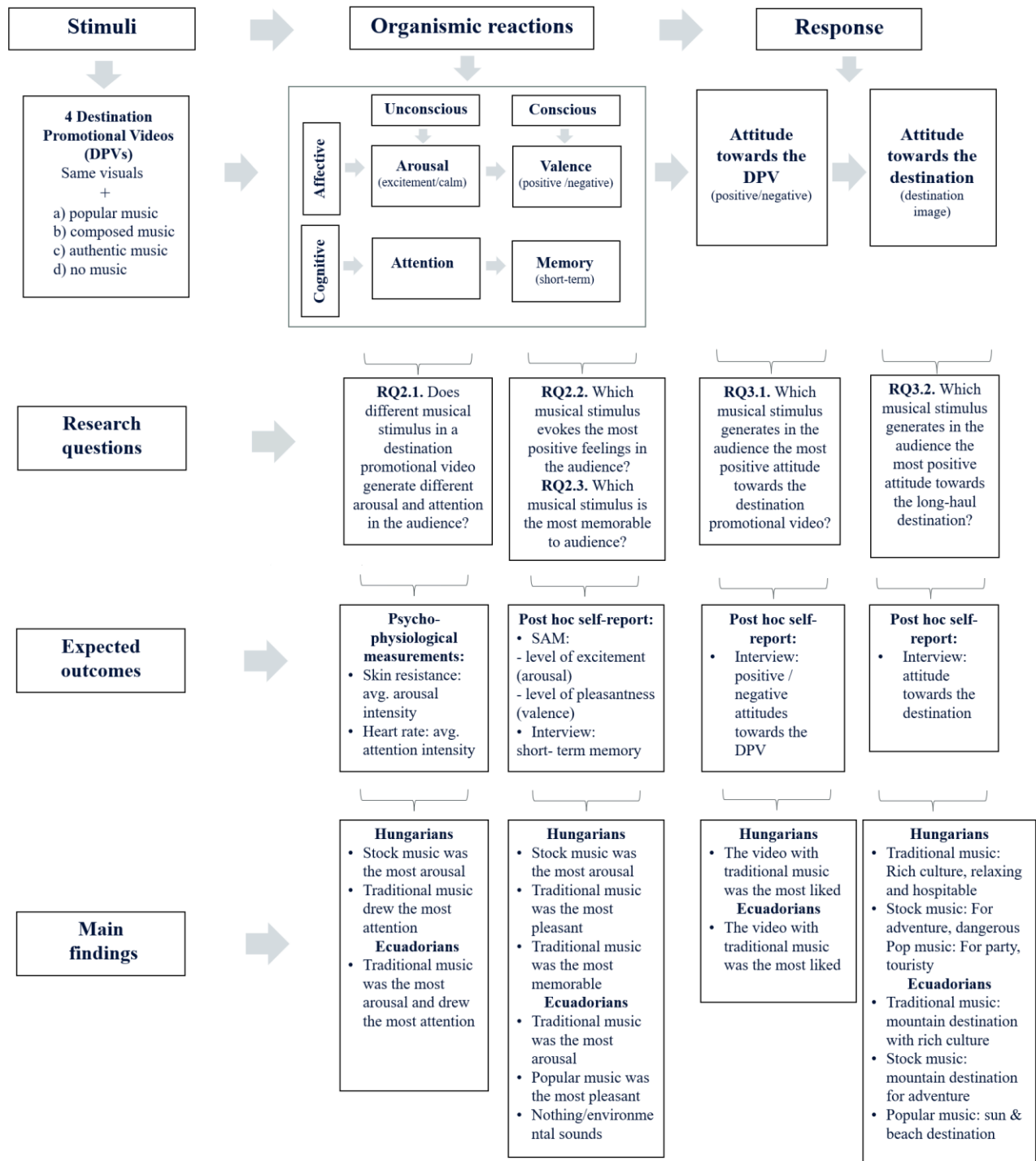
Another objective of the dissertation was to identify the effect of musical variations on affective and cognitive reactions. The findings of the experimental study confirmed the powerful influence of musical stimuli on arousal, valence, attention, and short-time memory. For instance, the amount of arousal and attention changed significantly from one musical stimulus to another. It also unveiled that a lack of music decreases arousal and attention. In the case of Ecuadorians, the absence of music did not have the same detrimental impact on attention as with potential travelers.

The study revealed that some musical stimuli evoked more pleasant feelings than others. It also revealed that some musical stimuli were more memorable than others.

Finally, the thesis aimed to determine the most effective musical stimuli. Effectiveness is connected to persuasion and persuasion to attitude change. In this dissertation, effectiveness was assessed on the basis of positive attitude towards the video and towards the long-haul destination. Findings revealed that the video with traditional music (Andean folk track) was the most liked by both Hungarians and Ecuadorians. Regarding attitudes toward the long-haul destination, findings revealed that attitudes changed from one musical stimulus to another despite the same visuals. Attitudes are overall evaluations, therefore, with the traditional music the destination was seen as a cultural destination, very relaxing and hospitable. In contrast, with the stock music (cinematic track) the destination was perceived as dangerous and for adventure tourism, whereas with popular music (pop song), the destination was described as a destination for party and fun.

It is difficult to determine the most 'effective' musical stimulus since it depends on the target segment and travel motivations, be it adventure, relaxation, culture, party, extreme sports, beach, etc. However, from an academic point of view, the most effective musical stimulus was traditional music. Because it drew the most attention, it was the most pleasant, the most memorable and most liked among potential tourists. Furthermore, traditional music made the destination look more welcoming and safer, which are positive factors to consider in a long-haul destination.

Figure 45. Main findings downfall from conceptual model



Source: Elaborated by the author

10.2. Reconsidering the role of music: new insights to implement

Music is undoubtedly one of the most persuasive elements in marketing communication, therefore, it should not be considered only as a complementary element to visuals in destination promotional videos. Interviews with experts from Hungary and Ecuador on destination marketing confirmed the secondary role assigned to music -even when they recognize its importance in eliciting emotions. In the following paragraphs, the main findings of this research are discussed. The aim is to stimulate further research on some questions that remain open and reconsider the role of music in any tourism communication.

Findings of the experimental study evidence that potential tourists' arousal and attention can significantly vary according to the musical stimulus. Moreover, findings show that videos with music produce higher arousal and attention than muted videos. Though it may seem obvious, the psycho-physiological measurements provide specific data to support these statements. In this regard, it is essential to reflect that tourism promotional videos are usually displayed sound-off at airports and train stations, travel agencies, shopping malls, airplanes, digital billboards, and other sites with high foot traffic. Lately, this practice has extended to the leading social media sites such as Facebook, YouTube, Instagram, X (former Twitter), where videos are auto-played muted by default. The new rule of thumb is watching muted videos. This common practice not only decreases the watching experience but also prevents tourism videos from engaging the audience. As findings suggest, in absence of music, arousal and attention decrease, and the audience will unlikely watch the entire video and instead continue walking or scrolling the screen. Furthermore, destination promotional videos nowadays not necessarily have subtitles, neither voice off. In this context, some questions remain unanswered: How these tourism videos should be adapted to this new reality and ways to consume content? How do we encourage people to unmute videos? Do silent images have a power on its own? Furthermore, music not only captures and holds potential tourists' attention, but also directs it. Findings reveal that potential tourists focused on specific elements and characteristics of the landscape depending on the music type: Andean folk=rainforest, cinematic=mountains, pop=beach. Interestingly, every type of music highlighted a different region of Ecuador.

In contrast to previous studies, which suggest a correlation between arousal and attention (Bolls, Muehling & Yoon, 2003; Kellaris et al., 1993), my findings show that arousal does not necessarily retain attention. In other words, even if a person unconsciously feels excited about the content of a destination promotional video, this feeling can be negative, and attention can be lost. Hence, the need to reinforce the psycho-physiological data with self-report when studying emotional reactions, as recommended by earlier studies (Bastiaansen et al., 2022; Hadinejad et al., 2019; Li et al., 2016). Interestingly, my findings show a linkage between positive valence and attention. In other words, a pleasant stimulus is more likely to draw and hold attention and, consequently, stimulate recall. These results suggest the importance of positive valence in connection with cognitive responses such as attention and memory. Findings confirm the importance of stimulating the audience, but positively, for more optimal results.

In more, based on my findings it is evident that the music eases the immersion in the narrative of the videos. However, it also has the ability to transport us to a different place and time. For instance, when potential tourists are immersed in the narrative, music can unintentionally (re)direct viewers' attention: a pop song makes people feel like lying on the beach or enjoying parties. This suggest that music can either strengthen or weaken the message. In the same vein, interviewed Hungarian and Ecuadorian experts on music and destination marketing recognized the capacity of music to create an atmosphere. Music acts as a potent sensory stimulus capable of generating a stronger connection between the audience and the place. Because destinations cannot be experienced beforehand, music makes the audience feel the destination more vividly. That could explain why some individuals, Ecuadorians and Hungarians, in absence of music recreated in their minds noises to accompany the visuals (i.e. water splash, wind blowing). This demonstrates the need to include muscscapes and soundscapes in destination promotional videos aligned with the destination's essence.

Prior studies suggests that long-haul destinations can leverage on the image of wider geographical areas for marketing purposes (Dolnicar & Grün, 2017). The Hungarian musicologist, interviewed as part of the study, highlighted that a music genre can be associated with wider geographical areas. Superficial knowledge on traditional music of distant markets lead to simplified associations. For

example, the Andean music is widely associated with all the countries of South America. While this is a stereotypical thought, findings show its effectiveness at catching the interest of potential tourists. On the contrary, data gathered from the self-report with locals, Ecuadorians, who have a better knowledge of the authentic music of the region, made it specific: Andean music in the video represents only one part of the country, the Andes, in consequence does not fit with the whole country. Therefore, the ‘stereotypical soundness’ of a destination should be leveraged in the first phase of destination marketing.

Existing literature claims the ability of music to convey meanings (Herget, 2018). Consistent with them, my findings show that the way the destination is perceived by potential tourists varies according to the musical stimulus used in the video. Ideas associated to a specific music genre were transferred to the broadcasted destination: cinematic track=adventurous, Andean folk track=cultural, pop song=lively. Furthermore, music also creates expectations about the destination. Music by itself provides a large load of subjective information about the destination, that is why even having the same visuals, the destination is perceived differently from one video to another. Considering that music can shape the image of a destination, practitioners should tune the type of music with the desired image that want to project.

In the frame of persuasion theory, music is considered as a peripheral route to persuasion because triggers emotions and lead to associations and inferences (Petty, Cacioppo & Schumann, 1983; Petty & Cacioppo, 1986). The experimental study proved that music stimulates affective and cognitive reactions which result in a change of attitude towards a destination. Moreover, my findings demonstrated how different musical variations produced different attitudes. For instance, the video with traditional music was the most persuasive of the three because generated a more positive attitude towards the video and towards the destination. Therefore, it was the most effective musical stimulus. I can conclude then that music is a persuasive element of destination promotional videos and plays a key role in effectiveness of destination marketing.

Finally, the novelty of this research is the use music to shorten the relative distance between a destination and a market. Given that Ecuador is a long-haul destination for European tourists, it is important to explore how relative distances could be shorten and how Ecuador could be designed

on the mental map of potential tourists. My findings show that music “*makes feel even the Amazonas, closer*”. This means that music can counteract any negative perceptions about the long-haul destination i.e. insecurity, roughness, hostility. Since distance can decrease the competitiveness of a destination (Crouch, 2007), due to stereotypes and false beliefs, the dissertation posits music as an alternative to bring long-haul destinations closer.

10.3. Relevance of the dissertation

As for its academic significance, due to its domain, the dissertation has implications for tourism, and marketing communication theory. This dissertation attempts to extend the seldom literature on destination promotional videos and fills a gap in the literature regarding the influence of music on long-haul destination marketing. Additionally, the study contributes to the ongoing discussion on music and tourism.

As a methodological contribution, this thesis provides tourism researchers and practitioners with a step-by-step guide of the experimental study to ensure replicability in other contexts, which might be a great help to tourism researchers and destination marketing organisations interested in assessing the audience reaction to tourism videos. Another benefit of the thesis from a methodological perspective is that the experiment employed a novel non-proprietary, commercially available hardware and software for data collection and data analysis of psycho-physiological measures. It brings about the following benefits:

- Cost saving: the open-source hardware is significantly cheaper than a proprietary one, while the open-source software is free to use, which reduces the financial burden on research budgets
- Transparency: anyone can inspect the source code and hardware design
- Interoperability: compatible with other open standard devices and platforms
- Flexibility: apparatus that can be easily handled in different settings

Regarding practical implications, one of the assets of the thesis is contrasting the views of locals and long-haul potential travellers with the one of experts on destination marketing and music.

The dissertation tested the effectiveness of different music types and provides practitioners with guidelines for the right selection of music for destination promotional videos:

- Music must be in tune with the desired message and desired image to project about the destination
- Music should generate positive feelings, to be likely recalled and generate favourable attitudes on the target audience
- Cinematic music is one of the most used by video makers, because is more affordable and evokes more arousal. However, more arousal not necessarily means better results. A pleasant music is more engaging and persuasive.
- Overstimulation might lead to rather negative emotional reaction from the audience
- Traditional music can be an affordable yet effective option for destination promotional videos. Echoing previous studies (Henke, 2005), results of the experimental study demonstrates that traditional music is the most effective at targeting a heterogenous market, since it appealed to most participants in spite of age or gender.

10.4. Reliability and validity

Overall, validity of the study was mainly ensured by both data and methodological triangulation (see section 6.5). The study combined a series of methods and techniques, qualitative and quantitative, traditional and novel. The supply and demand sides were represented by the sample: practitioners, locals and potential travelers. It enabled the author to collect rich and complementary information from a variety of sources.

Reliability and validity of expert interviews depends on the quality of the experts (Dorussen, Lenz, & Blavoukos, 2005; Elo et al., 2014). To guarantee the reliability and validity of this method, through purposive sampling, the author made sure that all the experts were knowledgeable enough on the topic. In this case, all experts had several years of experience in the fields of music and marketing, occupying important positions within their areas of expertise (see table 5). Another important factor for ensuring reliability and validity was the willingness of experts to share their knowledge (Dorussen, Lenz, & Blavoukos, 2005). In this regard, the length of the interviews (avg

duration=43 minutes) and the amount of information provided as responses by most of the experts (14 pages of transcription) reflect the accomplishing of this condition. It is important to underline that interviews to the three experts of Ecuador were conducted in Spanish, their mother tongue, to improve communication with the interviewer. Additionally, the interviewer is bilingual, which facilitates the translation of the responses to English.

As for the experimental study, validity and reliability were ensured first and foremost by the research design (within-subjects experiment) (Viglia & Dolnicar, 2020). Second, considering that it was a field experiment, external validity is one the biggest strengths due to the sample and context (Viglia & Dolnicar, 2020). In this regard, the study setting attempted to be to most closely possible to a real-life situation (workplace) and counted with the participation of potential tourists to Ecuador, all adult Hungarians, with high income and mostly novelty seekers. Third, to meet internal validity, although it was a field experiment, most of them took place in empty meeting rooms of companies, to decrease the possible impact of external factors i.e. noise, competing stimuli and other disturbances. In doing so, the author ensured that the results are attributable to the intervention (Viglia & Dolnicar, 2020). Considering that internal and external validity are sometimes incompatible with each other (Schram, 2005), the author tried to meet both. As for reliability, the apparatus and software used to track psycho-physiological measures are regarded as highly reliable and trustworthy. In more, the techniques and instruments used for the collection, processing and analysis of data during the experiment are well documented (see chapter 8). This enables the replication of the study (Viglia & Dolnicar, 2020) and reflects transparency.

10.5. Limitations

This dissertation is not exempt from limitations. Limitations are mainly related to the experimental study. The first limitation concerns the sample size of Ecuadorians participating in the experimental study. Finding Ecuadorians living in Budapest was a challenging task. Including a similar number of Ecuadorians and Hungarians would have been optimal. Assembling the apparatus requires some expertise and pretesting. Although small, the device was wired, preventing participants from freely moving their non-dominant hand, which may cause some stress. Room temperatures could have influenced arousal. The order in which the videos were shown - with the muted video last - may

have generated participants' fatigue, which could have influenced attention levels. After the second video, participants learnt that music was the study subject, which may have influenced their answers during the interview.

10.6. Future research

In the future, I plan to study further the different elements of destination promotional videos and their impact on audiences (i.e., visuals). Findings also stimulate further discussion on tourism and soundscapes by testing the environmental sounds in destination promotional videos: thundering waterfalls, wind rustling, etc. Further research should be conducted on how these sounds can make the destination more vivid and tangible and create an immersive experience while watching a video. Long-haul destinations need to be, to some extent, experienced beforehand. Therefore, the role of environmental sounds should be explored.

Exploring the interplay between the visual and aural stimuli in destination promotional videos would be interesting. Shall the visuals fit the music, or does the music fit the visuals? This is a question that resonated among the interviewed experts. Music has proven to be a compelling message conveyor, but existing research focuses solely on music fit. What about visual fit? Effects of music on destination promotional videos could be further studied through a longitudinal study or by conducting a between-subjects experimental study.

Finally, with the advent of new technologies, i.e., generative AI, it would be interesting to contrast the audience's responses to a destination promotional video produced in the traditional way with that generated by AI. In this vein, the presence of destinations on the Metaverse and the impact of music on the overall experience could also be an object of study.

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Coronel, M. & Irimiás, A. (2023). ‘A very special song from Queen to you!’: The role of music in destination promotional videos. *Consumer Behaviour in Tourism and Hospitality*, 18(1), pp. 110-124.

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APPENDIX

Interview guide with experts

Interview guide with Ecuadorian expert in destination marketing

English	Spanish
PREAMBLE (2 minute)	PREAMBLE (1 minute)
<p>First of all, I want to thank you for your time and collaboration.</p> <p>The aim of the following interview will be collecting some of your thoughts and opinion on the tourism in Ecuador. The collected information will only be used for academic purposes and your identity will be kept confidential.</p> <p>The interview will take about half an hour. I will be taking some notes during the session and I would like to ask your permission for audio recording this interview. Do you agree with this? Do you have any questions?</p> <p>Perfect, then we can start.</p>	<p>En primer lugar, quiero agradecerle el tiempo y colaboración.</p> <p>El objetivo de la siguiente entrevista será recoger su visión sobre el turismo en el Ecuador. La información recopilada solo se utilizará con fines académicos y su identidad se mantendrá confidencial.</p> <p>La entrevista durará aproximadamente media hora. Tomaré algunas notas durante la sesión y me gustaría pedir su permiso para grabar en audio esta entrevista ¿Estás de acuerdo con esto? ¿Tiene usted alguna pregunta?</p> <p>Perfecto, entonces podemos empezar.</p>
WARM UP (3 minutes)	WARM UP (3 minutes)
<ul style="list-style-type: none"> - Could you please briefly introduce yourself? - What is your main occupation? 	<ul style="list-style-type: none"> - ¿Podría, por favor, presentarse brevemente? - ¿Cuál es su ocupación actual?
MAIN QUESTIONS (25 minutes)	MAIN QUESTIONS (25 minutes)
<p>Part 1</p> <ul style="list-style-type: none"> - Nowadays, what are the most efficient means to advertise Ecuador in the international market as a tourist destination? - How should Ecuador be advertised in the international market as a tourist destination? What should be message? - How should Ecuador be advertised internationally in long-haul markets, with little or no knowledge about Ecuador? 	<p>Part 1</p> <ul style="list-style-type: none"> - Actualmente, ¿cuáles son los medios más eficientes para la promoción del Ecuador a nivel internacional como destino turístico? - ¿Cómo debe publicitarse el Ecuador a nivel internacional como destino turístico? ¿Cuál debería ser el mensaje? - ¿Cómo se debe promocionar al Ecuador a nivel internacional en los mercados distantes, con poco o ningún conocimiento del Ecuador?

<p>Part 2</p> <ul style="list-style-type: none"> - How important do you think are destination promotional videos? - What is the purpose of a destination promotional video? - What are the aspects that should be considered when planning/creating a destination promotional video? Which is the starting point? - Today, destination promotional videos use many different resources, in your view, which are the aspects that require most attention? - What does Ecuador should emphasize in a destination promotional video? - How do you communicate the brand in the destination promotional video? 	<p>Part 2</p> <ul style="list-style-type: none"> - ¿Qué importancia cree Ud. que tienen los videos promocionales de destinos turísticos? - ¿Cuál es la función de un video promocional de un destino turístico? - ¿Cuáles son los aspectos que se deben tener en cuenta a la hora de planificar o crear un vídeo de este tipo? ¿Cuál es el punto de partida? (proceso) - Hoy en día, los videos promocionales de destinos turísticos utilizan muchos recursos y muy variados, en su opinión, ¿cuáles son los aspectos de un video que requieren más atención? - ¿Qué debería enfatizar el Ecuador en un video promocional? - ¿Como se manifiesta la marca país dentro del video promocional? - -
<p>Part 3</p> <ul style="list-style-type: none"> - Today, how important do you think music is in a destination promotional video? Why? - What is the role of music in a destination promotional video? - If you could choose a kind/style of music that best identifies/represents Ecuador, which would be? Why? - Do you think that this kind/style of music should be used in a promotional video of Ecuador? Why? - In your view, which kind(s)/style(s) of music should be included in promotional videos of Ecuador? Why? - What aspects should be considered when composing/choosing a track 	<p>Part 3</p> <ul style="list-style-type: none"> - Hoy en día, ¿qué importancia cree Ud. que tiene la música en un vídeo promocional? ¿Por qué? - ¿Cuál cree Ud. que es el rol de la música en un video promocional de un destino? - Si pudiera elegir un tipo de música que mejor identifica/representa al Ecuador, ¿cuál sería y por qué? - ¿Cree Ud. que este tipo de música debería usarse en un video promocional de Ecuador? ¿Por qué? - En su opinión, ¿qué tipo(s) de música deberían incluirse en los videos promocionales de Ecuador? ¿Por qué?

for a promotional video of a destination? Why?	- Finalmente, ¿Qué aspectos cree Ud. se deberían tener en cuenta a la hora de componer o elegir determinada música para el vídeo promocional de un destino? ¿Por qué?
CLOSING (1 minute)	CLOSING (1 minute)
Thank you very much for participating in this interview. All the information provided is private and confidential, to be used only for the research purpose. The interview ends here.	Muchas gracias por participar en esta entrevista. Toda la información proporcionada es privada y confidencial, y será utilizada únicamente con fines investigativos. La entrevista termina aquí.

Interview guide with Ecuadorian musician

English	Spanish
PREAMBLE (2 minute)	PREAMBLE (1 minute)
<p>First of all, I want to thank you for your time and collaboration.</p> <p>The aim of the following interview will be collecting some of your thoughts and opinion on music and advertisement. The collected information will only be used for academic purposes and your identity will be kept confidential.</p> <p>The interview will take about half an hour. I will be taking some notes during the session and I would like to ask your permission for audio recording this interview. Do you agree with this? Do you have any questions?</p> <p>Perfect, then we can start.</p>	<p>En primer lugar, quiero agradecerle el tiempo y colaboración.</p> <p>El objetivo de la siguiente entrevista será recoger su visión sobre la música y su rol en publicidad. La información recopilada solo se utilizará con fines académicos y su identidad se mantendrá confidencial.</p> <p>La entrevista durará aproximadamente media hora. Tomaré algunas notas durante la sesión y me gustaría pedir su permiso para grabar en audio esta entrevista ¿Estás de acuerdo con esto? ¿Tiene usted alguna pregunta?</p> <p>Perfecto, entonces podemos empezar.</p>
WARM UP (3 minutes)	WARM UP (3 minutes)
<ul style="list-style-type: none"> - Could you please briefly introduce yourself? - What is your main occupation? 	<ul style="list-style-type: none"> - ¿Podría, por favor, presentarse brevemente? - ¿Cuál es su ocupación actual?
MAIN QUESTIONS (25 minutes)	MAIN QUESTIONS (25 minutes)
<p>Part 1</p> <ul style="list-style-type: none"> - Which is the role of music? 	<p>Part 1</p> <ul style="list-style-type: none"> - ¿Cuál es el rol de la música?

<ul style="list-style-type: none"> - What is the impact of music on the listener? - What are the main responses to a musical stimulus? - How does music influence our feelings? - How does music influence our thoughts? - Theory says that “<i>music has two meanings, embodied and referential. Embodied refers to the hedonic value, those feelings evoked solely by the music sound. Referential refers to the conceptual associations evoked by music that may be prompted by contextual factors (e.g., the place where the music airs, the musician, the instruments used)</i>”. What is your opinion about this? Do you think that one of them overlaps the other? - Which are the music elements that impact the most on audience? Why? 	<ul style="list-style-type: none"> - ¿Cuál es el impacto de la música en el oyente? - ¿Cuáles son las principales respuestas a un estímulo musical? - ¿Cómo influye la música en nuestros sentimientos? - ¿Cómo influye la música en nuestros pensamientos? - La teoría dice que “<i>la música tiene dos significados, uno propio y otro referencial. El propio se refiere al valor hedónico, esos sentimientos evocados únicamente por el sonido de la música. Referencial se refiere a las asociaciones conceptuales evocadas por la música en base a factores contextuales (por ejemplo, el lugar donde se transmite la música, el músico, los instrumentos utilizados)</i>”. ¿Cuál es tu opinión acerca de esto? ¿Crees que uno de ellos se superpone al otro? - ¿Cuáles son los elementos musicales que más impactan en la audiencia? ¿Por qué?
<p>Part 2</p> <ul style="list-style-type: none"> - What is the function of music in advertisement? - In Tourism, what aspects should be considered when composing/choosing a track for a destination promotional video? Why? - Which kind/style of music do you think best represents/identifies Ecuador? - Why does this music best represent Ecuador? - What are the characteristics of this kind/style of music? - Do you think this kind/style of music should be used in 	<p>Part 2</p> <ul style="list-style-type: none"> - ¿Cuál es la función de la música en la publicidad (comerciales)? - En turismo, ¿Qué aspectos cree Ud. se deben tener en cuenta a la hora de componer/elegir determinada música para un vídeo promocional de un destino? ¿Por qué? - ¿Qué tipo de música cree Ud. que representa/identifica mejor al Ecuador? - ¿Por qué esta música representa mejor al Ecuador? - ¿Cuáles son las características de este tipo de música? - ¿Cree Ud. que se debería usar este tipo de música en videos

<p>promotional videos of Ecuador? Why?</p> <ul style="list-style-type: none"> - In your view, which kind(s)/style(s) of music should be included in promotional videos of Ecuador? Why? 	<p>promocionales de Ecuador? ¿Por qué?</p> <ul style="list-style-type: none"> - En su opinión, ¿qué tipo(s) de música deberían incluirse en los videos promocionales de Ecuador? ¿Por qué?
CLOSING (1 minute)	CLOSING (1 minute)
Thank you very much for participating in this interview. All the information provided is private and confidential, to be used only for the research purpose. The interview ends here.	Muchas gracias por participar en esta entrevista. Toda la información proporcionada es privada y confidencial, y será utilizada únicamente con fines investigativos. La entrevista termina aquí.

Interview guide with Hungarian expert in destination marketing

English
PREAMBLE (2 minute)
<p>First of all, I want to thank you for your time and collaboration. The aim of the following interview will be collecting some of your thoughts and opinion on the tourism in Ecuador. The collected information will only be used for academic purposes and your identity will be kept confidential. The interview will take about half an hour. I will be taking some notes during the session and I would like to ask your permission for audio recording this interview. Do you agree with this? Do you have any questions? Perfect, then we can start.</p>
WARM UP (3 minutes)
<ul style="list-style-type: none"> - Could you please briefly introduce yourself? - What is your main occupation?
MAIN QUESTIONS (25 minutes)
<p>Part 1</p> <ul style="list-style-type: none"> - Nowadays, what are the most efficient means to advertise a tourist destination in the international market? - How important do you think are destination promotional videos? - What is the purpose of a destination promotional video? - What is your objective at creating a destination promotional video? (Perception, brand value, etc). - How is the creative process of planning a destination promotional video? - Do you first think of the visuals or of the music? Why? - How do you communicate the brand in the destination promotional video?

Part 2
<ul style="list-style-type: none"> - In your view, what is the function of music in a destination promotional video? - How do you choose the music for a destination promotional video? Which is the criteria? - What aspects should be considered when composing or choosing a track for a destination promotional video? Why? - Which are the music elements that impact the audience the most? How? - Do you compose the music for destination promotional videos? Why??
CLOSING (1 minute)
Thank you very much for participating in this interview. All the information provided is private and confidential, to be used only for the research purpose. The interview ends here.

Interview guide with Hungarian musicologist

English
PREAMBLE (2 minute)
<p>First of all, I want to thank you for your time and collaboration. The aim of the following interview will be collecting some of your thoughts and opinion on music and advertisement. The collected information will only be used for academic purposes and your identity will be kept confidential. The interview will take about half an hour. I will be taking some notes during the session and I would like to ask your permission for audio recording this interview. Do you agree with this? Do you have any questions? Perfect, then we can start.</p>
WARM UP (3 minutes)
<ul style="list-style-type: none"> - Could you please briefly introduce yourself? - What is your main occupation?
MAIN QUESTIONS (25 minutes)
<p>Part 1</p> <ul style="list-style-type: none"> - Which is the role of music? - What is the impact of music on the listener? - What are the main responses to a musical stimulus? - How does music influence our feelings? - How does music influence our thoughts? - Theory says that “<i>music has two meanings, embodied and referential. Embodied refers to the hedonic value, those feelings evoked solely by the music sound. Referential refers to the</i>

<p><i>conceptual associations evoked by music that may be prompted by contextual factors (e.g., the place where the music airs, the musician, the instruments used)”. What is your opinion about this? Do you think that one of them overlaps the other?</i></p> <ul style="list-style-type: none"> - Which are the music elements that impact the most on audience? Why?
<p>Part 2</p> <ul style="list-style-type: none"> - What is the function of music in advertisement? - In Tourism, what aspects should be considered when composing/choosing a track for a destination promotional video? Why? - Do you think that music genre plays an important role when it comes to a destination promotional video? Why?
<p>CLOSING (1 minute)</p>
<p>Thank you very much for participating in this interview. All the information provided is private and confidential, to be used only for the research purpose. The interview ends here.</p>

Transcriptions of interviews with experts

Interview with Ecuadorian expert in destination marketing

Date: Dec 1, 2022

Time of interview: 21:00 – CET

Duration of interview: 28 min.

Setting: online - Zoom

Interviewer: Monica Coronel

Interviewee: Mateo Estrella

Position of interviewee: Professor of the Department of Tourism at University of Cuenca, Ecuador and Adviser of the Ministry of Tourism of Ecuador

- **Nowadays, what are the most efficient means to advertise Ecuador in the international market as a tourist destination?**

It depends very much on the market we want to reach. We cannot say that there is one most effective than other, but a combination of different methods to reach the different potential markets we want to reach. There are traditional means such as the Tourism Fairs that are still useful for an specific segment: tourism operators and travel agencies that send travelers to Ecuador. Then of course the digital means that are very efficient focused to a different audience, those who organize their trips independently. It definitely depends on the segment and market we are targeting to.

- **How should Ecuador be advertised in the international market as a tourist destination? What should be the message?**

It should consider first the type of tourism and traveler that Ecuador wants to attract. Ecuador has two main aspects to consider, nature and culture. But also an interesting current concept about Sustainable tourism. Ecuador is definitely not a destination for mass tourism. So these are important aspects to consider in the touristic promotion. Currently we are working on a concept that goes beyond sustainability which the “regenerative” tourism. The last as a tool for

conservation which aims that natural and cultural resources, after the visit, are not affected but somehow be in a better condition. This is a concept that tourism Ecuador is evolving towards in the future.

- **How should Ecuador be advertised internationally in long-haul markets, with little or no knowledge about Ecuador?**

The resources of the Ministry of Tourism are limited, and the needs evidently are unlimited. So, with limited resources what we are doing firstly after the pandemic, reach the markets that are already known by Ecuador: as a way to attract a captive market. Then, in a second and third stage go to markets that are quite distant, which is much more expensive. Unfortunately, we cannot go in all the directions. We should really focus, with the few resources we have and know where are we going. In this context, reaching long-haul markets, where Ecuador is unknown, is much more expensive, but still we have to do some activities there after a year of the reactivation of Tourism (post pandemic). In that case we should target a specialized market. It wouldn't be convenient to go to a massive audience. I personally think that advertising a relatively unknown country targeting a general audience is not efficient. So we have to select which segment in that long haul destination we can target and how to reach this. In that case is important the connectivity. If there is not a connectivity quite direct, it is very difficult, because obviously that segment won't come to visit Ecuador despite of our interesting resources.

At being Hungary in a European Union makes it a country not so distant. If we speak about connectivity there is connectivity through Amsterdam and Madrid and there is the Embassy of Ecuador in Hungary which is very active. However, that new audience should be targeted through a specialized market via tour operators by knowing the Hungarian travellers with an specific profile compatible with the Ecuadorian offer.

- **How important do you think are destination promotional videos?**

The visual aspect nowadays has an enormous relevance nowadays. Specially in current times when social media and intermediary channels had widely spread where the image is important. Videos help the potential consumer to have an idea much more accurate of what they will find in a tourist destination. Precisely, the Ministry of Tourism launched an initiative to attract content generators and give them the possibility to show through videos the different destinations of Ecuador. Obviously, the format of the videos depends on the channel. Format of short or long duration. Everything will depend on the channel, the market and the segment.

- **What do you think about this autonomous advertisement vs the induced advertisement?**

Both are very important. Obviously, the organic is more genuine and therefore directly reaches potential consumers. Thus, it is very important because it has to do with real expectations and perceptions. The more organic the content the more authentic, more natural, with real experiences of people. In consequence, it support the destination to be advertised in the best way.

- **What are the aspects that should be considered when planning/creating a destination promotional video? Which is the starting point?**

First, the transmission of experiences that can be replicated by them
Second, storytelling that should be very well structured that has to tell us something that is memorable. There is so much information nowadays, many videos, many influencers and YouTubers that the experiences and stories that they can tell should be made in such way that people store this in their minds and basically choose one or another place with such story (differentiation).

Third, the quality. It is very important to be able to transmit effectively that experience and that story.

- **What does Ecuador should emphasize in a destination promotional video?**

In one solely video is impossible to tell all what Ecuador has so it is important to carry out a good planning on the type of content to create. However, in a series of videos well established and planned it is feasible to tell different aspects of Ecuador. I consider important to focus on what the country has (offer) and based on the diversity we have, to transmit the advantages that Ecuador has.

- **What is the relation between the planning of a video and the strategic planning of a destination?**

We cannot have a promotional plan without having a strategic plan. Nowadays we have sectorial plans of Tourism where basically are well established the principles of the public policy within the Tourism sector. Based on that, there is a plan of tourism promotion that comprises projects and activities aligned to the big plan. It cannot be improvised. The execution of the promotional plan must consider again, quality and target market.

- **How do you communicate the destination brand within a promotional video?**

The destination brand is essential, unfortunately Ecuador does not have it yet -we are in the building process of a new brand-. The presence of the brand in any promotional piece is important, especially in a video of induced advertisement.

- **Today, how important do you think music is in a destination promotional video? Why?**

It is very important. Music evokes feelings, reactions and positive aspects. For instance, the successful campaign of “All you need is Ecuador” was based in a song and that evoked a number of feelings. However, there is also an important aspect to consider which is the copyrights for which we have to pay, and this sometimes increases the cost of the marketing campaigns. But is also about what type of music. If we analyze the mentioned campaign, it used the music of The Beatles “All you need is love”, that generated a lot of interest because is a very well-known worldwide song, then of course, it was a successful campaign.

- **Is it worth to pay for the music of a destination promotional video?**

Everything depends on the budget of course it is worthy. But everything depends on the scale economies of the tourist destinations.

- **Within the elements of the destination promotional videos we have the visual and the aural, which aspect do you think is the most important?**

I think that both of them are important but the visual is a little bit more relevant. However, a good video should have both. What I sell in tourism are emotions and intangibles so the music complement the images.

- **If you could choose a kind/style of music that best identifies/represents Ecuador, which would be? Why?**

Depends on the target segment. Ecuador is a country with a lot of diversity, with different regions, so choosing solely one type of music that represents Ecuador is very risky. It will depend very much of what I want to promote. The advantage of Ecuador is that one, is megadiverse so selecting a pasillo, a sanjuanito, I don't think this will represent the variety of Ecuador. We have to be very neutral in that sense, and it depends on the market. If I am planning a campaign for social media, maybe I will need a campaign contemporary, a little more modern -depending on the target segment-.

- **The destination promotional videos created in Ecuador are aimed to which platform?**

It mainly focused on social media and platform URL (multimedia). However, there is a campaign aimed to the domestic tourism which is using traditional media such as radio and TV. In a foreign market using traditional media would be very expensive.

- **Is there still room for the traditional formats of destination promotional videos in which images are displayed one after another with a background music, or should we rather adopt new video formats?**

Yes, I think that there is still room for that type of videos. Again, this will depend on the target segment. Maybe an older segment, more traditional, maybe more contemplative.

It could be very risky to adopt only new formats where there might still be a segment that consume these institutional videos more calmed.

Interview with Ecuadorian musician

Date: Dec 3, 2022

Time of interview: 20:00 – CET

Duration of interview: 49 min

Setting: online - Zoom

Interviewer: Monica Coronel

Interviewee: Carlos Andrade

Position of interviewee: Professional musician, violinist with more than 30 years' experience. He has been part of different Symphony Orchestras. He is also teacher of the Conservatorium of Music of Cuenca.

- **Which is the role of music?**

It is vital part of the human activities. Our daily activities we do with music. It plays an important role in the motivation. Studies show that music affects not only in a positive way but also in a negative way related with the lyrics, with melody that causes nostalgia and according to different circumstances.

- **What is the impact of music on the listener?**

Generate moods, motivators of positive action.

- **What are the main responses to a musical stimulus?**

Emotions like happiness, if we are in a theatre with a lot of people the effect is multiplying.

People get into the mood of the rhythmic part. It is contagious. An unconscious part in our brain gets activated and cause that reaction.

- **How does music influence our feelings?**

From my experience, when due to some circumstances we are sad, we listen to some melodies and that produces crying. When we are in that state the body doesn't tune with a more rhythmic music. It flows according to the own conditions of the person. When you are relaxed you can absorb the melody and lyrics of certain music. It exacerbates the previous state. That is why many apply the music therapy, without any specific lyrics, only sounds that put you in an state of relaxation. In the Tibetan or Chinese music they use some ranges, some frequencies and some

instruments to produce sounds that are not even harmonic. Only ringing a bell and the sounds with different intensity is enough to produce an effect in a person. It can be used to calm down the cardiac system, the emotions. In some hospitals they make use of this music to make to positively affect people in the emotional aspect.

- **How does music influence our thoughts?**

In my view this is given when music has lyrics. Ecuadorian music, pasillos, most of them have lyrics which are poems. In other genres like hip hop contain lyrics that are stronger, and people are overloaded with aggressive messages. Pasillos also evolved to very melodramatic, nostalgic lyrics which has had an effect on people to the extent of motivating them to develop some sort of drug addictions. In absence of lyrics, we have the images.

- **Theory says that “music has two meanings, embodied and referential. Embodied refers to the hedonic value, those feelings evoked solely by the music sound. Referential refers to the conceptual associations evoked by music that may be prompted by contextual factors (e.g., the place where the music airs, the musician, the instruments used)”.**

What is your opinion about this? Do you think that one of them overlaps the other?

Both of them are important. That is one of the resources that film industry uses. Regarding thoughts and images, music plays a key role. Music from Hollywood, for example the one composed by John Williams for the Schindler's list, you listen to the crying violin, it transports us to the suffering in the II World War. The Western movies by Ennio Morricone for The good, the bad and the ugly or the thrillers by Alfred Hitchcock with the violin emulating the knife, they are just effects. These in a composing work elaborate a context, a frame through sounds. The images through a sound.

- **Which are the music elements that impact the most on audience? Why?**

Ringtone, rhythm, harmony and melody, they are the four basic elements. I think that the melody is the most important because it makes music to be assimilated faster.

- **What is the function of music in advertisement?**

Motivation mainly and then brand recognition. For instance, Marlboro and the famous track.

- **In Tourism, what aspects should be considered when composing/choosing a track for a destination promotional video? Why?**

Take a track which is characteristic/own of the area or compose a track that become the campaign image. It is well-known in marketing. Currently, in the World Cup event often, in every broadcast there is a distinguishable rhythmic piece that last less than 10 seconds and it is circulating around the globe.

So we could consider authentic elements from the folklore. A mini collage of melodies that represent our region. But it requires creativity and ability too to make sense of it.

- **Which kind/style of music do you think best represents/identifies Ecuador?**

It is a very complex question because we have different genres, however, in my view the most representative genre is the “pasacalles”. They are the popular anthem of the different regions of the country.

- **Why does this music best represent Ecuador?**

Because it brings together all the elements from the local identity. It reflects the daily life that identifies working class and upper class too.

- **In your view, which kind(s)/style(s) of music should be included in promotional videos of Ecuador? Why?**

There is not a specific genre. In this case we could use a more commercial music. It should go according to the concept of the promotional campaign. It depends on the visuals, if there are images, characters, historical places, etc.

Or as I said a sort of collage by mixing parts of songs according to the image or a new concept to create a new melody representative of Ecuador. But for that, the condition would be to keep this along time, because if it only appears for a limited period of time, and then the advert is not broadcasted anymore, obviously we would lose also the sound effect created for such purpose. To position a song in the mind of the audience it is necessary to make it a sort of anthem -listen repeatedly-. However, for a song to transcend needs of different factors, not only related with the lyrics and the melody.

In the case of Ecuador, our music is not well known as in the case of Samba-Brazil, Mariachis-Mexico or Cumbia-Colombia. Our traditional music, “pasillo” is not commercial, didn’t transcend.

We haven’t managed to have a brand music like other countries.

Interview with Hungarian expert in Destination Marketing

Date: Dec 08, 2022

Time of interview: 14:00 – CET

Duration of interview: 37 min.

Setting: Offline - Office

Interviewer: Monica Coronel

Interviewee: István Miklós

Position of interviewee: Director of Marketing at the Hungarian Tourism Agency since the beginning of 2022. He and his team are responsible for the domestic and international image campaigns promoting Hungary as a tourism destination.

- **Nowadays, what are the most efficient means to advertise a tourist destination in the international market?**

Efficiency is the most difficult part of the job because efficiency in tourism marketing is entirely different to what it is in normal marketing. Our job focuses mostly on the long term prospect. Efficiency is really hard to measure but in Hungary at the Tourism Agency we are really lucky because we have the system called the National Tourism Data Supply Center and that is the most important source of data that we have. We can have really exact picture of the whole tourism industry when we look at the data from NTDSC. So efficiency is turning at views, clicks to rates, and all the classic KPIs of marketing, to actual guess nights.

In the media mix is more about the digital yet we can still see that print has returned after the COVID-19, actually many people said that print is dead before and mostly during the COVID-19, then there was the global lack of paper and prices are sky rocketing yet, the print advertisement

sector is doing incredibly well compared to what we believed would happen after COVID-19. So, I would say, digital first and that is a great approach to contact with international travellers, but on a higher level we have to touch points with the customers -travellers- as often as we can. Nobody buys a plain ticket because they saw a 5 second ad on YouTube, they will buy that flight ticket if they see that ad on YouTube, if they see a billboard, if they see it on TV, if they listen on the radio news about Hungary, so absolutely 360 degree integrated campaigns. We need to reach that travellers on as many surfaces as we can, because that will lead to conversion, that will lead to actual travel

- **How important do you think are destination promotional videos?**

They are absolutely important, as I said, the rate of digital or the percentage of digital in the media buying process is growing, not so rapidly, as it used to be in the past 5 years, but on the digital surfaces the video ads are always delivering some of the best results. It is totally a great way to introduce a tourism destination to someone who has never heard of it or to show another side of the destination to someone who has already heard of the destination but not from this particular perspective.

- **What is the purpose of a destination promotional video?**

When it comes to travel there is this circular theory, it starts with the inspiration phase, you feel like, Ok, I want to travel somewhere, then comes the dreaming phase, then you already know that you want to go somewhere at New Years Eve and then the next phase is planning, so you are like OK I have this idea and I want to go to Hungary or Austria, and then the next phase is booking, and the next phase is travel, and then the cycle start all over again. Our job is to get to the people who are in the inspiration phase and shown them the values of Hungary, the tourism products that we have here, and inspire them to consider Hungary as a destination in the next phases. So I think that is what a video should be about. It should be about inspiration, it should motivate the viewer to visit the country. There is a common mistake that destinations make, and honestly even us have made this mistake, so when it comes to video adverts is when a country tries to pack everything into an image video, so it has a little bit of gastronomy, a little bit of baths, a little bit of architecture, and you just feel that it is too much. That is what we are trying to change right now at the Tourism Agency, instead of this big thing -kind of a snowball-, I firmly believe we have to focus on solely one tourism product in one video. That is what we do in our campaigns. For instance, one specific domestic campaign was about wine and gastronomy and nothing else. In the USA a campaign about architecture in Budapest and Hungary and nothing else. So to focus on tourism products and to tell the viewers about those instead of trying to pack everything about the destination into one single video because that always result in trying to say too much. When it comes to social media we use Facebook, YouTube, Instagram and Tik Tok as well. Those are the social platforms that we use and outside of that we use video and steady banners, we still have print and ad at home, for domestic we do cinema ads. Regarding the format, only for Tik Tok we have a different ratio. Length changes, so we have 6,15, 30, 45 and 60 second cuts in 90% of our image videos.

- **What is your objective in creating a destination promotional video? (raise awareness, perception, brand value, emotional value like**

There are always two goals when we produce these videos. One of them is to raise awareness for the destination, the other goal is to have conversions -to have in the short term as many booking as we can-. It has to raise awareness, it has to show the image of the destination, but it also has to make you want there. That image and awareness will turn into booking in the long run.

- **How is the creative process of planning a destination promotional video?**

We try to make all of our decisions based on big data, sophisticated methods and on different models and for that we have our primary data sources. Data driven marketing has two pillars, 1. The creative production, delivering the right message 2. Data driven media planning, reaching the right audience. So, how to get the right message to the right audience.

Data-driven creating planning: we identified 11 touristic regions in Hungary, taking into consideration demand and supply, and tourism potential as well. After a long journey now there are 11 tourism destinations in Hungary. Our YouTube campaign is now focused on solely one tourism product while featuring more of the destination. We have a matrix planner for summer and winter. So in every specific season we will talk about a product.

- **To what extent do you get involved with the agency in charge of producing the destination promotional video?**

We are a governmentally funded company, and we have publicly procured creative and media agency. The creative one is the one that creates the videos, the media agency is the one that buys the media surfaces, and we are the ones who send them the briefs and go with them hand in hand with the creation process. We get really involved.

- **Who has the last word about the concept?**

We do. For example, at the beginning of the year we knew that we really need an image video focusing on the thermal baths, as it is one of the USPs of the Hungarian tourism scene. And we knew exactly what we wanted to show so we sent the brief, so I should feature this and that, so we know exactly which locations. And then they come up with ideas: OK, how can we connect the different locations, maybe if we use the same characters, maybe if we tell a story and so on and that is how the creative conversation between us starts. We are the last ones to accept it.

- **Do you first think of the visuals or of the music? Why?**

The visuals, because it is tourism, you know what you want to show. I think you first know the visuals because it is about the attractions, the scenes, what happen in them and you just know the locations and I think visuals come first.

- **In your view, what is the function of music in DPV?**

I consider music an absolutely important part of the video. The goal of music is to take the video one level higher, one step forward (level up). It has something to do with emotions, I guess.

- **How do you choose the music for a dpv? Which is the criteria?**

We have an idea in our heads but it is usually not just one song. What we usually do is we write in the brief what kind of emotion we believe will work and then the creative agency comes up with 5 or 6 recommendations.

- **Aside from evoking emotions, what other type of effect do you think music produces in the audience?**

It is really difficult. I never really thought about it like this way before. I am a musician by the way. I have been playing the piano for 15 years. But I never thought this way before.

We produced this spring video and the agency composed the music. It was a very long process, by the way, because they came up with this thing and then is really interesting. In another video and in the background you can hear the same *leitmotif*. It is the exact same introduction but we produced 9 different videos for 9 different regions and all the regions have the same *leitmotif*, the same notes. But it is always with a different composing: different rhythm, different instruments, and it makes so much difference between the films. So, for example this is the Pannonhalma region where the Archabbey of Pannonhalma lies and is the most important tourism product of this region. So, the whole idea was to show this in the music as well, to use violin, to make it more connected to, more meaningful or more religious in some way. When it comes to a different region, it makes so much difference, so I think this might be an interesting example for your thesis.

- **What aspects should be considered when composing or choosing a track for a destination promotional video? Why?**

Music is chosen based on the concept not the visuals. It is based on what we believe the region is like. For example, in the previous video, the most important factor of the brand is the archabbey itself and what it represents, and the spirituality and we wanted to show that somehow in the music. For example, in the Mátra region is all about the green area, it is about freedom, it is about going up to the hills. Pécs-Villány is one of the most well-known wine regions we have and it is a really cool place. It is for young people and that is what we wanted to show in the music as well. That is how we started. In this case, it was music first, the visuals were recorded, then they came up with the music, and then the visuals were chosen according to the music.

- **What is more complicated, producing the visuals or producing the music?**

I don't know how to answer that. It was the creative agency who did their job and came up with this fantastic idea of this tune and then setting up with different instrumental versions.

When we select the music we never really select songs from bands or well-known songs. I think that will take the focus away from the destination if you hear, I don't know, Ed Sheeran. You might remember the advert but might not remember what it was about. You will be like, oh yes, I know that Ed Sheeran song and have no idea where you are supposed to go. Unless the music has some kind of connection with the visuals, with what the video tries to represent.

- **Is there still room for the traditional formats of destination promotional videos in which images are displayed one after another with background music, or should we rather adopt new video formats?**

Instead of going with the storytelling idea, we believe is way better to have short cuts of different people, having different experiences, because then the viewer can easier connect to the video. If it is a storytelling video and might be a boy or a couple, it might be too difficult to connect with the main characters. When it is about short experiences you feel like part of it. I think you can get way more involved in the video this way.

I can talk about our videos and that is our strategy behind it. We believe that instead of the classic main character go somewhere, do something, it is a way better idea to show these immersions, to show these feelings.

When it comes to YouTube is roughly 70% of the videos laid on the mobile device and roughly 94% or 93% of the people don't flip their phones like this, so you have to have a good advert on this screen -It is so small-. You have to operate with close shots, you have to show people because we humans like to see humans in the adverts but in such small screens, you have to show faces, you have to start very strong because the first 5 or 6 seconds are crucial part of the video and yes, we take into consideration all this knowledge we have. In our case if you are watching in mute that is not a problem we also use subtitles. We adapt to this.

Interview with Hungarian musicologist

Date: Dec 12, 2022

Time of interview: 09:00 – CET

Duration of interview: 58 min.

Place: Offline -Coffee shop

Interviewer: Monica Coronel

Interviewee: Gergely Fazekas

Position of interviewee: Musicologist and associate professor at the Liszt Academy. He is also active in many other fields besides teaching: giving public lectures, former editor-in-chief of a Hungarian music publisher, organizing concerts, and writing scholarly articles for musicologists and essays for a wider audience.

- **Which is the role of music?**

Music is much more important than we think it is, because in a way it covers us, we hear music all around like here in this café, if you go to a mall, but if you have here our earphones we can listen to our own music 24/7. So, I think music can have different roles in life. Music can be this kind of companion which is with you, your own music. Music can be an experience of art if you go to a concert hall or you go to a pub concert, when this is a very precious event in your life, it is not just in your ear, you go there, you prepare for that, you buy the ticket, you know, it is a special event. And, of course, music can be used for different purposes like it was used for thousands of years: political, religious or business. It can help different people, different sources to reach their goals in a very sophisticated way.

For example, Franz Liszt, the Hungarian famous pianist, in the mid-19th century when he gave concerts in Hungary, he played songs or he improvised the melodies that had political meaning against the Habsburgs who oppressed the Hungarians, so those Hungarians who went to the concert, they felt that it was not just a musical event, it was a political event even if none said any word, it was just in the music, so Liszt consciously helped by playing this kind of melodies to fight against the Habsburgs. So, the music can have a message and what is tricky about music is that it can have hidden messages of course music has text, but instrumental music doesn't have text so the meaning of instrumental music is a very tricky thing because you cannot say what exactly it is saying so several different people can convey several different meanings. But, this is the way music can be used.

Even if people live in oppression in a country, if they listen to music which sends them a message which gives them force or gives them reassurance, then it can help them even if this music is not political, they can feel like yes, this music tells me something, it gives me power and I can still fight the ruler.

- **What is the impact of music on the listener?**

The impact music makes on the listener has several different layers. So there is the layer of the body, when you have goose bumps because the music moves you, when you listen to the music and you kind of lose yourself. You don't know how it works but you just feel, it makes you cry, or it makes you laugh or it makes you feel stressed or makes you level up. But there is also the intellectual impact, when you start to think thanks to the music and I think it even works for pop music because when I was a child I didn't understand the lyrics in English so what I loved was the energy of the music but now that I listen to these songs again, I understand the meaning, so even with pop music you can have the feeling and you can have the meaning.

- **Theory says that “music has two meanings, embodied and referential. Embodied refers to the hedonic value, those feelings evoked solely by the music sound. Referential refers to the conceptual associations evoked by music that may be prompted by contextual factors (e.g., the place where the music airs, the musician, the instruments used)”.**

What is your opinion about this? Do you think that one of them overlaps the other?

I think the emotional or bodily response is much more important because this is something you cannot avoid. We hear this rhythm, the rhythm is right there and you bang your head or you tap the table so even if someone is a very intellectual person, they cannot resist this side of music either. And those that are not intellectuals of course they cannot reach the intellectual level. And actually I am not sure about using the word “reach” because I don't want to make this hierarchy like the intellectual responses are more valuable, which I am not sure it is, these are just different responses on the music but I think music can be used for all these purposes and your main topic is how you can use music for something. It is this really deep impact that there is no in other arts. For instance, if you watch a beautiful painting, it might have an emotional effect but the process is much more complicated and mediated. “You can close your eyes, you cannot close your ears”. Even if you close your ears even you still can hear the noises, the rhythms, if it is loud. In Literature, if you cannot read, you cannot enjoy literature. You need to know the specific language.

So, in this way I think music in a way is universal, of course it is a big question if there are social codes in music, European music, American, and Southern American or Asian or African music. They are different in a way but if you go really deep into the ancient history of music you find the same pentatonic scale exists all around the world. So when I listen to a music that I don't understand, I still has a response. This bodily or emotional response on the basic elements of music which is rhythm, pitch, melody and maybe harmony-but it is not that important-. It is so basic among all art forms in a way that music can be used in the most effective way for several different purposes.

An example, now that we are close to Christmas, so we go to a Mall to buy presents and you know, there is music all the time and I go into a shop and I hear a good pop music, then I start to feel well, and start feeling like, ah, maybe I have more money that I think, life is great, who cares, and this feeling is created by the music. I am sure we would buy less if there were no music in the malls. This body response is so strong. For example, if there is a moving song which I hear in the mall, I can start crying there in the middle of the shop.

- **What are the main responses to a musical stimulus?**

Rhythm is the most essential part of music. The other elements like melody and harmony, of course they are important but the sound you hear, a soft sound, a strange sound. It is the rhythm what gives you this very basic effect. The rhythm keeps more information from the original idea. It is also important because music flows in time but also music can manipulate time, the feeling of time. Sometimes you feel that time slows down, stops for a moment, and rhythm is the very element that covers time in music.

- **What is the function of music in advertisement?**

I think it is crucial. Even if you think that music is just in the background, it is trickier than you think because the effect of music on your brain, when you watch an advertisement or a film is much stronger than you would expect. So sometimes when you watch an ad or a movie you don't even know there is music, but without the music, it wouldn't have an impact. There are very interesting YouTube videos when a movie scene is projected with different times of music. For instance, someone is walking, nothing special happens, if the music is dissonant and frightening you think, ah, it is a horror movie, if it is beautiful, with violins you will think oh yeah, he will visit his lover. Even if you think that the image is the most important thing, music can make the meaning of an image or motion picture really different. I love when a director in a movie uses music and then in a very important scene there is no music, and then becomes strange but then again there is music, so the lack of music is giving it a meaning so silence can have a meaning because of music, because of the contrast.

Music has this power effect that you even don't recognize. If you see an image it is really easy to describe what you see, but what is in the music, how can you describe it, you cannot and that is the trick because music is not there to perceive intellectually, it is there to make you feel somehow in some way.

- **In Tourism, what aspects should be considered when composing/choosing a track for a destination promotional video? Why?**

An advertisement is very short and that is a problem for music, because music needs time. I think you should know who is the target audience because those people who want to know the destination, they have to understand your message. Of course, the western culture is very attractive for other different regions. The Hollywood film music was created by European composers in the early 20th century so basically what is used in most music is early late 20th century music. You have to be very careful on what kind of music you use and if you know the cultural background of your targets, the social background -young, popular or older people, if they are European basically use classical style.

It is also important what you want to sell, if you show the exotic part of the destination, so maybe you can use music which makes them curious, like oh, that is so special, you know, unconsciously.

- **Which could be that type of music?**

For example, if you want to advertise Hungary and you use Hungarian folk music which is quite special, it might make it interesting for other people compared with to using a film score which they have all around themselves.

I think this the secret to make not only good, but effective music for an advertisement, is how can you mix it because it is not black and white. You can use Hungarian folk music and symphony background or electronic, then you show something about the country in a way the target can also understand.

- **Do you think that genre is an aspect to consider in advertisement?**

It is hard to define what a genre is because we are in an era in which genres are just mixed up and there is not real genres. I think yeah, in a way is important, because of the target, if you shoot young people in America, you can choose hip hop. When you create music for an ad you have to be very knowledgeable about all the genres and the meaning. But I don't think you should stick to them. You should be free to mix them.

- **I am asking this because when for example we listen Bossa Nova we might associate this with Brazil.**

South America for us because if you are far. For example, you come from that region and you hear eastern European music that can stand for Hungary, for Romania, for Slovakia, so Bossa Nova is Southern America, so of course is from Brazil but for us that we are far from this culture it is something down there in the map.

If you write art music which somehow reflect on Ecuador then you should really take into consideration what is really Ecuadorian music, if you write music for advertisement it is not about the truth, and advertisement is about how you can sell and it is not about the moral. So, if you write music what audience think is Ecuadorian, then is great and it doesn't matter if it comes from Chile, or Mexico.

It is not about musical historical accuracy it is more about creativity, how you can use these musical languages on your own purposes.

In Tarantino movies is quite interesting how scenes have totally dissonance with visuals might have a different effect. So this alien music to the visual and can be more effective. What is the message of your country, do you want people tell people that this is a traditional country, then you use traditional instruments, and everyone understands or you want to show it is very modern country and then you put a drum beat that sounds like hip hop and we still see the beautiful old buildings and stuff like that. If you show old buildings with very trendy music, then there is this tension between the two which might make think the audience oh, it is a very interesting country, is it modern, is it old school. So if you do this experiment I recommend you to put very contrasting music because that might have a better effect. If you hear a music which fits the image, and if it is well done then you say Ok, a beautiful country. If the music and the image does not fit each other, then I think unconsciously you start to concentrate (level of involvement) and maybe the message goes deeper.

But it is not black and white, there are shades of grey because you can make even in 30 seconds, you can start with something very strange and then it can go into something really familiar or even something alien at the beginning and then in 20 seconds it goes to another direction.

There is the case of Baby driver movie and what is amazing in this movie is that the director is using pop songs but all the cuts in the movie fit the music rhythmically. Every scene is like a pop music video. So in this case the music fits so amazingly everything you watch. So you can see that the rhythm is the most important element in film music too. According to the shots, longer or shorter, that is also the rhythm of the movie. It unfolds in time.

If the creative talents work together in the concept, it becomes better. If the director works together with the composer before shooting based on the concept they can help somehow each other.

If in your video of Ecuador you are using Ecuadorian music and the target market they don't know what it is, then maybe is better to use Bossa Nova because they understand. And also you can measure the efficiency of an advertisement is a really hard job. Music in adverts is there to serve the purpose and sometimes is just one note, if that note is in the right moment, at the right place it is better than any complicated idea.

Interview with Ecuadorian expert in destination marketing

Date: Jan 13, 2023

Time of interview: 20:37 – CET

Duration of interview: -

Place: written through LinkedIn

Interviewer: Monica Coronel

Interviewee: Gabriel Minas Amaya

Position of interviewee: Expert in Tourism, working for a travel company and was a Senior Analyst of International Markets of the Ministry of Tourism of Ecuador.

- **Nowadays, what are the most efficient means to advertise Ecuador in the international market as a tourist destination?**

Two means, international events (such as the soccer World Cup) and the presence in specialized fairs.

- **How should Ecuador be advertised in the international market as a tourist destination? What should be message?**

Currently the country is promoted as a destination of 4 worlds. Considering the size of Ecuador and the number of tourist products, varied and relatively close to each other, the message of 4 worlds is adequate. That is, many activities and options in a place with all climates, a lot of culture, history and adventure.

- **How should Ecuador be advertised internationally in long-haul markets, with little or no knowledge about Ecuador?**

In this sense, I believe that a differential should be used, which is attractive to the market that is targeted. In this way, the contrast with the climate or the local characteristics where it is promoted can be an interesting hitch. On the other hand, Market studies must be carried out, to know the interests and expectations of potential travellers to Ecuador, so that they can target directly, based on the strengths of Ecuador.

- **How important do you think are destination promotional videos?**

A lot, especially those that are made directly by travelers, since they can be seen by their family or friends, promoting "word of mouth" regarding the tourist possibilities in Ecuador.

- **What is the purpose of a destination promotional video?**

Publicize the tourist attractions and products in the destination and engage potential tourists.

- **What are the aspects that should be considered when planning/creating a destination promotional video? Which is the starting point?**

The interests of the target group, in this way a video is developed that is attractive to meet the objectives that are set.

- **Today, destination promotional videos use many different resources, in your view, which are the aspects that require most attention?**

In the visual part, since the sound comes to complement the image.

- **What does Ecuador should emphasize in a destination promotional video?**

It would depend on the campaign or the target audience and its objectives. In any case, the tourist products of the country can be presented.

- **How do you communicate the brand in the destination promotional video?**

It can be an element that complements what is presented in the proposal, it must comply with the Brand Manual established.

- **Today, how important do you think music is in a destination promotional video? Why?**

No answer

- **What is the role of music in a destination promotional video?**

Complement the image and generate expectations through feelings.

- **If you could choose a kind/style of music that best identifies/represents Ecuador, which would be? Why?**

Ecuadorian music such as pasillos, san juanitos, bombas or Ecuadorian cumbias.

- **Do you think that this kind/style of music should be used in a promotional video of Ecuador? Why?**

Yes, because they reflect the cultural richness, which is even associated with the natural richness that can be found in the country.

- **In your view, which kind(s)/style(s) of music should be included in promotional videos of Ecuador? Why?**

Ecuadorian music such as pasillos, san juanitos, bombas or Ecuadorian cumbias.

- **What aspects should be considered when composing/choosing a track for a promotional video of a destination? Why?**

It must be in line with the objectives of the campaign or the video itself, in this way it will generate the feelings and expectations that are sought. Thus, it must complement the image in that sense.

Technical description of the devices

Arduino UNO R3 - Technical description

Board	Name	Arduino UNO R3
	SKU	A000066
Microcontroller	ATmega328P	
USB connector	USB-B	
Pins	Built-in LED Pin	13
	Digital I/O Pins	14
	Analog input pins	6
	PWM pins	6
Communication	UART	Yes
	I2C	Yes
	SPI	Yes
Power	I/O Voltage	5V
	Input voltage (nominal)	7-12V
	DC Current per I/O Pin	20 mA
	Power Supply Connector	Barrel Plug
Clock speed	Main Processor	ATmega328P 16 MHz
	USB-Serial Processor	ATmega16U2 16 MHz
Memory	ATmega328P	2KB SRAM, 32KB FLASH, 1KB EEPROM
Dimensions	Weight	25 g
	Width	53.4 mm
	Length	68.6 mm

Source: <https://docs.arduino.cc/hardware/uno-rev3>

Grove GSR Sensor - Technical description

Dimensions	24mm x20mm x9.8mm
Weight	G.W 29g
Battery	Exclude
Input Voltage	5V/3.3V
Country of origin	China

Source: <https://www.seeedstudio.com/Grove-GSR-sensor-p-1614.html>

PulseSensor - Technical description

Brand Name	PulseSensor.com
Cable Length	12 inches
Connector Type	Plug_in

Item Weight	0.500 ounces
Material	Vinyl
Style	Modern
Item Dimensions LxWxH	4 x 0.5 x 6 inches
Power Source Type	DC

Source: https://www.amazon.com/PulseSensor-com-Original-Pulse-Sensor-project/dp/B01CPP4QM0/ref=sr_1_2?keywords=PulseSensor.com&qid=1671742407&sr=8-2

AZDelivery RTC – Technical description

Dimensions	34mm x 23mm x 18mm
Weight	8 g
Chip	DS3231 RTC
Memory chip	AT24C32
Supply voltage	3.3V
Time of the day	2
Communication interface	I2C
Programmable signal	32kHz [output]
Digital temperature sensor	$\pm 3^{\circ} \text{C}$ accuracy

Source: <https://www.az-delivery.de/en/products/ds3231-real-time-clock>

Screening Questionnaire

Thank you very much for your time and participation.

The following questionnaire aims to collect general information about the participants' profile, in the frame of a study about destination promotional videos.

The collected information will be used only for research purposes and your identity will be kept confidential.

Average time for completion of the questionnaire is 5 minutes.

Email address

Name

Date of birth

Gender: Female / Male

Where are you from?: City and country

1. I prefer to start a trip with preplanned or definite routes when traveling in a foreign country
Strongly disagree 1 2 3 4 5 Strongly agree
2. I prefer to travel to countries where the people are of the same ethnic groups as mine
Strongly disagree 1 2 3 4 5 Strongly agree
3. I prefer to start a trip with no preplanned or definite routes when traveling in a foreign country
Strongly disagree 1 2 3 4 5 Strongly agree
4. I prefer to travel to countries where the culture is similar to mine
Strongly disagree 1 2 3 4 5 Strongly agree
5. I prefer to be on a guided tour when traveling in a foreign country
Strongly disagree 1 2 3 4 5 Strongly agree
6. I prefer to make all of my major arrangements through travel agencies when traveling in a foreign country
Strongly disagree 1 2 3 4 5 Strongly agree

7. I prefer to travel to countries where they have the same tourism infrastructure (such as highways, water supply, sewers, electric power, and communications systems) as in my country
Strongly disagree 1 2 3 4 5 Strongly agree

8. I prefer to travel to countries with well-developed tourism industries
Strongly disagree 1 2 3 4 5 Strongly agree

9. I prefer to associate with the local people when traveling in a foreign country
Strongly disagree 1 2 3 4 5 Strongly agree

10. I prefer to travel to countries where there are international hotel chains
Strongly disagree 1 2 3 4 5 Strongly agree

11. I prefer to seek the excitement of complete novelty by engaging in direct contact with a variety of new and different people
Strongly disagree 1 2 3 4 5 Strongly agree

12. If I find a place that particularly pleases me, I may stop there long enough for social involvement in the life of the place to occur
Strongly disagree 1 2 3 4 5 Strongly agree

13. I prefer to travel to countries where they have the same transportation system as in my country
Strongly disagree 1 2 3 4 5 Strongly agree

14. I prefer to live the way the people I visit live by sharing their shelter, food, and customs during my stay
Strongly disagree 1 2 3 4 5 Strongly agree

15. I prefer to travel to countries that are popular destinations
Strongly disagree 1 2 3 4 5 Strongly agree

16. I prefer to make friends with the local people when traveling in a foreign country
Strongly disagree 1 2 3 4 5 Strongly agree

17. I prefer to travel to countries where there are restaurants familiar to me
 Strongly disagree 1 2 3 4 5 Strongly agree

18. I put high priority on familiarity when thinking of destinations
 Strongly disagree 1 2 3 4 5 Strongly agree

19. I prefer to have as much personal contact with the local people as possible when traveling in a foreign country
 Strongly disagree 1 2 3 4 5 Strongly agree

20. I prefer to have travel agencies take complete care of me, from beginning to end, when traveling in a foreign country
 Strongly disagree 1 2 3 4 5 Strongly agree

Results of part 2 will be analyzed according to the ITR Scale in order to identify novelty seekers.

International Tourism Role (ITR) Scale

Dimension	Items	No. of Items	
Destination-oriented dimension (DOD)	2. I prefer to travel to countries where the people are of the same ethnic groups as mine 4. I prefer to travel to countries where the culture is similar to mine 7. I prefer to travel to countries where they have the same tourism infrastructure (such as highways, water supply, sewers, electric power, and communications systems) as in my country 8. I prefer to travel to countries with well-developed tourism industries 10. I prefer to travel to countries where there are international hotel chains 13. I prefer to travel to countries where they have the same transportation system as in my country 15. I prefer to travel to countries that are popular destinations 17. I prefer to travel to countries where there are restaurants familiar to me	9	Familiarity Seekers (FS)

	18. I put high priority on familiarity when thinking of destinations		
Travel services dimension (TSD)	1. I prefer to start a trip with preplanned or definite routes when traveling in a foreign country 3. I prefer to start a trip with no preplanned or definite routes when traveling in a foreign country 5. I prefer to be on a guided tour when traveling in a foreign country 6. I prefer to make all of my major arrangements through travel agencies when traveling in a foreign country 20. I prefer to have travel agencies take complete care of me, from beginning to end, when traveling in a foreign country	5	Average Travelers (AT)
Social contact dimension (SCD)	9. I prefer to associate with the local people when traveling in a foreign country 11. I prefer to seek the excitement of complete novelty by engaging in direct contact with a variety of new and different people 12. If I find a place that particularly pleases me, I may stop there long enough for social involvement in the life of the place to occur 14. I prefer to live the way the people I visit live by sharing their shelter, food, and customs during my stay 16. I prefer to make friends with the local people when traveling in a foreign country 19. I prefer to have as much personal contact with the local people as possible when traveling in a foreign country	6	Novelty Seekers (NS)

Source: Mo et al. (1993), Jiang et al. (2000).

Informed consent form

Researcher: Monica Coronel, PhD student

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Purpose of the study: The study aim is to investigate the effects of variations in destination promotional videos on audience and how these variations impact on attitude and behavior.

Description of the research: The current research comprises three phases:

- i) Screening questionnaire: General information about the participants profile (demographics) will be collected through an online questionnaire.
- ii) Experiment: Two sensors will be connected to the fingers of the non-dominant hand of the participant in order to measure skin conductance and heart rate while displaying some videos
- iii) Interview: Some questions regarding the videos will be formulated to the participants after exposure

The session will take approximately 40 minutes.
There are no right or wrong answers.

Subject participation: The study requires a sample of at least 20 Hungarians and 20 Ecuadorians.

Potential risks and discomforts: Electrodes will be attached to the participants fingers. The apparatus is harmless and is widely used in studies of neuromarketing. No known risks.

Confidentiality: All information taken from the study will be coded to protect participants' names. The investigator will safely keep all files and data collected for research purposes only. Once the data has been fully analyzed it will be destroyed. Answers will be recorded but names will remain anonymous.

Authorization: By signing this form, you authorize the investigator the use and disclosure of your records generated during the course of this study for research, education, publication and/or presentation.

Voluntary participation: Participation in this study is completely voluntary.

Withdrawal from the study: Participants can decide not to participate in this study at any point without any implications to them.

Do you have any questions?

I consent to participate in this study Yes No
I have normal vision and hearing Yes No
Do you have any medical condition? Yes No
If yes, which? _____

Name of participant (print): _____

Signature: _____

Date: _____

Person obtaining consent (print): _____

Signature: _____

Date: _____

Interview protocol with Hungarians and Ecuadorians

	Hungarians	Ecuadorians
After Video 1	<ul style="list-style-type: none"> - Which feelings did the video evoke on you? - What is the element that called your attention? - What is your opinion about Ecuador? 	<ul style="list-style-type: none"> - Which feelings did the video evoke on you? - What is the element that called your attention? - What are your comments about the video? <ul style="list-style-type: none"> -Does the music fit Ecuador? -Does the video represent Ecuador?
After Video 2	<ul style="list-style-type: none"> - Which feelings did the video evoke on you? - What has changed in your mind about the video? Why? - Did you perceive the video differently? - What has changed in your mind about the Ecuador? Why? 	<ul style="list-style-type: none"> - Which feelings did the video evoke on you? - Did your opinion about the video change? - What are your comments about the video? <ul style="list-style-type: none"> -Does the music fit Ecuador? -Does the video represent Ecuador?
After Video 3	<ul style="list-style-type: none"> - Which feelings did the video evoke on you? 	<ul style="list-style-type: none"> - Which feelings did the video evoke on you?
After the three videos	<ul style="list-style-type: none"> - Which music and video combination did you like the most? Why? 	<ul style="list-style-type: none"> - Which music and video combination did you like the most? Why?
After Video 4 (no music)	<ul style="list-style-type: none"> - Which music did you hear in your mind while watching the video? - How was the experience of watching a video without music? - Which do you think is the role of music in promotional videos? 	<ul style="list-style-type: none"> - Which music did you hear in your mind while watching the video? - How was the experience of watching a video without music? - Which do you think is the role of music in promotional videos?

