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# Branding The Beat: A Study on the Electronic Music Community in Lisbon

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# BRANDING THE BEAT: A STUDY ON THE ELECTRONIC MUSIC COMMUNITY IN LISBON

By

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Master Thesis / Project Work presented as partial requirement for obtaining the Master's degree in Data-Driven Marketing, with a specialization in digital marketing and analytics

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# STATEMENT OF INTEGRITY

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*Lisbon, 26-06-2023*

# ABSTRACT

The electronic music community in Lisbon has experienced significant growth and transformation over the years, becoming an influential part of the city's nightlife and cultural scene. This community is characterized by a vibrant mix of artists, DJs, promoters, and fans who share a passion for electronic music and its associated subcultures. While previous research has explored various aspects of branding, consumer-brand relationships, brand personality, and the role of social media in branding, there is limited understanding of how these concepts apply to managing brands in the electronic music community. This thesis aims to explore the role of branding practices, community dynamics, and culture in shaping the electronic music community in Lisbon. This thesis adopted a qualitative approach to this topic. 5 semi-structured in-depth interviews with community insiders were conducted, while a netnographic study of 20 influential Instagram profiles was done to gather results. The findings of this study can be organized into two main categories: branding & marketing, and community. The Lisbon electronic music community prioritizes authenticity, connection, and organic brand development rather than intentional marketing strategies. Community dynamics involve power imbalances, connections, and continuous evolution. The culture is centered around enjoyment, expression, and connection, leading to a collaborative mindset among artists. The Lisbon electronic music community focuses on authenticity and organic brand development, with social media playing a crucial role in promoting events. Community dynamics involve power imbalances and resistance to mainstream culture, fostering collaboration and unique identities among artists.



# KEYWORDS

Branding, music community, cultural dynamics, digital marketing, netnography; Lisbon music scene, electronic music


## Sustainable Development Goals (SGD):



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# 1. INTRODUCTION

The electronic music community can be defined as a collective of individuals who share a passion for electronic music and its associated subcultures, encompassing artists, DJs, producers, promoters, venue owners, and fans. This community is characterized by its appreciation for the diverse genres within electronic music, engagement in events and festivals, and a strong sense of connection and belonging among its members.

The electronic music community in Lisbon has experienced significant growth and transformation over the years, becoming an influential part of the city's nightlife and cultural scene. This community is characterized by a vibrant mix of artists, DJs, promoters, and fans who share a passion for electronic music and its associated subcultures.

Branding plays a critical role in the community, as well as building relationships between consumers and brands. Brands serve as distinctive identifiers that differentiate one product from another (Bennett, 1995), creating a sense of community among fans and promoting a sense of belonging within the subculture. As Handelman (2006) relates, branding involves the collective and collaborative nature of brand development, where multiple stakeholders bring their perspectives to shape a unified brand (Handelman, 2006). Likewise, Holt (2016) explains that branding is a set of techniques that generate cultural relevance (Holt, 2016), which is particularly relevant in the electronic music community as it helps to cultivate a sense of shared identity among music enthusiasts.

While previous research has explored various aspects of branding (Holt, 2002; Kumar & Kumar, 2020; Portal et al., 2019), consumer-brand relationships (Fournier, 1998), brand personality (Aaker, 1997), and the role of social media in branding (Habibi et al., 2014; Khamis et al., 2017), there is limited understanding of how these concepts apply to the electronic music community.

Furthermore, the influence of community dynamics and culture on the formation of brand identity within the electronic music scene remains understudied. A comprehensive examination of these factors would shed light on the intricacies of brand-building in a niche market, uncovering strategies for nurturing strong consumer-brand relationships and driving cultural relevance.

Addressing this gap is crucial to provide insights into the unique characteristics of the electronic music community in Lisbon and how branding practices, community dynamics, and culture contribute to its development. This understanding can help stakeholders in the industry, such as artists, event organizers, and venue owners, to develop effective branding strategies that resonate with their target audience and create a strong sense of community.

The research question for this study is: How do branding practices, community and culture dynamics contribute to the electronic music community in Lisbon? Guiding the research question, the general objective of this study is to explore the role of branding practices, community dynamics, and culture in shaping the electronic music community in Lisbon. The general objective can then be broken down into specific Ones:

1. To investigate the origins, promotion strategies, and social media practices of electronic music brands in Lisbon.
2. To examine the influence of brand personality, and brand communities on the formation of brand identity within the electronic music scene.
3. To analyze the power dynamics, connections, motivations for participation, and evolution of the electronic music community in Lisbon.
4. To understand the culture of the community, and to evaluate what role resistance and counter-culture play.

To address the research question, this study uses a qualitative research approach, including five in-depth interviews with stakeholders in the electronic music community and netnography on Instagram of community members. The findings from these interviews and social media analysis are used to explore the role of branding practices, community dynamics, and culture in shaping the electronic music community in Lisbon.

The study begins with a literature review that offers insight into research that's been conducted so far and paves ground for the theoretical concepts on which this study is built. Then the paper goes into methodology and how data was collected and analyzed. The results section uses theory from literature review and data collected to answer the research question. And finally, the discussions section goes into implications of the research.

# 2. LITERATURE REVIEW

## 2.1. BRANDING

A brand is a distinctive identifier that sets one product or service apart from its rivals, creating recognition and customer loyalty (Bennett, 1995).This identifier can take many forms, including a name, term, sign, symbol, design, or combination of these features. According to Handelman (Handelman, 2006), Branding today includes the collective and collaborative nature of brand development, where multiple stakeholders bring their perspectives to shape a unified brand.

Strong brands have a few potential advantages. One of these being increased marketing effectiveness and competitiveness (Hoeffler & Keller, 2002). Branding also serves to build relationships with customers (Holt, 2016). It establishes an emotional connection that helps customers develop a sense of loyalty and attachment toward the brand.

A strong brand can increase marketing effectiveness and competitiveness, which is important in a subculture where there are many music producers and artists vying for attention. Furthermore, branding helps build relationships with consumers, as music enthusiasts develop a sense of loyalty and attachment toward the brands that they interact with. This leads to increased customer retention, positive word-of-mouth marketing, and overall community growth within the subculture.

Now, social media has also become an integral part of branding and allows companies to communicate with consumers in real time. Scholars now pay more attention to social media activities, such as posting, commenting, tagging, and linking, as a type of dialogical production of identity between multiple co-tellers of a story (Scholz & Smith, 2019) .González-Benito et al. (2015) note that the role of the brand becomes more important online, as consumers cannot physically interact with the product (González-Benito et al., 2015).

Take the examples of music festivals like Tomorrowland and Awakenings, that use social media platforms to create and share content that fosters a sense of shared identity among their followers. Social media plays a critical role in the promotion and marketing of electronic music, especially considering the importance of the online space since music production, distribution, and consumption became more accessible to a broader audience.

## 2.2. CONSUMER-BRAND RELATIONSHIP

The concept of brand relationships has become an essential aspect of electronic music communities, where consumers have relationships with music producers, DJs, and promoters. Fournier's (1998) categorization of brand relationships into utilitarian, hedonic, and symbolic interactions (Fournier, 1998) is equally important for electronic music, where consumers evaluate different brands based on their functional and emotional benefits. Utilitarian relationships are utilized by consumers in electronic music when choosing the best venues by sound quality or ambiance, or streaming and players which provide the best features available. Hedonic relationships, on the other hand, are derived from emotional benefits such as the cathartic and energizing effects of electronic music. Symbolic relationships with electronic music brands serve as a representation of a specific subculture or identity, with brands like Boiler Room, Ministry of Sound, and Traxx having a high level of cultural significance in the history of electronic music.

Fournier's (1998) three dimensions of brand relationships also reflect the ways in which consumers engage with electronic music communities. Self-concept attachment is significant because consumers often use electronic music as a means to express their identity and shape their subculture's cultural norms. Active engagement for consumers involves interaction with other actors such as music producers, record labels, and promoters. Electronic music fans exhibit brand love, which is related to their passion and affection for certain genres and production styles, artists, DJs, and labels. These dimensions reveal the importance of cultivating organic relationships between actors in electronic music communities to promote engagement and authentic self-expression.

The concept of brand trust is another important factor in consumer-brand relationships within electronic music communities. Brand trust refers to the belief that a brand will meet consumers' expectations and act in their best interest (Chaudhuri & Holbrook, 2001). In the context of electronic music, brand trust can be built through consistent quality of music, performances, and event experiences, as well as transparent communication between brands and their audiences (Munuera-Aleman et al., 2003). Trust in a brand can lead to increased loyalty, positive word-of-mouth, and a stronger sense of community among fans (Morgan & Hunt, 1994).

Another aspect to consider in consumer-brand relationships is the role of social media in fostering connections between electronic music brands and their audiences. Social media platforms, such as Instagram have become essential tools for electronic music brands to engage with their fans, share content, and create a sense of belonging (Habibi et al., 2014). These platforms enable brands to develop a unique identity and personality, which resonates with their target audience and strengthens the emotional bond between them (Kaplan & Haenlein, 2010). Moreover, social media allows for two-way communication and co-creation of content, further deepening the relationship between consumers and brands (Brodie et al., 2013). In the context of the electronic music scene, this co-creation takes form in events, and visual content created for sharing during the events.

### 2.2.1. Consumer based brand perception

An individual's perception of a brand is influenced by factors like image, reputation, quality, pricing, and advertising, which can impact their behavior, including purchase decisions, loyalty, and word-of-mouth communication (Keller, 2009). This perception can also be shaped by personal experiences, social influence, and cultural values within the community (Mooij, 2010).

A listener's personality plays a role in their perception of electronic music brands as well. A study found that different personality traits can affect how fans perceive a brand's personality, leading to increased loyalty. Traits such as agreeableness and openness positively influenced loyalty towards specific brands, though it should be noted that the study was focused on toys and video game buyers (Lin, 2010).

The study discovered positive relationships between excitement brand personality and extroversion personality trait, agreeableness personality trait and excitement, sincerity, and competence brand personality dimensions, and finally agreeableness and openness personality traits influencing both affective and action loyalty (Lin, 2010).

Affective loyalty represents an emotional connection to a brand, while action loyalty refers to the purchasing behavior of consumers for a specific brand within the electronic music community.

Examples of affective loyalty in electronic music can include:

1. Fans emotionally connecting with a particular DJ or music producer, resulting in a strong attachment and preference for their music.
2. Listeners associating positive memories or experiences with a specific electronic music festival or event, leading to a deeper emotional connection with the brand.
3. A fan resonating with the message or ethos of an electronic music record label, creating a sense of belonging and emotional attachment to the label's brand.

Examples of action loyalty in electronic music can include:

1. A fan consistently purchasing music, merchandise, or tickets from a specific DJ, music producer, or record label, showing their loyalty through repeat purchases.
2. Actively promoting and sharing a favorite electronic music artist, festival, or record label on social media, blogs, or forums, displaying loyalty through word-of-mouth and recommendations.

## 2.3. BRAND PERSONALITY

The concept of brand personality suggests that fans use a brand's perceived personality to express themselves or gain emotional benefits associated with it (Phau & Lau, 2000). Aaker (1997) defines brand personality as "the set of human characteristics associated with a brand" (Aaker, 1997). This association plays a crucial role in understanding listener preferences and influences their choice of artists, record labels, or events. Brands have their own personalities, which fans may match with their preferences and personalities based on their perceived images (Milewicz & Herbig, 1994). As a result, characterizing a brand's personality is essential in the decision-making process for fans within the electronic music community.

Creating a unique brand personality allows for differentiation between electronic music artists, record labels, or events with similar attributes and helps strategists communicate more effectively with fans by adding depth and texture to messaging (Phau & Lau, 2000). By giving a brand a distinctive personality, brand owners can achieve differentiation and stand out in a crowded market. Likewise, a well-defined brand personality allows for more targeted messaging, making it easier to tailor communication efforts to specific fan segments. Overall, employing brand personality constructs enables marketing strategists to focus their efforts effectively, resulting in more impactful, cohesive communications within the electronic music community (Phau & Lau, 2000).

### 2.3.1. Aaker’s 5 dimensions of brand personality

In Aaker's seminal work on Dimensions of Brand Personality (1997), they established a standardized measurement for brand personality using five dimensions: sincerity, excitement, competence, sophistication, and ruggedness (Aaker, 1997). If we adopt these dimensions to the context of electronic music, they can be interpreted as follows:

- Sincerity measures the trustworthiness of an artist, record label, or event in the electronic music community.
- Excitement gauges the level of stimulation provided by a particular electronic music brand, artist, or live performance.

- Competence evaluates the effectiveness of an artist's music production or a record label's ability to promote and distribute music.
- Sophistication captures the luxurious or premium feel associated with an electronic music brand or event.
- Ruggedness, while less applicable to the electronic music community, could refer to the adaptability or resilience of an artist or event in navigating challenges within the industry (Aaker, 1997).

Brand personality influences consumer behavior through its impact on brand attitude, loyalty, and image (Aaker, 1997). In the electronic music community, fans use brand personality information to make inferences about an artist's, record labels, or event's benefits. For instance, an artist perceived as competent may be assumed to produce high-quality music, while a record label seen as exciting could be expected to sign innovative and groundbreaking artists.

### 2.4. Role of social media in branding

Social media has become an integral part of modern society, shaping the way individuals communicate and engage with brands across various industries. Within the realm of electronic music, social media has emerged as a powerful tool for branding and community building.

According to Habibi et al. (2014), social media-based brand communities are established on social media platforms and are characterized by their specialized nature and non-geographical boundaries (Habibi et al., 2014). Muniz and O'Guinn (2001) define a brand community as being based on a structured set of social relations among admirers of a brand (Muniz & O'Guinn, 2001). In the context of electronic music, these communities foster connections between fans, artists, and industry professionals alike, allowing for the sharing of content and ideas related to the genre.

Social media is inherently consumer-centric, as individuals actively seek out content that aligns with their interests (Khamis et al., 2017).This profusion of content places a premium on uniqueness and visibility, particularly within the competitive landscape of electronic music. As such, artists and brands must consistently produce engaging and distinctive content to attract and maintain the attention of their target audience.

The rise of social media has revolutionized the way artists and music brands engage with their fans and listeners (Gallaugher & Ransbotham, 2010). Artists, such as London-based DJ Peach, acknowledge the evolving relationship between musicians and social media platforms like Instagram, highlighting the pressure to maintain a consistent online presence (Whiteley, 2021). This expectation underscores the importance of social media in branding for electronic music communities, as it enables artists to connect with fans and promote their work. This transformation in communication allows for consumers and their online networks to actively participate in the creation, distribution, and consumption of content related to their favorite artists and events, breaking free from the constraints of traditional marketing channels (Tsai et al., 2013).

As a result, marketing activities conducted via social media platforms have the potential to positively influence customer-based brand equity within the electronic music industry (Kim & Ko, 2012). While traditional media, such as print and broadcast advertisements, can increase awareness of artists,

events, and music labels, social media plays a more significant role in shaping favorable brand images by facilitating direct interaction between artists, brands, and their audiences (Bruhn et al., 2012).

For electronic music communities, this shift towards social media-driven marketing strategies enables artists and brands to foster deeper connections with their fans, promote upcoming releases and events, and showcase their unique identity and style. In turn, this enhances brand equity and solidifies their position within the competitive landscape of the electronic music industry.

Another distinguishing feature of social media is the facilitation of electronic word of mouth, allowing consumers to share brand-related information with their networks without restrictions (Kim & Ko, 2012). This aspect underscores the critical role of social media in branding for electronic music communities, as it enables the quick spread of information and fosters connections among like-minded individuals.

## 2.5. BRAND COMMUNITIES

The concept of brand communities has become increasingly prominent in the marketing literature, offering insights into how consumers form connections with brands and each other. Within the electronic music industry, these communities play a crucial role in creating loyalty, enhancing consumer experiences, and promoting the shared values that underpin the subgenres.

A brand community is a specialized, non-geographically bound group of individuals who share an admiration for a particular brand (Muniz & O'Guinn, 2001). According to Muniz and O'Guinn (2001), there are three key markers of brand communities: shared consciousness, shared rituals and traditions, and a felt sense of obligation among community members (Muniz & O'Guinn, 2001) . These elements serve to unite community members through their common interests and shared experiences, creating a sense of belonging and connection.

Brand communities serve as essential platforms for fans, artists, and industry professionals to come together and engage with one another. These communities help reduce information asymmetry by allowing members to share their knowledge, experiences, and opinions (Hudson et al., 2015; Kannan & Li, 2017) about the music, events, and trends within the genre. By developing a sense of connection and partnership, electronic music brand communities contribute to building loyalty and commitment among their members.

Santos et al. (2022) highlight the importance of community-related factors such as dynamics and attitude in driving engagement within brand communities (Santos et al., 2022). For electronic music communities, this implies that the type of content shared, the level of interactivity and personalization, the quality of member relationships, and the sociability of the community are all critical factors in promoting engagement. Additionally, the commitment and trust of members towards the community play a major role in shaping their overall attitudes and behaviors.

To maximize the potential of electronic music brand communities, it is crucial for artists and brands to develop targeted strategies that resonate with their audience's interests and preferences. By focusing on the community's role as an information-sharing focal point, these strategies can better serve the brand's purpose and strengthen the connections between members (Santos et al., 2022), ultimately contributing to the growth and success of the electronic music community as a whole.

### 2.5.1. Advantages, and Benefits of Brand Community Relationships in Electronic Music Communities

Brand community relationships offer several advantages. These relationships create favorable consumer attitudes and behaviors towards both the community and the brand itself(Algesheimer et al., 2005), such as artists, events, or record labels. Moreover, brand community relationships are more enduring than traditional relationship variables like loyalty because they have more parts to them like psychological, emotional, behavioral, and social aspects (Schouten et al., 2007).

Secondly, Individuals inherently seek affirmation of their selves, which in turn, increases their self-esteem (Kumar & Kumar, 2020). In the context of electronic music communities, self-esteem reflects the values derived from membership in the community or the feelings of self-worth experienced within the group (Bergami & Bagozzi, 2000). Customers who identify themselves through brand communities differentiate themselves by positively adhering to the shared values, beliefs, and norms of the community, thereby enhancing their self-esteem (Kumar & Kumar, 2020). This sense of belonging and identification with the community can lead to increased engagement, loyalty, and advocacy for the brand within the electronic music industry.

To satisfy the experiential desires of customers within electronic music communities, brands must combine sensory, intellectual, affective, behavioral, and relational elements (Kumar & Kumar, 2020) This approach ensures that customers' experiences are holistically addressed, catering to their diverse needs and preferences. In addition, aesthetics, playfulness, customer return on investment, and service excellence are essential experiential values (Mathwick et al., 2001) that should be offered by clubs or event organizers within the electronic music industry.

## 2.6. Resistance in the electronic music community culture

The idea of consumer culture refers to the established way of consumption that is shaped by the collective marketing activities of firms (Holt, 2002). Cultural engineers, or marketers, are perceived to organize people's thoughts and feelings through branded products (Holt, 2002). But, in response to such a coercive influence of marketing, individuals, and groups engage in creative resistance by investing in products and experiences, attaching their own meanings and using them in unique ways (Holt, 2002). This creative resistance is evident in the electronic music community, where fans seek and establish social spaces to produce their culture, shunning the mainstream market that dictates their cultural identities (Holt, 2002).

In contrast, reflexive resistance refers to consumers' development of a reflexive distance from the consumption code, the code being the set of behavioral norms, values, and beliefs that are imposed by marketers (Holt, 2002). In shunning the marketer-imposed code, According to Holt (2002), consumers develop a habit of resistant consumption by separating the manufacturer's manipulative techniques from the functional benefits of the product. In other words, they are empowered to reflect critically on how the marketing institution works and to resist its influence by consuming products in defiance of marketed codes. This type of resistance is crucial in the electronic music community, where fans seek to create an independent culture free from dominant marketing influences. By adopting reflexive resistance, electronic music enthusiasts challenge and subvert marketers' control over their consumption practices, empowering them to produce and consume products in ways that reflect their unique cultural identities.

In line with Holt's findings, the dynamic nature of electronic music culture can be examined through the lens of branding as an ever-evolving phenomenon. Susanna Molander's (2023) research examines nascent brands from the lens of assemblage theory. Where each component of a budding culture or brand interacts with each other to keep changing the shape of the phenomenon. The authors propose that exploration, actualization and habituation are three key stages in the process of brand morphogenesis. Exploration involves consumers discovering new possibilities for the brand, while actualization is when they actively engage with it and habituation is when they become familiar with it. (Molander et al., 2023)

The electronic music community exemplifies such a dialectical relationship between consumers themselves, and consumers/marketers as music enthusiasts engage in creative and reflexive practices that challenge the mainstream music industry. The community's diverse nature has been driven by the contradictions between consumer demand and the branding standards propelling new institutional shifts in both. Electronic music listeners have developed a unique set of cultural practices, such as DJing, music production, and social media activities that allow them to enjoy and share their musical preferences outside the mainstream market. These practices can also be considered brand assemblages that have contributed to the ever changing, ever evolving nature of this culture.

The community's reflexive resistance towards the consumption code and their creative resistance through producing their own culture has led to a greater understanding of how branding operates in the music industry, enabling them to resist the hegemonic influence of marketers. The electronic music community represents a fascinating case study in the dialectical relationship between consumers, marketers, and the dynamics of the broader cultural industries, whereby consumers have played a critical role in driving market changes and institutional shifts.

Within the electronic music community, people are breaking away from marketers' control by using small acts of freedom and dividing into unique subcultures. This shows their rejection of mainstream culture. According to Firat and Venkatesh (1995), these practices challenge the subjectivity of the market, resulting in a diversified market (Firat & Venkatesh, 1995). Holt (2002) argues that a diverse market signifies that firms can no longer dictate consumer behavior with their marketing strategies (Holt, 2002).

Music enthusiasts engage in creative practices such as DJing, music production, festival organizing, and social media activities, allowing them to challenge dominant cultural norms imposed by marketers. For example, DJs may create their platform where they can play their style of music that does not conform to the mainstream market's expectations, while music festivals like Burning Man and Rainbow Serpent Festival offer spaces where fans can experience unique electronic music performances within a unique cultural setting (Jacobs, 1997). Social media provides a platform where fans can connect with music artists and other enthusiasts, share music, and engage in discussions on various sub-genres. By promoting a diverse and heterogeneous market, the electronic music community challenges the dominance of marketers' control, creating spaces where fans can express and celebrate their unique musical identities and cultural beliefs.

Prior to the digital age, which opened up the access to music consumption and production, the music market was dominated by record labels, and distribution intermediaries that held substantial power

over music releases and marketing (Negus, 2002). Gaining access to niche electronic music involved a lot of work before social media emerged as an access granter (Hietanen & Rokka, 2015).

The electronic music community relies on the balance between market-shaping and market-resisting practices, which are crucial for developing and sustaining countercultural markets (Hietanen & Rokka, 2015). Authentic experiences in this community often include engaging with contradictory marketplace meanings that attract and involve consumers (Rose & Wood, 2005). People find contradictions inspiring and energizing. However, unlike Rose and Wood's (2005) idea that contradictions must be resolved, Heitenan and Rokka's (2015) work suggests that maintaining the contradiction as a paradox is vital for a thriving countercultural market in the electronic music community (Hietanen & Rokka, 2015). These markets arise from their inherent paradoxes, preserved through a careful balance of market practices.

### 2.7. Brief context and history of Lisbon nightlife

Lisbon has become a thriving hub for artists and musicians, with its vibrant music scenes, diverse cultural influences, and lively nightlife (Crisp, 2018). The city's history as a global maritime center has led to a melting pot of styles and inspiration from around the world. Lisbon's growing tourism industry has driven urban regeneration, with new artistic activities emerging after deindustrialization (Zukin, 2010). This has led to the gentrification of old quarters and central Lisbon, transforming the city into a popular destination.

However, the growth of the electronic music scene has also created conflicts related to land use and social issues in urban areas, such as noise pollution and tension between residential and tourism development (Rêgo & Almeida, 2022). In response, Lisbon implemented new regulations in 2016, requiring establishments playing music after 11 pm to install soundproofing and noise meters and banning outdoor drinking after 1 am in specific areas (Rêgo & Almeida, 2022).

Despite these challenges, innovative spaces like the LX Factory have emerged, showcasing how an industrial complex can be converted into a multifunctional space (Zarrilli & Brito, 2021). The LX Factory occupies a 23,000 square meters former industrial area, and houses various businesses and creative ventures. Another vibrant quarter, Bairro Alto is known for its strong identity and historical value, and is a prime example of how Lisbon's nightlife continues to flourish (Rêgo & Almeida, 2022).

In addition to the bustling nightlife of Bairro Alto, attractions in the Alcântara area include the Docas, where old warehouses have been transformed into restaurants, bars, and nightclubs (Zarrilli & Brito, 2021). In recent times, there have been many newer events popping up in more secretive locations across Lisbon, especially in the post covid era. These include House and Techno events like CODE, Riktus, Whopee, Underground Motion and more.

These developments demonstrate the dynamic nature of Lisbon's nightlife and the city's ability to adapt and accommodate places for the electronic music community. while maintaining its unique cultural identity.

# 3. METHODOLOGY

This section covers the methodologies employed in data collection, followed by a justification for their selection, an outline of the data collection process, the rationale behind the choice of data, the execution of data collection, and an assessment of the reliability and validity of the results obtained.

The goal of this study was to understand the branding practices in the electronic music community in Lisbon, along with the challenges and advantages it brings. Therefore, research undertaken in this thesis adopts a qualitative approach in the observation and interpretation of data. A qualitative approach was deemed most suitable for examining the subject matter, as understanding the branding practices within Lisbon's electronic music community requires conducting comprehensive interviews with key stakeholders involved in the scene.

Additionally, netnography was employed as a second method of data collection. This technique was chosen to complement the interview data, with the aim of generating a more nuanced analysis that may corroborate or challenge the findings derived from the interviews. The netnographic approach also offers the advantage of observing the behavior of the electronic music community in Lisbon as it occurs digitally, rather than relying solely on self-reported accounts.

## 3.1. DATA COLLECTION APPROACH

### 3.1.1. Interviews

In this thesis, qualitative interviews were chosen as the primary method for investigating branding in the electronic music community, as they provide valuable insights that may not be captured through quantitative methods. There are several reasons why utilizing qualitative, semi-structured, long-form interviews, is the most appropriate approach for this study.

Firstly, qualitative interviews allow for an in-depth exploration of individual experiences and perceptions related to the participant within the electronic music community (Creswell & Creswell, 2017). By engaging in open-ended conversations, participants have the opportunity to express their unique perspectives and understanding of the subject matter, which may reveal underlying patterns, themes, and nuances that are not apparent in quantitative data (Seidman, 2019).

Secondly semi-structured interviews offer a balance between structure and flexibility (DiCicco-Bloom & Crabtree, 2006). This format enables the researcher to address specific research questions while allowing participants to elaborate on their responses and bring up relevant topics that may not have been anticipated by the researcher. This flexibility can lead to a richer understanding of the phenomenon under study and potentially uncover novel aspects of branding in the electronic music community (Qu & Dumay, 2011).

Lastly, long-form interviews provide ample time for rapport-building and trust between the interviewer and the interviewee (Roulston, 2010). This can result in a more candid, honest, and comprehensive account of the participant's experiences and beliefs related to branding within the electronic music community. Additionally, the extended duration of these interviews allows for thorough probing of complex issues, further enhancing the depth and quality of the data collected (Denzin & Lincoln, 2005).

### 3.1.2. Netnography

Netnography is a qualitative research method that combines ethnographic techniques with online data collection to study the behavior, interactions, and culture of online communities (Kozinets, 1998). This method involves the researcher's immersion in the digital environment, observing and participating in the community's activities, while collecting and analyzing data to gain insights into the social dynamics and cultural aspects of the group (Hine, 2000). Netnography has been used in various fields, such as marketing, sociology, and anthropology, to study consumer behavior, online identities, and virtual communities (Catterall & Maclaran, 2002).

This data collection instrument is a suitable approach to study the electronic music community in Lisbon because it can provide valuable insights into the social dynamics, cultural aspects, and consumption patterns of this particular group by analyzing their online presence and interactions on platforms like Instagram (Kozinets, 1998). Some reasons for its suitability include:

1. **Naturalistic data:** Netnography allows researchers to study the electronic music community in their natural online environment, capturing authentic and spontaneous interactions between community members (Hine, 2000). This can lead to a deeper understanding of the shared values, norms, and practices within this community.
2. **Visual content:** Instagram is a visually-oriented platform, which is particularly relevant for studying the electronic music community, as music events and performances are often accompanied by strong visual elements (e.g., live shows, album covers, promotional materials). By analyzing the visual content shared by community members, researchers can gain insights into the aesthetics, symbolism, and identity construction within the electronic music scene in Lisbon.
3. **Accessibility:** Studying the electronic music community through Instagram allows researchers to access a wealth of data from various stakeholders, such as artists, fans, event organizers, and record labels (Catterall & Maclaran, 2002). This diverse range of perspectives can help paint a comprehensive picture of the community's dynamics and culture.
4. **Cost-effectiveness:** Compared to traditional ethnographic methods, netnography is more cost-effective and less time-consuming, as it does not require researchers to physically attend events or conduct face-to-face interviews (Kozinets, 2002). This can be particularly advantageous for studying a niche community lie the electronic music scene in Lisbon.

### 3.1.3. Netnography approach using Instagram

Instagram was chosen as the primary source of data collection as this is the platform where almost all people in the electronic music community in Lisbon post, share, connect, and collect information from. Using Instagram as the primary platform for netnographic data collection, the researcher collected data from April to June 2023. The study focused on a variety of content types, including posts, videos, stories, and reels, which were prevalent among the brands examined. An analysis was conducted on the design, tone, and language of each post, as well as the level of engagement and interaction demonstrated by the audience.

In total, 20 profiles were selected, spread evenly between DJs, clubs, and event organizers/promoters. Care was also taken to select profiles that would cover a comprehensive span of the subgenres within the electronic music scene, to ensure that results won’t be biased by the

cultural or branding practices of a certain niche. All the chosen profiles possessed at least one of the following attributes:

- A few years of experience in performing, producing, or promoting within the industry
- A reasonably large online following
- A demonstrable contribution to the electronic music community, either by introducing new sounds, events, or approaches to conducting business

The list of chosen profiles is as follows:

Table 3.1: List of profiles with their Instagram user names, type of profile, and their genre of music

| **Instagram Handle** | **Type of profile** | **Genre** |
|---|---|---|
| @lisbarco.pt | Event Organizer/Promoter | House Music |
| @this.is.lisbon | Event Organizer/Promoter | All Styles |
| @klubbkatt | Event Organizer/Promoter | Minimal House |
| @deepmotionmusic | Event Organizer/Promoter | Techno |
| @whopee.lx | Event Organizer/Promoter | Disco House |
| @brunchlisboa | Event Organizer/Promoter | Tech House/Techno |
| @disturbtechno | Event Organizer/Promoter | Techno |
| @ madsoncarpenter | DJ/producer | Techno |
| @ violetakaviolet | DJ | DnB/Breaks |
| @ frik.music | DJ/Producer | Hard Techno/Industrial |
| @ fabichmusic | DJ/Producer | Deep House |
| @ dub.tiger | DJ | Tech House |
| @black.pomade | DJ/Producer | Disco House |
| @jorgemartinsmusic | DJ | Tribal/Tech House |
| @ ministeriumclub | Club | House/Techno |
| @ kremlin.lisboa | Club | Tech House |
| @ _.naa.da._ | Club | Techno |
| @villageundergroundlisboa | Club | All Styles |
| @ planetamanas | Club | Alternative/Dnb |

| | | |
|---|---|---|
| @microburgermusic | Club | House Music |

### 3.2. PARTICIPANT SELECTION

From a pool of 35 people that included artists, DJs, producers, event owners, and promoters, 8 agreed to an interview. Out of these individuals, 5 actually attended the scheduled interviews. 1 interview was conducted online, through Zoom, and 4 were conducted in person. It was the author's preference to conduct interviews in person and the online route was only taken when the participant chose to do so. All participants were shortlisted through the author's personal network, recommendations from other interviewees, or by conducting online research and shortlisting on Instagram.

All interview participants possessed at least one of the following attributes:

- A few years of experience in performing, producing, or promoting within the industry
- A reasonably large online following
- A demonstrable contribution to the electronic music community, either by introducing new sounds, events, or approaches to conducting business
- Live in Lisbon, or visit frequently

This selection criteria ensured that the perspectives and insights gathered from the interviews were both informed and relevant to the study, providing valuable information on the branding practices within Lisbon's electronic music community.

In terms of demographics, the interviewees included four males and one female, aged between 18 and 34 years. To maintain confidentiality, all respondents' names were anonymized. The participants represented four different nationalities and had resided in Lisbon for a minimum of two years.

Table 3.2: Name of participants, along with their role in community, and date of interview

| **Participant** | **Role** | **Country of Origin** | **Time in Lisbon** | **Interview Date** |
|---|---|---|---|---|
| Beast | DJ/Producer/Label Owner | Portugal | Native | 29-04-2023 |
| Lucas | Brand Community Manager | Belgium | 3 Years | 19-05-2023 |
| Victor | DJ/Event Owner | Brazil | 3 Years | 25-05-2023 |
| Alexander | DJ/Producer/Event Owner | Portugal | Native | 05-06-2023 |
| Pearl | DJ | United Kingdom | 3 Years | 15-06-2023 |

All the participants in the interviews were considered ‘insiders’, with a significant stake in the Lisbon community and a genuine interest in the electronic music community (Broman & Söderlindh, 2009).

## 3.3. THE INTERVIEW

The interviews adhered to a semi-structured format, which enabled participants' natural inclination to talk about their experiences while maintaining focus on the research topic and addressing the essential questions, these questions are elaborated on, in the next section.

Each interview lasted between 80-120 minutes. Opening questions were designed to ease the participant into the situation, by allowing them to talk about themselves. The opening questions offered a dual benefit: firstly, they facilitated a relaxed atmosphere for the interviewees, and secondly, they enabled participants to discuss their background and progression within the electronic music scene, thereby providing context for their current standing and perspectives.

The interview questions were tailored slightly to accommodate each participant's occupation. For instance, observe the variation in the following question posed to an artist and a promoter.

Question to artist:

*Can you describe the process of getting booked for an event in Lisbon, and how you go about promoting it?*

Question to promoter:

*Can you describe the process of creating and promoting an event in Lisbon, and all the crucial steps involved in it?*

The nuanced difference in wording enables participants to provide specific insights and experiences related to their respective roles within the electronic music community, contributing to a more comprehensive understanding of the branding practices in the industry.

### 3.3.1. Content

Certain guidelines were followed while designing the content of the interview guide (Jundi, 2022; *Strategies for Qualitative Interviews*, n.d.). To ensure the effectiveness of the interview as a data collection tool, the following guidelines were observed:

- Development of a flexible list of topics and questions to maintain focus and cover all relevant content.
- Familiarization with recording equipment to avoid any potential issues during the interview.
- Avoidance of leading interviewees toward specific responses.
- Posing "how" questions instead of "why" questions to elicit process narratives rather than justifiable accounts.

Before using the interview guide with participants, it was cleared by the university’s ethics committee, and also overseen by the supervisor.

The full interview guide can be found in the appendix. The questions were spread across the following categories:

- Personal introduction and entry into electronic music
- Brand-related inquiries, including vision, identity, personality, benefits, and challenges
- Marketing queries, encompassing processes, tools, metrics, and challenges
- Relationships with other brands and authorities
- The impact of tourism
- General perspectives on the Lisbon electronic music community

By covering an extensive array of topics, these questions equip the researcher with substantial insights and data, enabling a well-informed and comprehensive analysis of branding practices within the community. The researcher also judged on a case-to-case basis which questions to omit or include. For example, for one artist, questions related to tourism didn't make sense. As the artist was deeply involved with the local underground scene, and paid no heed to tourism activity.

A particular question, pertaining to brand personality, was structured in the style of a conventional survey. Participants were requested to rate brand dimensions on a scale of 1-5, according to their perceived suitability to their respective brands. This specific question enables the researcher to construct a comprehensive brand personality map, reflecting the overall characteristics of the electronic music community.

Lastly, when interviewees were required to respond to questions involving academic concepts or unfamiliar terms, the author provided necessary context to ensure participants could answer clearly. For example, when asked about brand vision, participants chose to describe their goals rather than the vision. In such cases, the interviewer would provide context for brand vision by stating Disney's vision "To make people happy" or Nike's "Bring inspiration and innovation to every athlete in the world". Such statements primed the respondent to speak on their vision more in line with branding and marketing concepts. For most of the other questions, the interviewer didn't provide any extra prompts to get responses that would be most true to the participant's way of thinking.

### 3.3.2. Execution

All Interviewees participated of their free will, and none were provided any monetary compensation for their participation. Though interviewees were offered a beverage whenever the interview was face-to-face. Face to face interviews were conducted in cafes or parks, environments that were calm and conducive to a good conversation.

The participants had a vague idea of what content would be included in the interview. In the process of convincing them to participate, the researcher shared a broad picture of what the interview would be about. Some interviewees had reservations about participation, so they were informed that the interview would cover how they built their brand, how they got into music and what branding practices they used.

In person interviews were recorded with wireless mics connected to a smart phone. Similarly for online interviews, the internal recording function of the software was used, and permission to record was sought beforehand. The researcher chose recording over taking notes as note taking would have

been more intrusive and possibly led to misrepresentation of participant statements. It also allowed the researcher to be fully present with the participants.

All participants were informed that:

- The interview was strictly for academic purpose, and the intent was to study branding practices in the electronic music community in Lisbon
- Their participation was voluntary
- They had the right to retract any data
- They had the option of keeping their personal information anonymous

Upon conclusion of the interview, the participant was graciously thanked for their contributions. They were then inquired about their availability for potential follow-up questions and requested to suggest other suitable candidates who might be interested in participating in the study. Subsequently, the author transcribed and [coded] all interviews into written form. Care was taken to review and listen attentively to each statement, ensuring accurate transcription and preventing any misinterpretation of the recorded content. Only editing that was done was removing oft repeated filler words such as 'like', 'basically', 'I guess', as they didn't add anything of value to the transcription.

## 3.4. Data Analysis

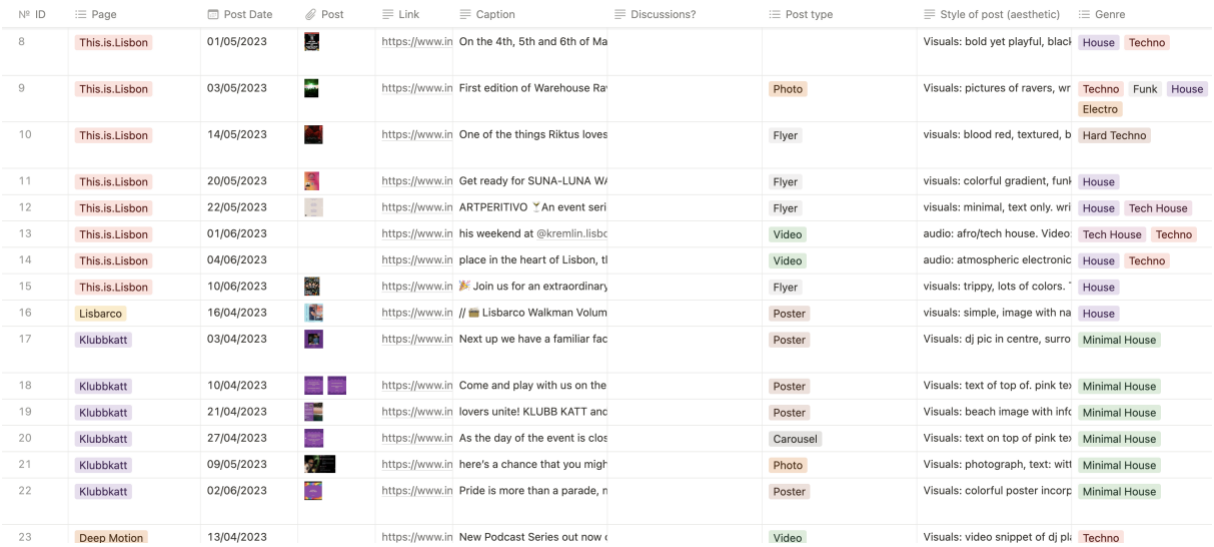
### 3.4.1. Netnography data analysis

In this netnographic analysis of the electronic music community in Lisbon, the primary platform for data collection was Instagram. The observations encompassed several aspects of online interaction and content sharing within the community. These included:

1. Interesting discussions: Analyzing the content of conversations and the topics that generate significant engagement among community members.
2. Type of posts: Identifying the various formats of content shared by community members, such as images, videos, or text-based posts.
3. Tone of posts: Examining the tone and language used in the posts to better understand the community's communication style and sense of identity.
4. Frequency of posts: Assessing the regularity of content sharing and engagement to determine the level of activity within the community.
5. Style of posts: Evaluating the overall aesthetic and design elements of the posts, which may reflect the community's preferences and values.
6. Hashtags and keywords: Examining the hashtags and keywords frequently used in the community's posts, which can reveal common themes and interests.

All the data was gathered in Notion, using a table that contained columns for important details. Each row with a post included columns for the Instagram page name, post date, screenshot, link, caption,

post type (video, image, flyer), aesthetic style, genre, themes (codes), notes, and profile-level comments.



| № ID | Page | Post Date | Post | Link | Caption | Discussions? | Post type | Style of post (aesthetic) | Genre |
|---|---|---|---|---|---|---|---|---|---|
| 8 | This.is.Lisbon | 01/05/2023 | | https://www.in | On the 4th, 5th and 6th of Ma | | | Visuals: bold yet playful, blacl | House Techno |
| 9 | This.is.Lisbon | 03/05/2023 | | https://www.in | First edition of Warehouse Ra | | Photo | Visuals: pictures of ravers, wr | Techno Funk House Electro |
| 10 | This.is.Lisbon | 14/05/2023 | | https://www.in | One of the things Riktus loves | | Flyer | visuals: blood red, textured, b | Hard Techno |
| 11 | This.is.Lisbon | 20/05/2023 | | https://www.in | Get ready for SUNA-LUNA WA | | Flyer | visuals: colorful gradient, funk | House |
| 12 | This.is.Lisbon | 22/05/2023 | | https://www.in | ARTPERITIVO 🍸An event seri | | Flyer | visuals: minimal, text only. wri | House Tech House |
| 13 | This.is.Lisbon | 01/06/2023 | | https://www.in | his weekend at @kremlin.lisbc | | Video | audio: afro/tech house. Video | Tech House Techno |
| 14 | This.is.Lisbon | 04/06/2023 | | https://www.in | place in the heart of Lisbon, tl | | Video | audio: atmospheric electronic | House Techno |
| 15 | This.is.Lisbon | 10/06/2023 | | https://www.in | 🎉 Join us for an extraordinary | | Flyer | visuals: trippy, lots of colors. | House |
| 16 | Lisbarco | 16/04/2023 | | https://www.in | // 🎬 Lisbarco Walkman Volum | | Poster | visuals: simple, image with na | House |
| 17 | Klubbkatt | 03/04/2023 | | https://www.in | Next up we have a familiar fac | | Poster | Visuals: dj pic in centre, surro | Minimal House |
| 18 | Klubbkatt | 10/04/2023 | | https://www.in | Come and play with us on the | | Poster | Visuals: text of top of. pink te | Minimal House |
| 19 | Klubbkatt | 21/04/2023 | | https://www.in | lovers unite! KLUBB KATT anc | | Poster | Visuals: beach image with infc | Minimal House |
| 20 | Klubbkatt | 27/04/2023 | | https://www.in | As the day of the event is clos | | Carousel | Visuals: text on top of pink te | Minimal House |
| 21 | Klubbkatt | 09/05/2023 | | https://www.in | here's a chance that you migh | | Photo | Visuals: photograph, text: witt | Minimal House |
| 22 | Klubbkatt | 02/06/2023 | | https://www.in | Pride is more than a parade, n | | Poster | Visuals: colorful poster incorp | Minimal House |
| 23 | Deep Motion | 13/04/2023 | | https://www.in | New Podcast Series out now | | Video | Visuals: video snippet of dj pl | Techno |

Figure 3.1: Screenshot of Notion table with netnography posts

Notion was selected because of its simple filtering and multi-tagging features, which enabled fast filtering of posts related to a specific theme. The themes were in line with those used in interviews, and the data from netnography and interviews were jointly analyzed.

### 3.4.2. Interview data analysis

Upon completion of the interview transcriptions, an examination of each interview was conducted to identify emergent themes and recognize common patterns. Although the interview guide contained questions explicitly addressing the research question, the semi-structured nature of the interviews allowed for the emergence of additional themes. To identify themes, the literature review, interview guide, research question, sub-objectives, and discussions with the supervisor were consulted to create the most accurate representation of the data.

Then, these themes were found, and relevant quotes from each interview were codified in accordance with the identified themes. In total, 139 quotes were extracted from the interviews. The quotes were then organized under their respective themes for further study. This process allowed for a deep understanding of branding and community practices within the Lisbon electronic music scene.

An additional exercise was conducted to construct a comprehensive brand personality dimensions map for the entire electronic music community. Throughout the interviews, participants were prompted to evaluate Aaker's brand personality dimensions on a 1-5 scale. By aggregating their ratings, a collective personality for the community surfaced, painting a vivid picture of the group's shared identity.

This study examines the electronic music scene in Lisbon through the lens of 5 interviews, a netnographic analysis of 54 Instagram posts, and a quantitative evaluation of 575 post captions from various members within the community. Among the interviewees, 4 were male and 1 was female. The netnographic analysis on Instagram encompassed 7 promoter/event organizer profiles, 7

DJ/producer profiles, and 6 club profiles, representing a diverse array of genres such as House, Tech House, Techno, Industrial, Ethnic, and Tribal electronic music.

The findings of this study can be organized into two main categories: Branding & Marketing and Community. Within the former category, 5 sub-themes were identified and analyzed, while the latter category contains 2 themes. The Branding & Marketing sub-themes include, Brand Origins, Promotion & Social Media Practices, Brand Identity, and Branding Advantage. Delving into the community dynamics of Lisbon's electronic music scene, the results have been divided into the following themes: Community Dynamics, and Community Culture.

# 4. RESULTS

## 4.1. BRANDING & MARKETING

### 4.1.1. Brand identity is rooted in authenticity and personal meaning

The results indicate that the foundation of brand identities among electronic music artists lies in personal experiences or authentic meanings, rather than a deliberate attempt to create a specific image for marketing purposes.

For instance, Beast, an artist who embraces their unique and unconventional persona, shared their perspective on their chosen name: "*Actually, Beast sticks on the ear, and I consider myself a beast too, so I guess there's no real motive to detach myself from the name*." This quote demonstrates that Beast's brand identity emanates from their genuine self-image and personal experiences.

Similarly, Pearl, another electronic music artist, recounted the process of selecting her artist name: *"So then I just started to think of words that I connected with. And opals are my favorite gems."*

This statement reflects how Pearl's brand identity is informed by her personal affinity for opals, emphasizing the significance of authenticity in developing a strong brand identity.

Alexander, another artist interviewed, expressed the importance of having a genuine connection with his artist name: *"I was thinking about an artist name for some months, but I realized I don't want to force myself to have a name that I don't identify 100% with."* Alexander's sentiment highlights the value placed on authenticity and personal identification in crafting a brand identity.

The results from these interviews reveal that brand identity in the electronic music community in Lisbon is deeply rooted in personal experiences and authentic meanings. Artists prioritize genuine connections with their chosen names and personas, rather than engaging in intentional branding solely for marketing purposes.

The ethos of authenticity permeates not only how members of the electronic music community present themselves but also in their work. For instance, Alexander discussed his decision to change the type of music he was playing, saying, "*I used to listen to a lot of DJs and I felt things that I didn't feel in my sets. So I was like it's not correct for me, I want to play something that I identify 100% with."*

This quote shows the importance of aligning one's work with their genuine identity, further supporting the point that authenticity is central to branding in the electronic music community in Lisbon.

This observation is also consistent with findings from netnography (figure 4.1), where numerous clubs emphasize the importance of providing a space where club-goers and ravers can freely express themselves and feel comfortable attending as they are.

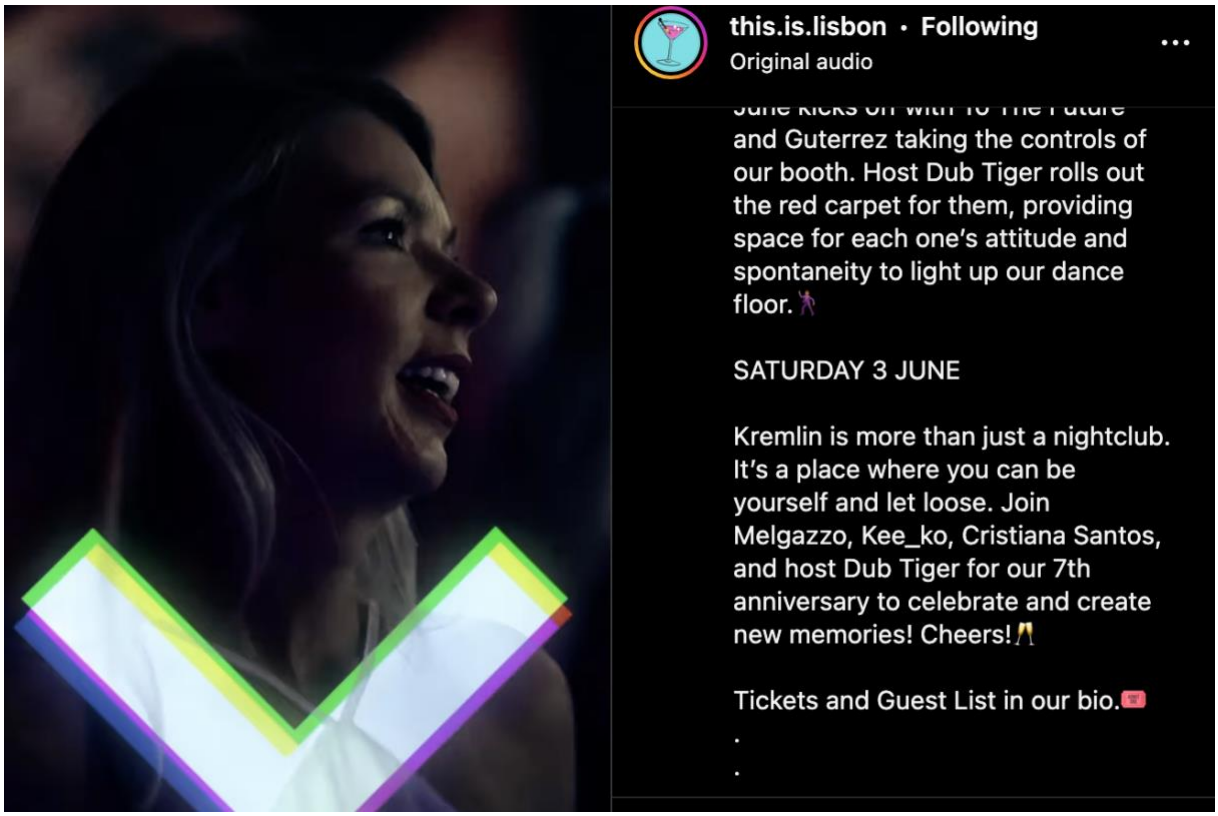



Figure 4.1: Screenshot of a This is Lisbon's post promoting Kremlin night club. Caption text in focus "It's a place where you can be yourself and let loose".

While this messaging primarily focuses on brand positioning and value proposition, it still highlights the significant value that the community places on authenticity and meaningfulness within its members. Self-expression and identity and closely tied together, and branding is a means to manifest their personal meaning and self-expression.

Previous studies have often highlighted the role of identity in connecting with a group (Aaker, 1997; Brown & Dacin, 1997). However, the results from this research suggest that electronic music artists in Lisbon are primarily using branding as a means to manifest their personal meaning and self-expression, rather than solely focusing on identifying with the community. The ethos of authenticity found in the electronic music community in Lisbon not only influences how members present themselves but also reflects in their work, as demonstrated by Alexander's decision to change the type of music he was playing. This finding further supports the notion that authenticity is central to branding in this context (Holt, 2002).

### 4.1.2. Organic brand origins

Participants in the community always focus on building an identity rooted in authenticity, and creating a community first. They create a community first, and then represent it with a brand. Brand transformation came second.

Pearl's experience highlights her natural interest in, and evolution of her career, anchored in her experiences as a clubber. She shared, "*I used to go to clubs and festivals and be really inspired by the DJs. Seeing what they could do, not just connecting with the crowd but also technically, it started as*

*just enjoyment of watching, and over time, I wished I could do that."* It was an organic passion for electronic music and desire to connect with others led her to pursue DJing.

Lucas, discussing his involvement in the music scene, emphasized the importance of connection: *"I mean, I just wanted to be involved with something. I like to interact with people. And what I really love is connection."* Lucas's statement underpins the very essence of what his brand is about and why 'This is Lisbon' has been so successful at connection party goers with party throwers. He shows that building relationships and connecting with others often precede the development of a brand within the community.

Beast's journey also supports the organic nature of brand development. Beast explained*, "I never had a vision from the start…I started doing music because I was curious about it, how it works, and then I started making my own…beats. I never actually thought that music would be what I'd do in life."*

Alexander's story supports this theme as well. The artist began by sharing tracks with friends and gaining local recognition. After meeting a DJ friend and exchanging music libraries, Alexander gradually learned DJing and practiced at the friend's apartment. When a neighbor invited the artist to perform at her beach party, Alexander hesitantly accepted, marking their first DJ gig. The transformation into a brand, represented by Alexander's first DJ gig, came later as a natural result of their engagement with the community and personal growth as a DJ.

These community insiders' experiences emphasize the organic development of brands within the electronic music community in Lisbon. The organic nature of brand origins refers to the spontaneous and often unintentional evolution of a brand, as opposed to the deliberate and strategic approach to brand building frequently observed in the business world. The focus on authenticity, connection, and community-building takes precedence over intentional branding strategies. As a result, the transformation of personal identity into a brand often occurs naturally and as a secondary aspect of their involvement in the music scene.

### 4.1.3. Brand personality of the community as a whole

Interview participants were asked to rate their brands as they perceive them on a scale of 1-5 for Aaker's five brand personality dimensions: sincerity, competency, excitement, ruggedness, and sophistication. The score for each dimension was then averaged to provide a brand personality score for the community as a whole, based on the sample. The results are displayed in Figure 4.2.

The most notable result is the high score on the sincerity dimension and the low score on the sophistication dimension. The community's perception of themselves as sincere aligns with their strong emphasis on authenticity, as sincerity and authenticity often go hand in hand.

The community does not view itself as projecting sophistication or ruggedness. Beast explained, *"We really don't want to be classy. We're about the underground, the good and the bad. And most of the people don't embrace the bad part, which is part of the culture."* It is surprising that the community would not rate itself highly on ruggedness, as the underground aspect of the culture typically embodies an ethos of raw, unfiltered settings associated with ruggedness. However, it is essential to consider that these scores are based on a small sample size of five participants. A larger sample size

might have produced more varied results.




Figure 4.2: Averaged brand personality scores for Aaker's brand personality dimensions

The brand personality dimension scores suggest that the electronic music community in Lisbon primarily values sincerity, excitement, and competency. These characteristics reflect the community's focus on authenticity, connection, and skillful performance. The lower scores for sophistication and ruggedness indicate that the community does not prioritize projecting a polished or rugged image. Instead, they embrace the underground nature of their culture, which encompasses both positive and negative aspects.

### 4.1.4. Role of social media, and approach toward promotion

This section explores the role of social media as a marketing and communication tool within the electronic music community in Lisbon. Participants shared their experiences and insights about the importance of social media, its challenges, and strategies they employ to maximize its impact.

For the electronic music community in Lisbon, social media is the primary channel for marketing and communication, with Instagram being the unanimous choice among all members. Lucas emphasized the importance of social media by stating, *"Digital marketing and social media have changed my life and a lot of others' lives in the party world. Because everything happens on social media now. With a big social media presence, you're gonna have a bigger chance for a good party and attracting bigger DJs."* Embracing digital marketing and maintaining an active online presence to ensure continued growth and success has become vital.

While acknowledging the significance of social media, community members also understand the challenges posed by the crowded digital landscape. Victor shared his perspective, saying, *"Digital marketing is super important and almost impossible to survive without it. But at the same time, very clustered because everyone is promoting themselves."* Pearl provided an example where her lack of Instagram followers negatively affected her opportunities to land a gig.

Members of the community consider likes and views as crucial metrics for their posts. Beast discussed the strategic use of paid ads: *"Because if you get more likes, it means your ad is getting targeted to the right people. Instagram lets you choose which interests to use to create an audience, and that's not always accurate. So you have to shape it a little bit and give feedback to Instagram so they can set up a better audience for you."* Beast credited sponsored posts for increasing his visibility, leading to bookings from promoters who initially discovered him through these ads.

While most participants recognize the importance of engagement, many do not have highly systemized approaches to campaign measurement, Aleksander stands out as an exception. He uses link tracking to evaluate the performance of different platforms for promoting his events: *"For No-Self, I used to segment the links to see where the tickets came from. You can track and adjust the link for different platforms. So you can see how many came from DM, Instagram, etc."*

It was also observed, within some variance, most members of the community followed a certain template for promoting events. A common template for event promotion among participants includes the following sequence of steps:

a. Building connections with DJs and promoters.

b. Confirming event participation, booking dates, and creating promotional materials.

c. Promoting the event on Instagram and tagging all relevant participants.

Aleksander mentioned his approach: "I start promoting three weeks before. If there is a good artist in Lisbon that I know the people will like... I use my description on Instagram also to put the next dates."

Netnography observations also revealed some trends within the community. The observations indicated that flyers and videos constitute the majority of post types shared by community members. Additionally, giveaway posts were found to generate the highest levels of engagement among audience members. In terms of content presentation, brands frequently employ bold text, evoke a sense of excitement, and incorporate artist biographies in their event promotions.




Figure 4.3: Many flyers for electronic music events in Lisbon use bold, captivating text

The electronic music community in Lisbon, much like other creative communities globally, heavily relies on social media for promotion and engagement (Jenkins et al., 2013). Instagram, in particular, has emerged as the unanimous choice among community members for marketing and communication purposes (Khamis et al., 2017). While the digital landscape can be crowded and challenging, community members understand the significance of social media and employ strategies to maximize their reach and engagement. The common practices and templates for event promotion in the Lisbon electronic music community reflect a shared understanding of the value of connection, visibility, and excitement. This observation aligns with findings from other studies that have explored the role of social media in promoting events and fostering connections within different electronic music scenes globally (Baym, 2015).

### 4.1.5. Advantages of a strong brand

The electronic music scene in Lisbon benefits significantly from strong brand equity, with various advantages for both artists and consumers. The following sections delve into the impact of branding on motivation, consumer access to events, collaboration opportunities, and ticket sales.

**Motivation and Status Elevation**

A known brand can lead to increased motivation and elevated status within the community. Beast shared his perspective: "*That changes the experience in the sense that you feel way more motivated. Because when people give you a really important role and when people depend on you for something that you're trying to make for everyone, it gives you that fulfillment because you don't feel like you're a nobody.*" In this context, Beast highlights how having a recognized brand offers a sense of purpose

and validation, which can be highly motivating. In the context of electronic music communities, self-esteem reflects the values derived from membership in the community or the feelings of self-worth experienced within the group (Bergami & Bagozzi, 2000).

**Advantages to Consumers: Access to Events**

Strong branding also benefits consumers by providing them with easier access to events. Beast stated: *"You can get access to having a good party on your weekend even if you didn't have any plans just by searching for it. It only isn't ideal from the artist to promoter side."* This quote emphasizes that well-branded events are more accessible, offering consumers spontaneous entertainment options.

**Easier Collaboration and Event Opportunities**

Establishing a reputable brand can ease collaboration and getting event opportunities. Alexander commented: *"If your brand is known, people want to work with you…if you're growing, you'll have the cheese with the knife. If you have a great brand, everyone wants to work with you."* Similarly, Lucas mentioned: *"It's way easier, before they wouldn't have listened to us. And now they know this brand is really growing…They know there's a lot of money to be had working with us."* These statements show how a recognizable brand can attract potential partners and open doors to new opportunities.

Pearl also shared her experience on branding advantages: *"The most obvious one is there starts to be a snowball effect in terms of bookings. I have a lot more opportunities to play at clubs and bigger venues. For example, I played at Nada Temple last year, and that was my first late at night set. I noticed straight away the difference that made playing to a busy dance floor, in terms of the engagement and recognition. People finding out who I was, following me, loads of videos taken of me."*

**Easier Ticket Sales**

Finally, a well-established brand can significantly impact ticket sales. One participant noted: *"Nowadays, if the brands are big on social media, they'll sell out minutes. If you have like 300 tickets, they sell in an instant. And this is because of the relationship on social media."* This emphasizes the power of a strong social media presence in driving ticket sales and ensuring event success. The electronic music scene in Lisbon the many benefits of strong brand equity for both artists and consumers. A recognizable brand can increase motivation and advance the status of artists within the community, while also providing consumers with easier access to events. Additionally, a well-established brand cultivates collaboration and event opportunities.

## 4.2. COMMUNITY

### 4.2.1. Community Dynamics

The next section of the results focuses on the community dynamics within the electronic music scene in Lisbon. This theme explores power dynamics, connections, dependency issues, and the evolution of the scene.

**Power Dynamics**

Power dynamics play an essential role in the electronic music community, affecting various aspects such as pay and opportunities. Beast shared his observation: *"If you are the one who is reaching out to the promoters, most likely you're gonna get a lower pay. Because they feel like you're dependent on them to get paid. And that's kind of sad, but that's how it works."* Initiating contact with promoters can influence an artist's compensation, reflecting the power dynamics within the community. Even then, it didn't deter most of the other interviewees to reach out to promoters actively. There was a certain sense of belief that these power imbalances are temporary, and when the advantages of a strong brand, mentioned in the previous section, take effect, these power dynamics tend to balance out.

**Connections and Their Impact**

Having connections within the community can significantly impact an artist's success and growth. Lucas explained: *"In the beginning, on the first day when we launched, we really saw how having connections helps a lot. We shared with all of our friends in Lisbon and asked them to share. And it really went viral, and we got 800 followers in one day. Having connections is having power."* Similarly, Pearl emphasized the importance of being genuinely invested in the community: "*You have to be willing to put yourself out there. The actual DJing is one small part of it. So much else around it, and the big part of it is community. And people will quite quickly sniff out if you're there for gigs or if you're a tourist."* The artists here show how connections can create visibility and brand expansion, but also how connections can't be forced or faked. A person must have a genuine involvement with the connections in the Lisbon scene to have a chance at success.

**Motivations for members' participation**

Members of the electronic music community in Lisbon are motivated to participate in the scene for various reasons, including personal growth, a sense of belonging, connection with others, and overcoming challenges.

Alexander emphasizes the significance of connecting with the audience and spreading positivity through music: *"When I'm playing, I try to achieve this state and connect with the other people in the crowd and try to spread my message. My goal is for people to go into their minds, having a good time. If you put some music that the people know, with good vibes, people forget their problems."*

Lucas discusses the value of making new connections and creating opportunities for others*: "Of course, we do it for the business, but I like the way I make new connections, friends. It gratifies me knowing just the fact that even though I'm sitting here doing an interview, I know that because of our brand, a lot of people will get to go and party tonight."*

Victor shares how his first festival experience inspired him to become part of the electronic music scene: "*Actually, that time was the best day of my life so far, and it had a big impact. I was like, okay, these are amazing vibes here, and I wanna do this myself in the future. And from that day on, the dream to produce electronic music events or to be a part of this scene never left my head."*

Members are driven by the desire to connect with others who share their passion, express their creativity, and make a positive impact on their audience. This supportive environment fosters personal growth and satisfaction, as well as a sense of accomplishment from overcoming challenges and pushing personal boundaries.

**Dependency and trust Issues**

Victor touched upon dependency issues within the community: *"If people are with you when it's really good. But when things turn out bad, you see really who's with you."* His statement suggests that support from community members can be conditional, depending on the circumstances and success of an event or project. Alexander commented *"Sometimes in this industry, people aren't that trustable. They say something and then they cancel it. Then other thing is payment. Getting the money can be a problem."* These observations provide a fascinating perspective, considering the Lisbon electronic music scene's strong emphasis on community and connection. They reveal the complex layers of the seemingly inclusive community, reminding us that both positive and negative aspects coexist within such a dynamic environment.

**Evolution of the Scene**

The electronic music community in Lisbon is continuously evolving, with international influences shaping its growth. Alexander commented: "*The community is growing more and more, many foreign artists are moving here, there are more and more electronic music events every week…The future has everything to be bright and a success in its growth.*" Pearl added her perspective: "*It's gonna grow; there's something to be said for the influx of the people who are moving here. Like I am an immigrant, and I come with my influences, and that influences what I play here. So I think that'll probably continue as other DJs, promoters, and ravers move here.*" It's clear that members of the community are conscious about the influence and immigration of people to Lisbon, that affect the scene. Their interpretation is rooted in reality while still offering a positive outlook for the future.

### 4.2.2. Community Culture

The electronic music culture is Lisbon is first and foremost built around enjoyment and expression. For party goers and artists both, they want to create a collective atmosphere for people to express themselves and build connections. Pearl in explaining what electronic music means to her said *"So when I'm either playing or listening to music, I'm just in that moment, focused in that moment. The people I'm with, the crowd and the DJ. Kind of makes me forget anything else that's going on, good or bad. It's the ultimate being in the moment for me. And it connects to you everyone else in that moment."* While Lucas was clear with his succinct statement "*They want to have a good time, see their favorite DJs, spend time with friends, enjoy the day, relax from their grinds. It's a win-win"*

Consider the following post figure 4.4) from Jorge Martin, a long time DJ in Lisbon.

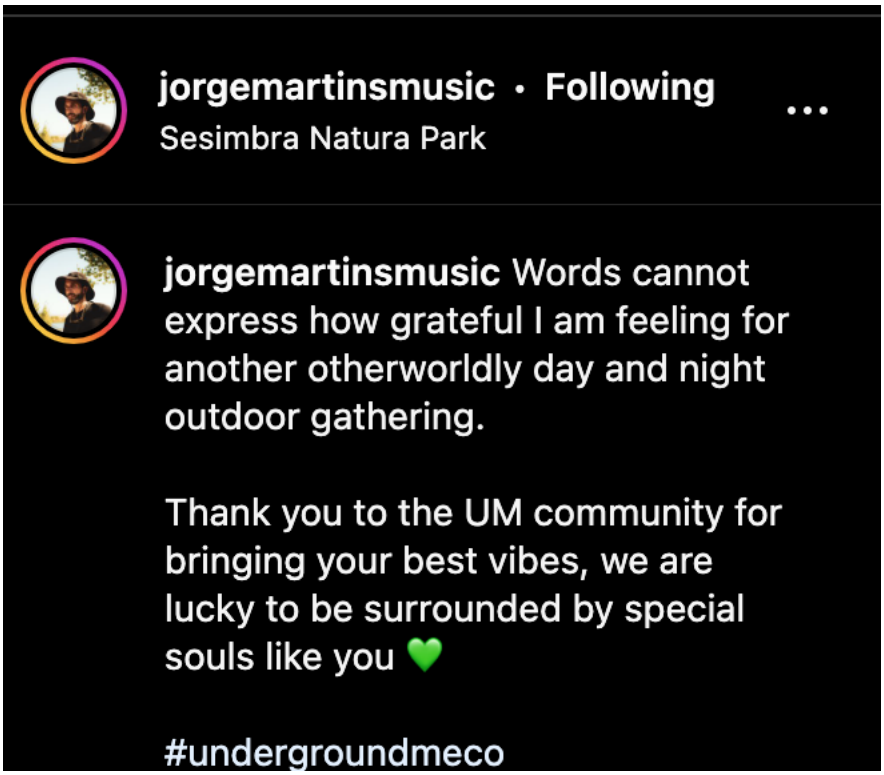



Figure 4.4: Jorge Martin's Instagram post thanking attendees

The sense of enjoyment, fulfillment and connection is obvious in the artist's post. And this is the core on which the culture is found.

Another aspect that defines the electronic music culture is the mostly positive approach to collaboration. 4/5 interviewees stated that they aren't threatened by other people in similar roles, and instead actually try to support the effort of others. Pearl added her insights by stating *"I try to not look at DJs as competition. That's the wrong road to go down on. You're not an island. To enjoy the process for me, it's about building real friendships. A lot of my DJs are friends and that's inspiration and enjoyment."* This falls in line with the discussion about connections in the previous section. Rather than approaching people in similar roles as competition, a collaborative approach paves way for more success.

### 4.2.3. Resistance as an aspect of the culture

The electronic music community in Lisbon is characterized by its resistance to mainstream culture and normativity, with various forms of expression and activities rooted in counter-cultural ideals. Although the primary focus of electronic music culture is enjoyment, it also serves as an outlet for individuals to express their resistance to societal norms and expectations.

Holt (2002) argues that creative resistance is a vital component of sub cultures, enabling members to establish social spaces that produce their unique identities while shunning the mainstream market. Similarly, Holt (2002) highlights reflexive resistance as a means for consumers to distance themselves from the consumption code and challenge marketers' control over their consumption practices.

Lucas shared his experience of using the electronic music scene as an outlet during the pandemic: *"We were doing raves in the woods and the beaches, in Belgium we couldn't go out. If you go out in*

*Belgium during COVID, you get a fine. That's actually how I ended up at parties. Because we started with illegal parties."* His statement illustrates how the electronic music community in Lisbon provides a space for individuals to resist restrictions and find alternative ways to enjoy themselves.

Beast also discussed the role of electronic music as an outlet for expressing emotions: *"There's a lot of times where I pile up a lot of rage and unspoken stuff, and I just open FL [production software], and I'm feeling like doing some hardcore 200 bpm stuff. And I go for it! And probably I wouldn't have that inspiration if I wasn't so angry."*

The resistance to music and cultural normativity, as well as the illegality of certain actions like illegal raves, are essential aspects of the community's constitution (Firat & Venkatesh, 1995). The 'illegal,' alternative, and non-hegemonic nature of these events connects people around a common cause. Even for legal causes, elements are counter culture can be found. A post from Planeta Manas on Instagram (Figure 4.5) serves as the principal example for this.

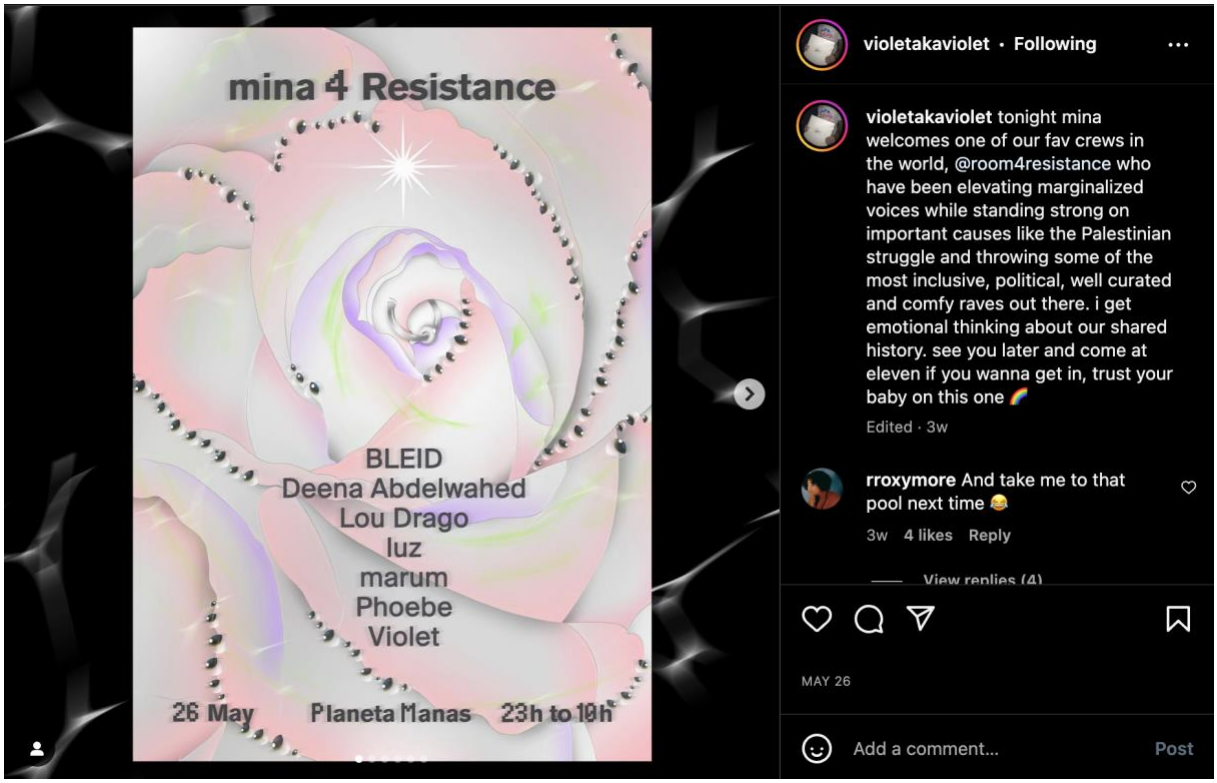



Figure 4.5: Planeta Mana's event flyer, with description talking about voicing marginalized communities

The post doesn’t shy away from delving into political causes and makes an emotional appeal to its cause. Planeta Manas is also one of those venues in Lisbon where they make it a point to be inclusive and give voice to marginalized communities. The creation and preservation of brands within the electronic music community in Lisbon often support this ethos of resistance (Scaraboto & Fischer, 2015), as is evident with Planeta Manas. Embracing counter-cultural values and challenging mainstream culture, allows the electronic music community in Lisbon create a unique identity and sense of belonging among its members.

To add another dimension to this discussion, a word frequency analysis for 575 Instagram profiles of various members of the community was performed. It was noted that from the posts that consistently received most engagement, the ‘word’ rebel occurred with a high frequency. Below is a word cloud of the most frequent words in top posts by engagement (figure 4.6). This finding suggests that the notion of rebellion and resistance resonates with the community, as it is likely to be associated with their values, attitudes, and actions.

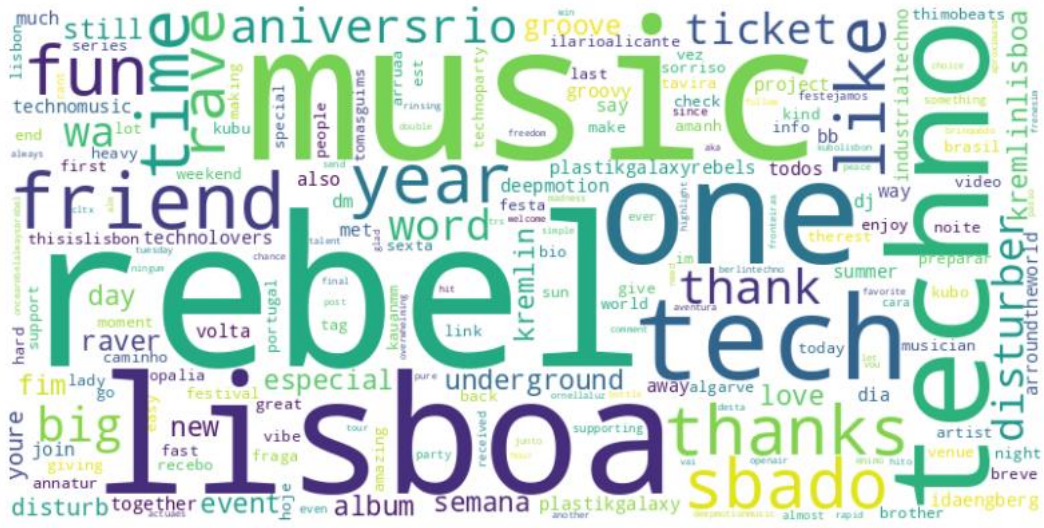



Figure 4.6: Word cloud of frequency analysis of posts by members of the electronic music community

While the culture rests of the basis of enjoyment and expression, it’s clear that the Lisbon electronic music community thrives on its resistance to mainstream culture and societal norms. As the respondents shared, this unique environment offers individuals an opportunity to challenge conventional expectations and embrace their distinct identities. The counter-cultural ethos, inclusive values, and shared experiences of rebellion create a strong sense of belonging within the community, making it an essential part of the vibrant and diverse fabric of Lisbon's cultural landscape.

# 5. DISCUSSIONS

The key findings of this thesis highlight the importance of authenticity, personal meaning, connection, and resistance in the Lisbon electronic music community. The community's brand identity is deeply rooted in authentic experiences and personal connections, with an emphasis on organic growth over intentional marketing strategies. Social media plays a vital role in promoting events and maintaining an active online presence, driving engagement and fostering a sense of belonging.

The community dynamics reveal power imbalances, and trust issues alongside continuous evolution and growth. However, the strong focus on collaboration and support within the community helps counteract these challenges. The culture of enjoyment, expression, and connection serves as a unifying force for both artists and party-goers, while resistance to mainstream culture and norms strengthens the community's unique identity.

The significance of these findings lies in understanding the factors that contribute to the success and resilience of the Lisbon electronic music community. Emphasizing authenticity, connection, and collaboration nurtures a supportive environment that allows artists and fans to thrive. Moreover, recognizing the community's resistance to mainstream culture highlights the importance of embracing counter-cultural values and creating spaces that celebrate diversity and inclusivity. These insights can inform future research and help develop strategies for nurturing similar communities worldwide.

## 5.1. THEORETICAL IMPLICATIONS

The theoretical implications of this study contribute to the existing literature on electronic music communities and their unique cultural aspects. By comparing the Lisbon electronic music community with previous research, we can similarities that enrich our understanding of these social phenomena.

The study aligns with previous research highlighting the importance of collaboration and support within brand communities (Hudson et al., 2015; Kannan & Li, 2017). The Lisbon scene's emphasis on fostering relationships and working together resonates with the broader literature on electronic music culture. The research also highlights the importance of community-related factors such as dynamics and attitude in driving engagement within brand communities (Santos et al., 2022). This was evident in the way community members focused more on collaboration rather than competition.

The Lisbon electronic music community's resistance to mainstream culture and norms is a common theme found in the literature on subcultures and countercultures (Hietanen & Rokka, 2015; Holt, 2002). This research's findings contribute to an understanding of how resistance manifests in different contexts and how it shapes community dynamics. The results highlight how besides enjoyment, rebellion, and support for marginalized communities that live on the fringe of mainstream culture, is thriving in Lisbon. Consistent with the literature on branding (Aaker, 1997; Muniz & O'Guinn, 2001; Phau & Lau, 2000), the Lisbon electronic music community prioritizes authenticity and personal meaning in brand identity. This finding reinforces the notion that electronic music scenes value organic growth and genuine connections over traditional marketing strategies.

## 5.2. Managerial Implications

The managerial and practical implications of the results can be beneficial for various stakeholders within the Lisbon electronic music community, such as artists, event organizers, and venue owners. With the insights from the results gathered, these stakeholders can make informed decisions and implement strategies that cater to the unique needs of the scene.

The emphasis on authenticity and personal meaning suggests that artists should focus on developing their brand identity organically, through genuine connections and passion for their craft. By prioritizing sincerity, excitement, and competency, artists can establish themselves as valuable members of the community. Additionally, artists should leverage social media as an essential tool for promotion and connection, engaging with fans and other artists to build a supportive network.

Recognizing the importance of collaborative mindset and resistance to mainstream culture, event organizers can curate lineups and design event experiences that reflect these values. This may involve showcasing local talent, promoting diversity, and embracing a sense of belonging among attendees. Event organizers should also consider employing social media marketing strategies that resonate with the community's preferences for authenticity.

Venue owners play a crucial role in shaping the community's culture and providing spaces for creative expression and resistance. They can create inclusive environments that cater to diverse audiences and promote counter-cultural values. This may involve hosting events that challenge mainstream norms, support marginalized communities, or celebrate unique artistic expressions. Venue owners should also work closely with event organizers and artists to ensure that their spaces align with the community's values and expectations.

Embracing the values of authenticity, collaboration, and resistance will not only enhance the experiences of artists and attendees but also help establish the Lisbon electronic music community as a thriving and influential force within the global electronic music landscape.

This thesis also offers valuable insights for brand managers and other stakeholders interested in utilizing data-driven marketing for cultural products like electronic music. To effectively engage with the Lisbon electronic music community, brand managers must appeal to members' self-identities, respect their community values, and embrace counter-cultural expressions. This may require abandoning some traditional marketing practices in favor of more daring and exciting approaches. Marketers should also be aware that the community places a high emphasis on authenticity, originality, and creative resistance. As a result, there may be inherent tension between their marketing messages and the community's expectations. To address this challenge, marketers must ensure that their branding aligns with their product or service, enabling them to genuinely connect with the community while maintaining authenticity.

# 6. CONCLUSIONS

The Lisbon electronic music community prioritizes authenticity, connection, and organic brand development rather than intentional marketing strategies. Brand identities are rooted in personal experiences, genuine relationships, and self-expression. Social media plays a critical role in promoting events and maintaining visibility. A strong brand offers motivation, elevated status, and collaboration opportunities.

Community dynamics involve power imbalances, connections, and continuous evolution. The culture is centered around enjoyment, expression, and connection, creating a collaborative mindset among artists. Resistance to mainstream culture and normativity is an integral part of the community, allowing members to establish unique identities, challenge societal norms, and create a sense of belonging.

## 6.1. RESEARCH LIMITATIONS

While this study has provided valuable insights into the Lisbon electronic music community and its unique characteristics, it is important to acknowledge its potential limitations and consider avenues for future research. Acknowledging the limitations, researchers can further enhance the understanding of electronic music communities and their cultural significance, both in Lisbon and beyond. In this section, we discuss several possible limitations of the present study and offer suggestions for overcoming them in future research endeavors.

The first limitation pertains to the sample size as the study has focused on a limited number of artists, events, and venues within the Lisbon electronic music community, potentially restricting the generalizability of the findings. To remedy this limitation, future research could expand the sample size and gather data from a wider range of stakeholders to get a more comprehensive understanding of the community. During the interview planning phase, more than 30 members of the community were reached out to partake but due to various reasons, many couldn’t. With the participation of more people, the results could add more depth and variety in the style of the responses collected.

Secondly, this study has focused exclusively on the Lisbon electronic music community, limiting the ability to draw comparisons with other electronic music scenes worldwide. Future research could conduct cross-cultural comparisons to explore similarities and differences between various electronic music communities, enriching our understanding of the global electronic music landscape. Electronic music culture draws its origins and evolution from many centers such as New York, Chicago, Berlin, Sheffield and London. There is a distinct possibility that the interviews gathered from insiders in those communities would vary from the views of the community in Lisbon.

Finally, the research may have been conducted over a relatively short timeframe, potentially missing out on long-term trends and developments within the community. To remedy this limitation, future studies could adopt a longitudinal approach, tracking changes in the Lisbon electronic music scene over an extended period to capture evolving dynamics and cultural shifts. It would be interesting, for example, to study a DJ just starting out, or following the journey of a new club owner, and seeing how they evolve over time, and how that changes their perception of their communities. Future research can build upon the current study's findings and contribute to a more nuanced

understanding of electronic music communities, both in Lisbon and other areas where electronic music communities exist.

## 6.2. SUGGESTIONS FOR FURTHER STUDY

The current study has opened the door to understanding the unique features of the Lisbon electronic music community. To build on these findings, it's important to look into other aspects of the scene, both in Lisbon and around the world. In this section, we suggest some exciting research directions, covering topics like diversity, well-being, and policy implications within the electronic music world. With focus on these studies, researchers can get a better grasp of the many factors that make up electronic music communities and their wider impact on society.

A study on gender and diversity would make for good research as it could shine light on gender-based differences in the community. It would help understand representation, and any gaps that exist in terms of access and influence in the community. The study could include analyzing gender dynamics, representation, and inclusivity within the Lisbon electronic music scene, considering both artists and audiences. Identification of barriers to equal participation and development strategies to promote diversity and inclusiveness in the community could also be helpful. Such insights would make the community a more even playing field, allowing equal opportunities for all participants.

Secondly, a study on the mental health and well-being of electronic music communities is suggested. Often the culture can be guilty of excesses of consumption of substances that chemically alter brain states. It would be relevant to discover how participants react to substance use over time and how it affects them mentally. The second aspect worth exploring is the intense lifestyle that comes with being a performing artist or a promoter. Both have to be active at odd hours of the night, while sometimes having to travel to multiple locations in a week, which could lead to social isolation in some instances. The study should focus on both positive aspects (e.g., social connection, creative expression) and potential risks (e.g., substance abuse, burnout).

Another suggested study could focus on the interaction between the electronic music community and local authorities, delving into aspects such as regulations, licensing, and enforcement practices. The electronic music scene often faces unique challenges in navigating the legal landscape, making it crucial to understand how these factors impact its growth and viability. One area worth investigating is the extent to which current policies and regulations support or hinder the development of the community. The study could identify potential opportunities for improvement and collaboration between the electronic music scene and local authorities, as even participants in the interview noted dealing with issues with city hall, police etc. By examining both the positive aspects (e.g., supportive policies, community engagement) and potential challenges (e.g., restrictive regulations, enforcement issues), this research could provide valuable insights for strengthening the electronic music community and its relationship with local authorities.

## 6.3. CLOSING REMARKS

The Lisbon electronic music community stands as a vibrant, pulsating testament to the power of authenticity, connection, and creative resistance. A kaleidoscope of sound and emotion. In the heart of Lisbon's cobblestone streets and historic corners, artists, event organizers, and venue owners collaborate to create unforgettable experiences that echo with passion and resilience. As the beat

goes on, the Lisbon electronic music community continues to evolve, innovate, and inspire, carving out an indelible space in the global electronic music landscape where diversity thrives and originality is celebrated.

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## APPENDIX A

Appendix 1: Interview Guide

| **Main theme** | **Questions** |
|---|---|
| Yourself | • Can you introduce yourself a bit? Name, Age, Where from?<br>• What does electronic music mean for you?<br>• What are some of your favorite electronic music artists/events and how have they influenced you?<br>• What do you love most about electronic music?<br>• How did you get involved in the electronic music community in Lisbon? |
| Your brand | • What inspired you to pursue [your brand]<br>• If you had to describe [your brand] in a few words, what words would you use?<br>• What is the vision for your brand? **Disney**: "To make people happy." **Nike**: "To bring inspiration and innovation to every athlete in the world"<br>• Can you describe the identity of your brand? What was the reason behind the choice of colors, logo, graphics, and tone of messaging you use?<br>• On a scale of 1-5, can you describe how well the following terms represent your brand?<br>1. **Sincere \| Sinceridade** = Kindness, thoughtfulness, family values, environmental sustainability |

| | |
|---|---|
| | 2. **Exciting \| Excitação** = Carefree, spirited, playful, modern, trendy, and youthful<br><br>**3. Competent \| Competência =** Successful, accomplished, and influential<br><br>4. **Sophisticated \| Sofisticação** = Elegant, prestigious, exclusive, luxurious, and sometimes even pretentious<br><br>5. **Rugged \| Robustez** = Rough, tough, outdoorsy, unfussy, and athletic<br><br>• Did you have an identity, or a vision for your brand from the start, or is that something that evolved over time?<br><br>• Does your personal sense of identity inform your brand?<br><br>• How do you balance your artistic vision with feedback from your fans and collaborators?<br><br>• In your opinion, what are the benefits of having a strong name and presence?<br><br>• Can you tell me about an important moment in your career that led you to where you are now?<br><br>• What role does storytelling play in your brand?<br><br>• What sets your brand apart from others in the industry?<br><br>• How does your brand contribute to the electronic music community in Lisbon?<br><br>• Can you describe a recent event you did to connect with your community and how successful it was? |

| | |
|---|---|
| Community | • Do you think its possible to be successful in Lisbon as an individual? Or is being part of a community a pre-req?<br>• Do you think branding and marketing helps to create a sense of community among your fans and followers?<br>• How would you describe the community you're part of?<br>• What are some of the things you like and dislike about this community?<br>• Is Lisbon electronic culture different from whre youre from? If so then how<br>• What challenges have you faced in creating and maintaining your brand in the community?<br>• Sense of collaboration/competition with other DJs/promoters?<br>• Can you share a time when the community support was particularly helpful to your brand<br>• Does resistance play any part in your goals/branding? |
| Relationship with authorities | • When you started your brand, were there any authorities you had to deal with? Registration, licenses? How was the experience<br>• How difficult was it to get artists on board/work with other artists/get booked |
| Role of tourism | • Does the influx of tourist effect your promotion/marketing? |

| | |
|---|---|
| | • Do you deliberately cater to tourists?<br>• If so, how is it different from locals. If not, is it part of strategy? |
| General community outlook on Lisbon | • How do you think branding impacts electronic music scene in Lisbon?<br>• Do you think branding can sometimes compromise authenticity in the electronic music community?<br>• How has the music scene in Lisbon changed since you first started, and how has that impacted your approach to creating and marketing music?<br>• Are there any new branding strategies or technologies you think will emerge in the near future?<br>• What do you see as the future of the electronic music community in Lisbon?<br>• What advice would you give to someone who wants to create a brand in the electronic music community in Lisbon?<br>• Is there anything else you'd like to share about the electronic music community in Lisbon? |

# Appendix 2: Ethics Committee Approval



## RE: Project approval

Diego Costa Pinto <dpinto@novaims.unl.pt>
Tue 4/18/2023 5:34 PM

To:Rukham Masood Khan <m20210785@novaims.unl.pt>;Ana Cristina Costa <cristina@novaims.unl.pt>;Miguel Neto <mneto@novaims.unl.pt>;Marlon Dalmoro <mdalmoro@novaims.unl.pt>

Dear Rukham,

Thanks for sharing the questions. I do not foresee any major ethical concerns.

Good luck with your research with Prof Marlon!

Melhores cumprimentos | *Best regards*

**Diego Costa Pinto**
*Head of International Development and Global Programs*
*Director Marketing Analytics Lab*

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**De:** Rukham Masood Khan <m20210785@novaims.unl.pt>
**Enviado:** terça-feira, 18 de abril de 2023 15:48
**Para:** Diego Costa Pinto <dpinto@novaims.unl.pt>; Ana Cristina Costa <cristina@novaims.unl.pt>; Miguel Neto <mneto@novaims.unl.pt>; Marlon Dalmoro <mdalmoro@novaims.unl.pt>
**Assunto:** Re: Project approval

Hi Prof. Diego,

I'm sharing the link to my question sheet with this email:
https://docs.google.com/document/d/1VRCzyfsCpZjpeXD7GB2PXngvIwgaj0lFYeJXvHj3NSA/edit?usp=sharing