

VANESSA IEONG

**CONSUMER EXPECTATIONS AND THE OUTCOMES  
FROM AN EROTIC MALE PERFORMANCE – A MAGIC EXPERIENCE.**



UNIVERSIDADE DO ALGARVE

FACULDADE DE ECONOMIA

2024

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Dissertation

Master in Marketing Management

**Work carried out under the guidance of:**

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Dedicated

To my Dad. To my Love.

To Django.

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## Abstract

This research aimed to understand the factors that influence the consumer experience, expectations, and outcomes of an erotic male performance show, studying specifically the case of the “Magic Mike Live! London” show.

The main consumers of these shows were found to be from the feminine gender from England, who often attend in a group context and leave positive reviews, recommend the show, and express a willingness to revisit. Overall, the level of consumer satisfaction is very positive.

Designing a consumer profile for this market niche allows for targeted marketing strategies. The study identified elements that contribute to a holistic consumer experience, including Service/Staff, State of the art, Engagement, Memorabilia, Atmosphere, Venue, Price and Aesthetics.

This event journey arouses positive emotions in consumers. The most frequent emotions evoked are “Surprise”, “Amazement” and “Joy”. Positive emotions, lead to positive memories and potential consumer loyalty.

The study also found that the emotional outcomes from the experience were important in the evaluating moment of the experience. Considering that the reviews are generally positive, it is assumed that there is a high level of consumer satisfaction.

The main motivations for attending the show are the Magic Mike movies, the male strip show, and word-of-mouth recommendations.

Expectations are influenced by the movies and fall into two categories: the expectation itself (with levels of high, unknown, not as expected, and exceeded expectations) and expectations related to the strip show as an erotic male performance.

A hybrid methodology was applied, and the data was collected from Tripadvisor using online ethnography techniques.

One limitation was the small amount of data available due to the show's interruption during the pandemic.

Further research is suggested using different data collection techniques, such as interviews, due to the lack of existing literature on the consumer experience of erotic male performances.

The study provides insights into improving the consumer experience and understanding the emotions evoked, informing marketing strategies to promote loyalty and satisfaction among consumers of “Magic Mike Live! London” and stakeholders in the same business area.

Keywords: experience; erotic; consumer; emotions; magic mike

## RESUMO

Quais os objetivos do consumidor para tomar a decisão de assistir a um *show* com performances eróticas masculinas? A presente pesquisa foi executada com o intuito de entender as expectativas do consumidor, identificar quais os elementos que contribuem para a experiência do consumidor, as emoções envolvidas e obter resultados da análise dos comentários realizados pelos consumidores do *show* “*Magic Mike Live! London*”.

Para obter respostas para o objetivo principal e os objetivos específicos definidos, foi analisado o caso “*Magic Mike Live! London*” em que foi aplicada uma metodologia híbrida de análise dos dados, e para a recolha dos dados foi utilizada uma técnica de etnografia online.

Os dados que suportam o estudo são as avaliações dos consumidores na plataforma do Tripadvisor, que foram recolhidas manualmente do *site*, organizados num ficheiro em formato *excel* e classificadas indutivamente como menção positiva, negativa ou neutra.

A análise envolveu a reclassificação, agora dedutiva, dos dados recolhidos e de seguida procedeu-se à análise de conteúdo para associar o conteúdo das avaliações às categorias estabelecidas para esse fim.

Para elaborar o perfil do consumidor, com o estudo foi possível entender que os principais consumidores deste *show* são os indivíduos do género feminino residentes em Inglaterra, e vão assistir ao *show* essencialmente num contexto de “Amigos” e as mulheres apresentam uma maior probabilidade de escrever críticas positivas no Tripadvisor sobre a sua experiência, recomendar e demonstrar disposição para visitar a experiência.

Com o estudo foi possível identificar quais os elementos cruciais para a construção de uma experiência holística do consumidor. Esses elementos são os seguintes: Serviço/*Staff*, Estado da Arte, Interação, *Memorabilia*, Atmosfera, Localização, Preço e a Estética.

Conhecer o perfil do consumidor e os elementos importantes para o consumidor na construção de uma experiência desse nicho de mercado, permite elaborar estratégias de marketing direcionadas para responder às necessidades e preferências exclusivas desse público.

O estudo sugere que o *show* desperta na maioria dos consumidores emoções positivas, o que poderá resultar em memórias positivas e potencial fidelidade do consumidor. O

estudo também demonstra que as emoções resultantes da experiência foram importantes no momento de avaliação da experiência.

Uma nova emoção surgiu durante a análise dos dados, e é o “Maravilhado”. As emoções mencionadas com mais frequência pelos consumidores nas suas avaliações são a “Surpresa”, o “Maravilhado” e a “Alegria”.

As principais motivações para assistir ao show “*Magic Mike Live! London*” são os filmes da trilogia *Magic Mike*, o *show* de *strip* masculino e recomendações de outros consumidores.

Em relação às expectativas do consumidor, aferiu-se que a expectativa está relacionada à motivação do consumidor em ter essa experiência, e que a mesma advém dos filmes *Magic Mike* que inspiraram o *show*. A motivação que tem origem dos filmes *Magic Mike* e a motivação *Striptease* indicam uma clara conexão do público com a temática erótica do filme.

As expectativas foram identificadas em duas subcategorias: a própria expectativa – na qual quatro níveis de expectativa são determinados: “Expectativa alta”, “Expectativa desconhecida”, “Não é o que esperava” e “Superou a expectativa”; e a expectativa que se traduz em meta do consumidor, ou seja, os objetivos do consumidor para ter a experiência – expectativas que derivam do filme: sentir-se especial, o empoderamento, *Magic Mike* e a qualidade da performance do elenco; e expectativas relacionadas ao *show* de *strip* como performance erótica masculina.

Um destaque importante sobre as expectativas dos consumidores é que as experiências individuais podem provocar reações tanto positivas quanto negativas, o que intensifica o impacto significativo das expectativas dos consumidores em relação à sua satisfação ou insatisfação geral.

As expectativas dos consumidores surgem das motivações que os impulsionam a ir ao show, que incluem os filmes *Magic Mike* que servem de inspiração para o *show* “*Magic Mike Live! London*”, recomendação por *worth-of-mouth* e o próprio *show* de *striptease*.

As motivações identificadas sugerem que os consumidores são motivados pelos aspectos visuais e eróticos do show, além de serem influenciados por experiências positivas de outras pessoas.

Um número significativo dos consumidores que realizaram avaliação no Tripadvisor, indicam que assistiram ao *show* com a intenção de vivenciar e testemunhar o que os filmes *Magic Mike* transmitem: empoderamento, sentirem-se especiais, um *show* com performances de qualidade e artistas atraentes.

O estudo ainda sugere que a satisfação e as emoções identificadas nas avaliações não estão apenas relacionadas ao desempenho artístico, mas sim a vários elementos (os elementos que contribuem para a experiência do consumidor).

Em suma, as emoções demonstradas pelos consumidores estão relacionadas com os diferentes elementos que tornam a experiência do consumidor positiva ou negativa. Esses elementos são as várias categorias a que as avaliações dos consumidores foram associadas durante a análise dos dados obtidos.

Considerando que as críticas geralmente são positivas e o nível de satisfação com a experiência é positivo de forma generalizada, presume-se que há um elevado nível de satisfação do consumidor.

Assim, pode-se concluir que os principais resultados da experiência “*Magic Mike Live! London*” são os elementos que devem ser considerados para criar uma experiência do consumidor holística e a identificação das emoções que a experiência desperta no consumidor. Assim, torna-se possível adaptar e construir a estratégia de marketing adequada para os consumidores do *show* “*Magic Mike Live! London*” que promovam lealdade e satisfação. Este *insight* poderá ser útil para os *stakeholders* desta área de negócios.

No geral, as informações obtidas nas avaliações dos consumidores podem ser usadas para melhorar a visão da experiência “*Magic Mike Live! London*”, alinhando-a às expectativas dos consumidores.

Uma das limitações do estudo foi a pequena quantidade de dados disponíveis devido à interrupção do *show* durante a pandemia.

No final do estudo é sugerido que sejam usadas de diferentes técnicas de recolha de dados em pesquisas futuras, como por exemplo, entrevistas. Também são sugeridas pesquisas futuras nesta área, considerando a pouca literatura existente sobre a experiência do consumidor na área de performances eróticas masculinas.

Para a recolha de uma maior quantidade de dados para análise, é sugerido que sejam recolhidos dados das redes sociais e para a sua análise, sugere-se o uso de *softwares* de *machine learning*.

Também é proposto no final do estudo, que no futuro seria interessante comparar este tipo de experiência do consumidor com outros casos de entretenimento para identificar semelhanças e diferenças na expectativa do consumidor e nos resultados do estudo.

Palavras-chave: experiência; erótica; consumidor; emoções; magic mike

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## **Abbreviations list**

MML	Magic Mike Live
WOM	Worth-of-mouth
MM	Magic Mike

## CHAPTER 1. INTRODUCTION

### 1.1. Theoretical background

The ongoing evolution of economic activities, particularly in the realm of Experiences, prompts stakeholders to seek ways to distinguish themselves within their sectors (Pine & Gilmore, 2011). Today, discussions about sexuality abound. With the proliferation of popular books and movies exploring erotic themes, such as "Magic Mike XXL", sex has become a subject of considerable societal interest (Blount et al., 2017).

The subject of analysis in this study is an entertainment spectacle featuring erotic male performances entitled "Magic Mike Live! London", staged at The Hippodrome Casino in London. This show draws inspiration from the "Magic Mike" film trilogy and promises a top-tier experience, touted as "360-degree entertainment based on the hit movies" (*Magic Mike Live*, 2023).

Numerous studies have delved into the consumer experience within the context of "Magic Mike Live! London" to gain insights into it (Neto, 2015; Warner, 2019). These inquiries aim to unravel the motivations behind consumers' attendance at an erotic male performance and understand why individuals seek such experiences. This exploration is essential because the same experience can yield varied impacts on different consumers (Pine II & Gilmore, 1998). Therefore, it is imperative to examine the emotions consumers undergo during the Magic Mike show and how these emotions influence their behavior (Richins, 1997; Warner, 2019) to ensure the success of similar events.

Moreover, it is crucial to identify the factors that may contribute to consumers experiencing (or not experiencing) a holistic experience, one that may confer a competitive advantage (Urio et al., 2023). Marketing managers must glean insights to enhance professional practices in constructing consumer experiences (Kotler et al., 2019). They also need to determine which products and services complement the experience, enhancing its memorability (Pine II & Gilmore, 1998). The goal is to encourage repeat patronage, with satisfied customers sharing their positive experiences through platforms like TripAdvisor (Blanco-Moreno et al., 2023; Lee et al., 2022) thereby fostering loyalty and satisfaction, as "loyal customers spend more and stay around longer" (Kotler et al., 2019: 20).

## **1.2. Research objectives**

The primary objective of this dissertation is to investigate the consumer experience, their expectations, and the outcomes resulting from attending “Magic Mike”, an erotic male performance show.

To accomplish this overarching goal, the following specific objectives have been outlined:

a) Describe the profile and experience of consumers:

- Assess the overall level of consumer satisfaction.
- Quantify positive, neutral, and negative mentions in reviews of the attraction.
- Examine whether reviewer ratings correlate with the researcher's evaluation.
- Identify consumer behavior: What percentage of reviewers express a willingness to revisit the experience? Is the inclination to return linked with recommendations? Compare results across genders.
- Identify and compare the elements that significantly impact the consumer experience.
- Explore the range of emotions elicited by this experience.

b) Determine the motivations and expectations that drive consumers to seek out this particular experience. Identify the various goals of consumers.

## **1.3. Relevance of the study**

In today's landscape, customer feedback is abundant, interactive, and multi-modal, occurring in real-time, whether in virtual or physical spaces. As such, it represents a valuable source of insights for businesses and market researchers (Lee et al., 2022). Many studies on customer experience have utilised content analysis of online reviews (Mayer et al., 2020; Olorunsola et al., 2023). However, none of the reviewed studies were about an erotic show experience.

The current research holds significance as there is limited literature on this subject (Frank, 2007). It is equally vital to comprehend consumer expectations regarding consumption

experiences in the realm of male erotic performing arts, as it is in any other type of experience.

Moreover, this study possesses social relevance in demystifying the public demand for such experiences, which may still face prejudice, as mentioned by Frank (2007) who highlighted fear of stigma from peers as a factor influencing research in this area. Given that the adult entertainment segment is a growing industry, as noted by Mitkus (2023), this study's relevance to professional practices lies in providing insights applicable to marketing strategies employed by managers and stakeholders in the sector.

#### **1.4. Study structure**

The study is organized into five chapters. Firstly, the introduction will outline the study objectives. Secondly, the literature review will cover the concepts of experiential marketing, consumer experience, emotions, and events. The third chapter will detail the methodology employed. Subsequently, the results and discussion will be examined. The final chapter will consist of the conclusions and implications of the study.

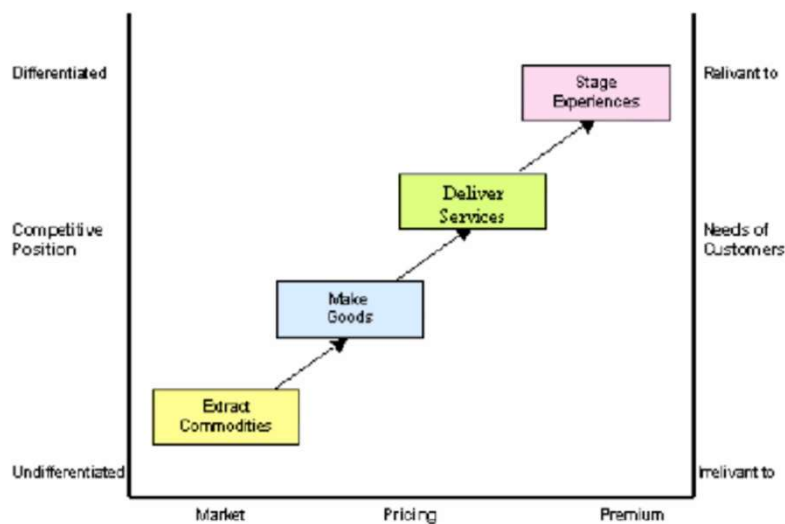
## CHAPTER 2. LITERATURE REVIEW

### 2.1. Experience Economy

The term “experience” has been defined in various ways by several authors (Brakus et al., 2009; deMatos et al., 2023; Holbrook, 2000; Sowards, 2012; Pine II & Gilmore, 1998). An experience is an offer like a service, a good or a commodity (Pine II & Gilmore, 1998). Therefore, companies have linked traditional products to experiences to enhance their marketability (Pine II & Gilmore, 1998).

According to Pine II and Gilmore (1998) economists often categorise experiences along with services, but experiences differ from services just as services differ from goods. In their book “Welcome to the Experience Economy” (1998), the authors identified four distinct stages of economic value progression (see Figure 2.1): extracting commodities, manufacturing goods, delivering services, and staging experiences. This progression is driven by consumers' desire for experiences, positioning them as the next step in economic value progression (Pine II & Gilmore, 1998).

Figure 2.1. The progression of Economic Value.



Source: (Pine II & Gilmore, 1998: 22).

The experience economy has emerged based on the principle that consumer purchasing decisions are not solely rational. Instead, consumers seek symbolic, hedonistic, and aesthetic experiences. This underscores the importance for providers to create engaging

and memorable experiences for consumers. Furthermore, these experiences should offer opportunities for personal growth or transformation. (Krašna, 2023).

The experiences must be unforgettable to engage consumers in a personal and memorable way (deMatos et al., 2023). When consumers use products and consume them, an experience occurs (Brakus et al., 2009). Experiences are intrinsic to the individuals, existing only in the mind of an individual, who has been engaged on an emotional, physical, intellectual, or even spiritual level (deMatos et al., 2023; Pine II & Gilmore, 1998).

An experience occurs when a business company intentionally use the services as the stages, and goods as props, to engage individual customers in a way that creates a memorable event (Pine II & Gilmore, 1998: 98).

Thus, an experience derives from the interaction between the staged event and the individual's state of mind, because different individuals cannot have the same experience (Pine II & Gilmore, 1998).

In the realm of experiences, various outcomes stem from the consumer's perspective. A successful experience should entertain and provide enjoyment (Holbrook, 2000). Additionally, consumers can acquire knowledge and develop new skills through experiences (Poulsson & Kale, 2004). Engaging in experiences can also allow consumers to indulge in fantasies, envisioning what the experience could entail. These fantasies enable consumers to surpass their actual experiences and even embody their ideal selves (Holbrook, 2000). Furthermore, consumers may advocate for exceptional experiences, encouraging others to partake in the same encounters (Holbrook, 2000). Moreover, experiences are constructed through presence while simultaneously being shaped by expectations (Sowards, 2012).

Experiences manifest across diverse contexts (Brakus et al., 2009) making them applicable across various industry offerings such as music, sports, museums, theme parks, and restaurants, among others. For instance, experiencing fine dining at a Michelin-starred restaurant (Spence, 2023), immersive experiences in the metaverse (Huynh-The et al., 2023), sports events (Steriopoulos & Ooi, 2023), and wellness experiences aboard a yacht (K et al., 2023), all exemplify this phenomenon.

### **2.1.1. Experiences in Marketing**

To create a marketing experience, Pine II and Gilmore (1998) outline a set of steps in their seminal article. These steps aim to develop a cohesive theme around the experience, fostering positive and consistent impressions in the minds of consumers while eliminating negative and inconsistent ones. Additionally, they emphasize the importance of making the experience tangible through memorabilia and engaging through all five senses—haptics, smell, audition, taste, and vision (Krishna, 2012) – to create a lasting impression.

According to Krašna (2023) experiential marketing and experience marketing are both rooted in the concept of the experience economy. Experiential marketing, a subset of experience marketing, offers a strategic approach to guide managers in creating stimuli that lead to customer experiences (Krašna, 2023).

Schmitt (1999) asserts that experiential marketing is ubiquitous. He suggests that companies have shifted away from traditional "features-and-benefits" marketing in favour of creating experiences for consumers. Unlike traditional marketing, Schmitt (1999) argues that marketers who adopt an experiential marketing strategy view consumers as rational and emotional beings who seek pleasurable experiences. Therefore, competitive advantage results from a combination of features and experiences expected by consumers (Schmitt, 1999).

The same author (Schmitt, 1999) further identifies five types of experiences as strategic experiential modules (SEMs): sensorial experiences (senses), affective experiences (feel), creative cognitive experiences (think), physical experiences, behaviours, and lifestyles (act), and social-identity experiences resulting from relating to a reference group or culture (relate). The primary objective of experiential marketing is to create a holistic experience that engages individuals in a comprehensive manner (Schmitt, 1999).

As noted by Holbrook and Hirschman (1982), consumers actively seeking pleasure, fantasies, feelings, and fun through consumption have significantly contributed to popularizing experiential marketing. This is because the desire for entertainment, stimulation, and emotions profoundly influences consumers' consumption experiences (Holbrook & Hirschman, 1982).

Expanding on the concept of experiential marketing, Kumar (2022) explains that it involves promoting services and actions through marketing campaigns by brands or retailers, showcasing lifestyles, travels, and experiences to promote a product. Businesses are encouraged to create memorable events that resonate with the feelings and experiences of their customers, thereby fostering engagement and brand loyalty. Experiential marketing essentially revolves around identifying consumer needs and satisfying them through actions, thereby building relationships between consumers and brands. This engagement process involves a two-way mode of interaction, as emphasised by (Kumar, 2022).

To effectively engage consumers, marketing appeals to basic human senses, creating subconscious triggers that influence consumer judgments, perceptions, and behaviour — an approach known as sensory marketing (Krishna, 2012). Holbrook and Hirschman (1982) in their pioneering article on consumption experiences titled “Fantasies, Feelings, and Fun”, attribute these facets to consumer behaviour, relating product usage to multisensory aspects, fantasy, and emotion. The authors suggest that consumer experiences are directly linked to the purchase of fantasies, feelings, and fun, referring to consumption involving these aspects as the “experiential view” (Holbrook & Hirschman, 1982).

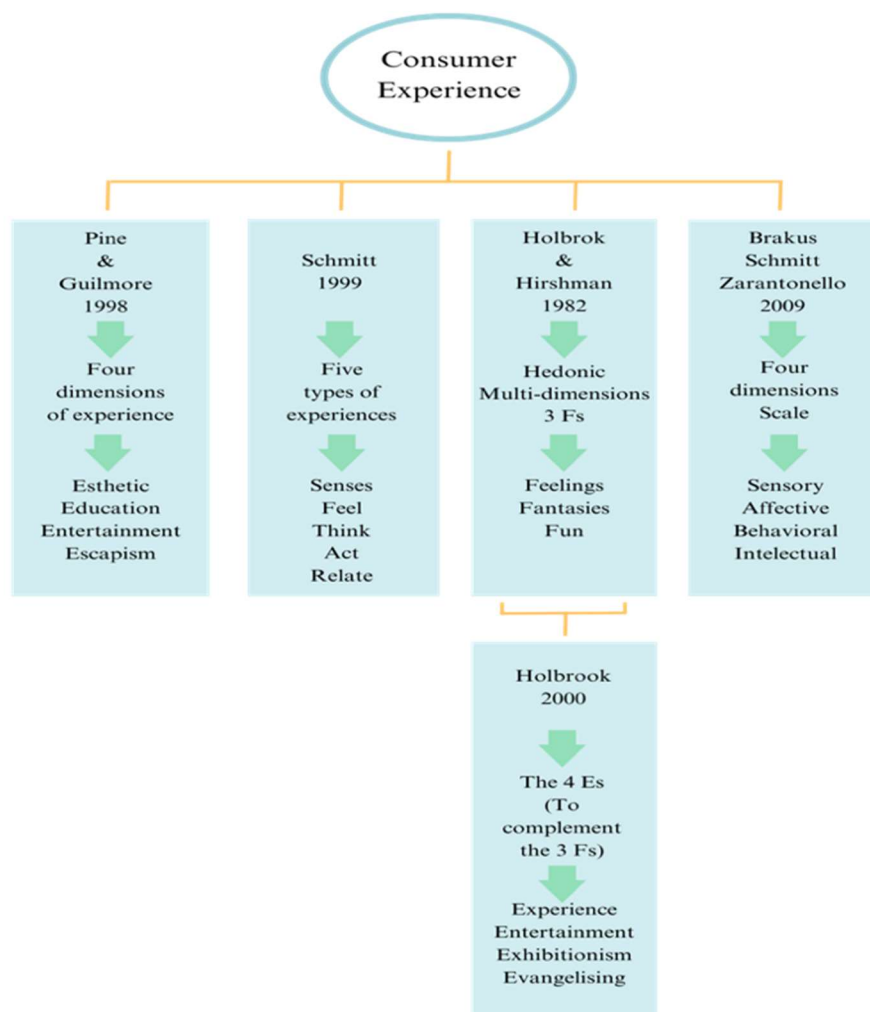
These aspects of the consumer experience are succinctly described as the three F’s (Holbrook & Hirschman, 1982). More recently, Holbrook (2000) has complemented this list by introducing the four E’s — experience, entertainment, exhibitionism, and evangelizing. His work highlights numerous points about the subject, identifying the need to examine the entire consumption experience from the pre-purchase stage and emphasizing the crucial role of emotion in consumption (Holbrook, 2000). This focus on emotion has consequently garnered increasing interest (Tynan & McKechnie, 2009).

The consumer experience can entertain, educate, and provide opportunities to display specialized knowledge, values, or social behaviors, or offer escapist, visual, or aesthetic outlets (Pine II & Gilmore, 1998; Holbrook, 2000). Companies offer these experiences, allowing consumers to participate actively or passively, to connect and be absorbed or immersed (Tynan & McKechnie, 2009). Escapist experiences may serve as educational or pleasure-focused experiences, but they involve deeper consumer immersion (Kumar,

2022). Highly immersive, escapist experiences keep consumers deeply engaged, transporting them to a different time or place (Quadri-Felitti & Fiore, 2012).

Since the authors Holbrook and Hirschman (1982) introduced the idea of the experiential dimension of consumer behaviour, understanding consumer behaviour has also relied on an experiential perspective. Academics and marketers thus have a deeper understanding of the role of customer experience, as experiences significantly influence customer behaviour (Tynan & McKechnie, 2009).

Figure 2.2. Efforts to conceptualize the consumer experience.



Source: Own elaboration

### 2.1.1.2. Emotions on the consumer experience

According to Richins (1997) in her article “Measuring Emotions in the Consumption Experience”, emotions are context-specific and can vary among different consumers in

different contexts. Thus, research in experiential consumption should be context-dependent (Richins, 1997). Holbrook and Hirschman (1982) further emphasise that individuals not only receive multi-sensory experiences but also respond and react to these sensory stimuli. Interaction is thus at the core of experiences, with consumers not only recalling past experiences but also imagining new ones. Therefore, imagination and nostalgia can play significant roles in the consumer experience (Tynan & McKechnie, 2009).

Hirschman (1984) identified three reasons for consumption: seeking cognitive stimulation (searching for an experience that stimulates cognition – cognition seekers), seeking sensory stimulation (searching for an experience that stimulates the senses – sensation seekers), and seeking novelty (desiring new experiences – novelty seekers, who look for all three forms of experience). Poulsson and Kale (2004) identify a successful experience as one that engages the consumer, has personal relevance, offers novelty and surprise, and produces knowledge.

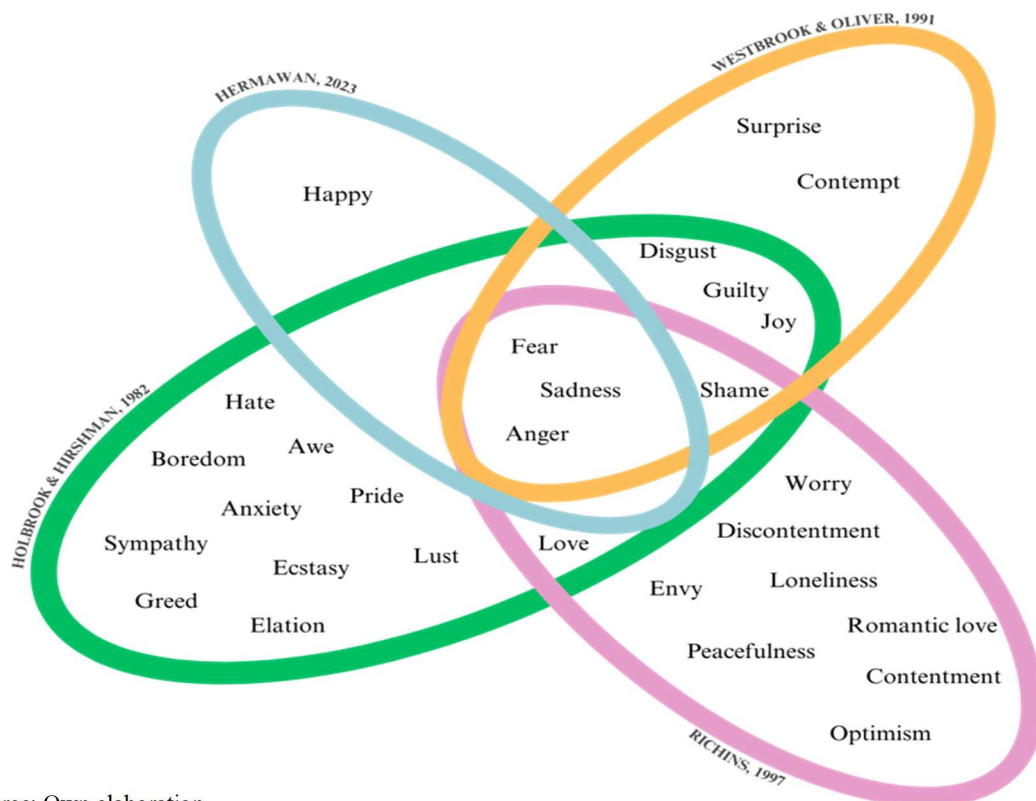
Earlier, Holbrook and Hirschman (1982) identified other factors that add value to the consumer experience, depending on a range of emotions and feelings. These emotions, including “love, hate, fear, joy, boredom, anxiety, pride, anger, disgust, sadness, sympathy, lust, ecstasy, greed, guilt, elation, shame, and awe”, add value to the consumer experience, especially through interaction with other people (Holbrook & Hirschman, 1982: 137). The role of the affective process is crucial in studying consumer behaviour (Richins, 1997). In psychology, emotion characterises a conscious and subjective experience determined by “mental state, biological response, psychological and physiological expression” (Govindaraju, 2022: 12).

Emotion, on the other hand, is a feeling or affection that arises when an individual finds a situation or interaction important (Hermawan, 2023). Emotional indicators include anger, happiness, fear, sadness and disgust (Hermawan, 2023). According to Hermawan (2023), there is a relationship between emotional state and consumptive behaviour. However, Richins (1997) notes that despite the importance of emotions in consumer behaviour, their measurement remains unclear. Therefore, her article proposes methods to measure emotions in the consumption experience, evaluating their association with consumption and presenting alternative methods for assessment (Richins, 1997). Richins (1997) categorised tested emotions of consumption such as: anger, discontent, worry,

sadness, fear, shame, envy, loneliness, romantic love, love, peacefulness, contentment, and optimism.

Westbrook and Oliver (1991) approached emotions such as interest, joy, surprise, sadness, anger, disgust, contempt, fear, shame, and guilt to understand their linkage with consumption and satisfaction. Their findings suggest that satisfaction is more complex than a simple affective summary of relative frequencies of positive and negative emotions during consumption experiences and has distinct meanings to consumers (Westbrook & Oliver, 1991).

Figure 2.3. Emotions indicators of consumer experience.



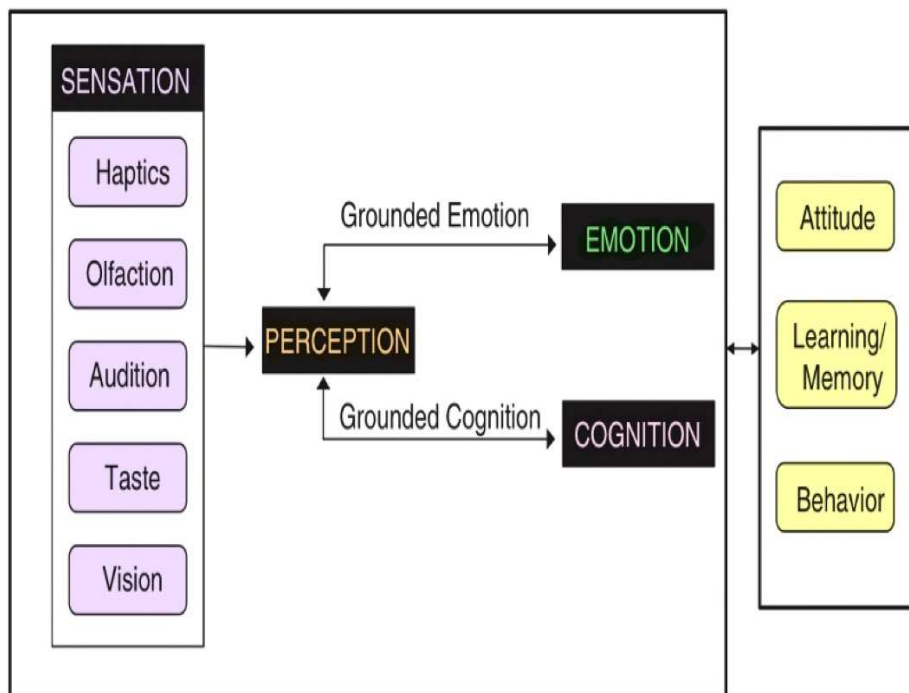
Source: Own elaboration

Having an experience allows consumers to live beyond their expectations. Expectations are directed towards specific experiences and memories (Sowards, 2012) and reflect beliefs about consumer needs regarding marketplace offerings (Dick & Basu, 1994). The disparity between a consumer's expectations or desires and their perception of what they receive measures service quality. Expectations play a crucial role in determining consumers' post-consumption service quality evaluations because they are either confirmed or disconfirmed based on the level of satisfaction. To develop marketing

strategies for service delivery, marketers need to understand consumers' quality expectations (Pleger Bebko, 2000).

Perception is the ability to interpret sensory inputs (Carbon, 2014). In other words, perception involves understanding sensory information (Krishna, 2012) and is a process by which an individual selects, organises, and interprets information to form an image of something (Anggraini et al., 2022). With latin origins, *perceptio* or *percipio* means apprehension with the mind or senses. Perception influences cognition, which in turn affects attitudes, behaviour, and memory. Cognition occurs independently of perception, (Krishna, 2012) as illustrated in Figure 2.4 below.

Figure 2.4. A conceptual framework of sensory marketing.



Source: (Krishna, 2012: 335).

According to Dick and Basu (1994), along with motivational, perceptual and behaviour consequences, three factors contribute to loyalty: cognitive, affective and conative antecedents of relative attitude. Affection has received special attention in consumer behaviour. Four specific types of affection serve as antecedents of loyalty, namely: emotions, moods, primary affections, and satisfaction (Dick & Basu, 1994).

## **2.2. Events**

An event is a form of cultural expression and a place to exchange experiences to promote new market niches, as Regis et al. (2022) asserted. According to Geus et al. (2016), experiences are exponentially important in festivals and events, which are a clear manifestation of the experience economy. Events are linked to space and time (Geus et al., 2016).

According to Armbrecht et al (2019) an event represents a curated context to produce and consume experiences. Gupta (2003) highlights that events were traditionally considered useful for advertising products in rural markets, which were banned from being advertised, like cigarettes and liquor. Today, events are not limited to specific products or markets. Event marketing is recognised as a long-term strategy for building corporate image and humanising brands. It involves targeting specific audiences, associating a particular image with an event, and reinforcing the product or service, ultimately boosting sales (Gupta, 2003).

### **2.2.1. Types of Events**

Event marketing can be summarised as “an experienced marketing communication approach that consists of marketing messages delivered through various activities designed to engage the customer” (Setiawan et al., 2022: 157). Gunawardane et al. (2022) suggest that event marketing is closely linked to experiential marketing, as its integral components are deeply intertwined with various aspects of marketing communication. They emphasize the importance of event marketing in making a significant impact across different industries. From an event marketing perspective, it is characterized as a persuasive communication mechanism that garners significant attention. Therefore, it is often utilized as an integrated marketing communication tool (Gunawardane et al., 2022).

According to Setiawan et al. (2022) previous research has found six types of events: sports, festivals, concerts, special events, trade shows and meetings. Their study also analyzed the impact of these events and found that factors such as purchase intention, visit or revisit intention, and word-of-mouth recommendations influence customer experience (Setiawan et al., 2022). Events can encompass various categories, including sports, business, cultural, or entertainment events (Regis et al., 2022). Events evoke similar feelings as tourism, providing an experiential boost to tourist activities,

stimulating the economy during low seasons, and offering new experiences for travellers. Events can serve as a motivational factor for consumers to travel in search of unique experiences (Regis et al., 2022). Geus et al. (2016) also acknowledge the diverse range of event types, aligning with the findings of Setiawan et al (2022).

Events can be categorized into Direct events and Indirect events, as Gupta (2003) outlines. Direct events include exhibitions, trade fairs, dealer meets, and conferences, where individuals attend with a specific purpose or reason. On the other hand, Indirect events, such as media coverage, involve participation from individuals who are not the primary target audience. Gupta (2003) also classified events according to the following categories: Corporate events (dealer meets, sales conferences, roadshows, factory visits, training programs); Public relations events (product launches, press conferences, philanthropic events); Entertainment events (concerts, theatres, dance, film premiers, sports); and Exhibitions.

### **2.2.2. Memorable and Experiential Events**

An event is centred around an experience, referred to as “event experiences” (Armbrecht et al., 2019). These event experiences differ from mundane, everyday experiences as they are extraordinary and characterised by liminality, communitas, and sacredness (Tumbat & Belk, 2013). Regis et al. (2022) argue that experiences, such as tourism, are essential components of events. Similar to tourism, an event provides a memorable experience that leaves a lasting impression on the consumer's memory (Regis et al., 2022). Indeed, tourism, in particular, has the potential to induce lifelong changes through transformative experiences (Zhao & Agyeiwaah, 2023).

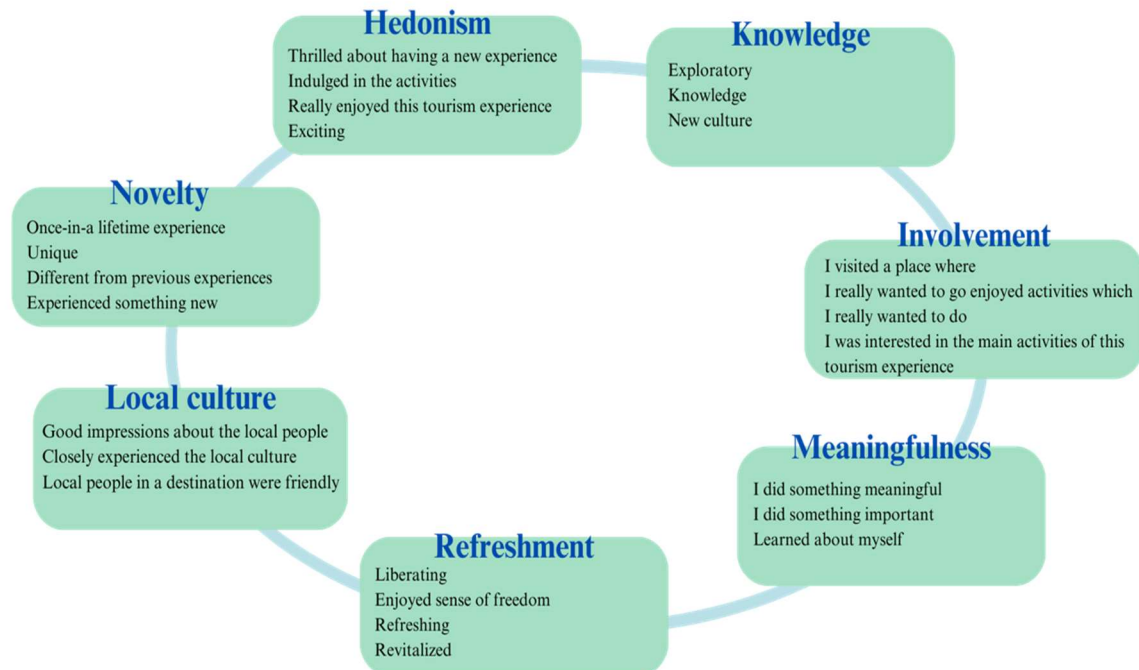
Memorable experiences are central to the economic value of the tourism industry, directly linked to senses, emotions, and memories resulting from the tourist experience, according to Pedro (2021). Tourism experience involves multisensory stimuli, positive emotions, surprising events, and pleasant memories, akin to an event experience (Pedro, 2021). A memorable tourism experience is positively associated with various outcome variables, such as behavioural intention, revisit intention, and place attachment (Hosany et al., 2022). Events, as forms of tourism experience, aim to create memorable experiences for consumers and serve as motivational factors for travelling (Hosany et al., 2022; Pedro, 2021). To measure a memorable tourism experience, Kim et al. (2012) developed a scale that includes seven domains of memorable tourism experience, with twenty-four items.

The seven domains are: hedonism, refreshment, local culture, meaningfulness, knowledge, involvement, and novelty (Kim et al., 2012).

Kim (2014) further expanded this concept by introducing a ten-dimensional construct that influences consumers' memorable tourist experiences, including local culture, variety of activities, hospitality, infrastructure, environment management, accessibility, quality of service, physiography, place attachment, and superstructure.

A few years later, Kim (2018) found that consumer behavioural intentions are directly and indirectly linked with destination image and tourist satisfaction, through his theoretical model of the effect of memorable tourist experiences on behavioural intentions, which analyses the relationship between destination image, tourist satisfaction, revisit intentions and WOM publicity. In essence, a memorable tourism experience significantly impacts consumer loyalty (Kim, 2018).

Figure 2.5. Seven domains to measure a memorable tourism experience.



Source: Own elaboration

According to Pine II and Gilmore (1998), the goal is to create a unique and memorable experience because only in this way can organizations gain a competitive advantage. Memorable experiences lead to high levels of satisfaction, promoting positive long-term behaviors such as the intention to revisit and recommend the destination to others (Chen

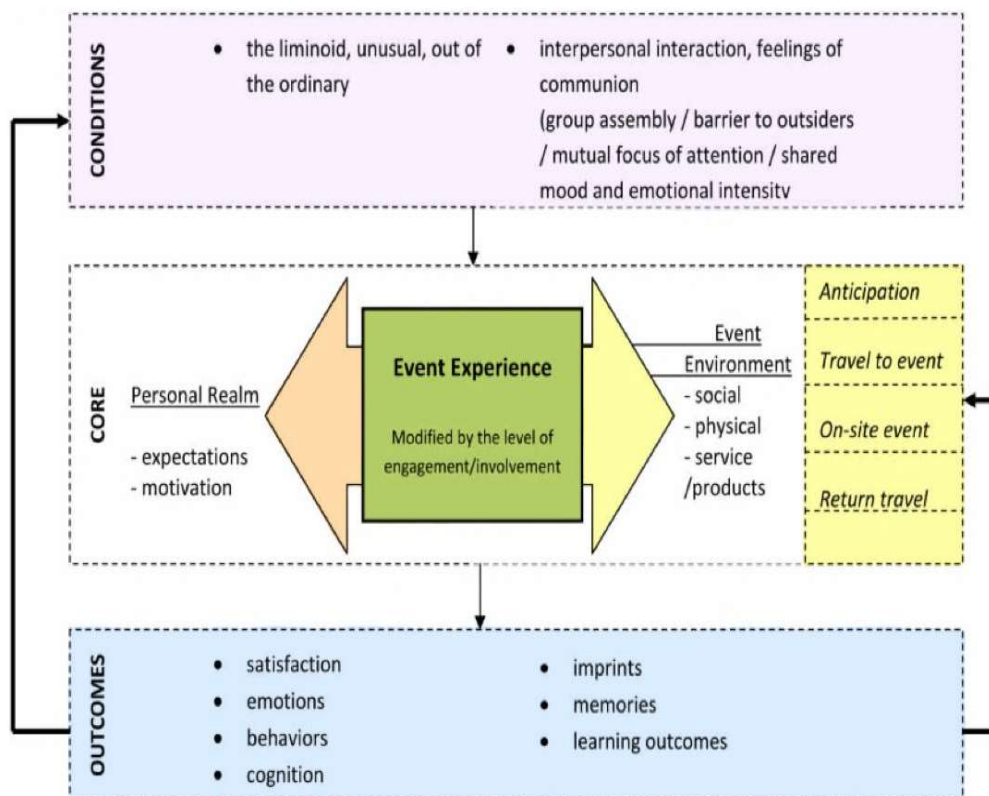
& Rahman, 2018; Kim, 2018). In contrast Neuhofer et al. (2020) argue that there is a shift from memorable experiences to life-transformative events in the context of the emerging transformation economy. In their study, they explore festivals, a type of event, as a prime context for transformative experiences (Neuhofer et al., 2020).

For Morgan (2008) festivals play a key role in creating and sharing experiences. These events offer extraordinary experiences that serve as an escape from everyday life, both spatially and temporally (Morgan, 2008).

Event experience is an interaction between an individual and the event environment (both physical and social), modified by the level of engagement or involvement, involving multiple experiential elements and outputs (such as satisfaction, emotions, behaviors, cognition, memories and learning), that can happen at any point in the event journey (Geus et al., 2016: 4).

Geus et al. (2016) proposed a conceptual model of event experiences that incorporate conditions, core experiences (multi-phased and multi-influential) and the multi-outcomes of an event experience.

Figure 2.6. Event Experiences framework.



Source: (Geus et al., 2016: 4).

### **2.2.3. Erotic Performance Events**

Nightclubs are typically considered adult entertainment venues that operate late into the night, featuring music often accompanied by dancing, frequently of an erotic nature (Anggraini et al., 2022). These establishments not only contribute to the local economy but also establish themselves as landmarks in major cities (Anggraini et al., 2022). Strip clubs, on the other hand, are commercial sex businesses (Macionis & Benokraitis, 2007), marketed as glamorous destinations where the allure lies in the performers' acts within the “hyper-real environment” of the nightclub (Huppertz, 2012: 132).

A stripper's performance constitutes a form of erotic entertainment (Mestemacher & Roberti, 2004), while an event as noted by Regis et al. (2022) is a broader category of entertainment. It can be inferred, therefore, that a striptease show falls within the realm of erotic events.

#### **2.2.3.1. Exotic dance as an omnibus term**

Dance is a multisensory experience that includes sound, sight, touch, and smell, which significantly influences perceptions and sensations (Fink et al., 2021). Throughout history, dance has served as a common element in human sexual and erotic practices, as both utilise the body's language to pursue pleasure (Hanna, 2010). Hugill et al. (2009) suggest that women assess male quality based on men's dances, with perceptions of attractiveness and assertiveness correlating with men's physical attributes.

The term “Exotic dance” is quite broad. Frank (2007) defines it as encompassing stripping, lap dancing, and table dancing, while Huppertz (2012) expands this definition to include pole dancing. Each of these jobs requires a determined aesthetic (Huppertz, 2012).

Exotic dance is a form of dance, art, and communication that is adult theatrical entertainment with play, fantasy and acting. By definition, exotic dance is supposed to be risqué, disclosing more of the body and sexier movements than seen in public (Hanna, 2010: 230).

Exotic dances could be performed on stage or could take the form of individualized dances to customers involving physical contact, nudity, talk, fantasy and companionship

(Frank, 2007). As adult entertainment, its form of consumption is different from prostitution (Frank, 2007). In the realm of exotic dancing, beauty and sexuality play crucial roles as commodities (Hanna, 2010). Schweitzer (2000) views the exchange of nudity for money as the commodification of sexuality, while Huppatz, (2012) describes exotic dancing as a form of service work. According to Hanna (2010) exotic dancers primarily perform on stage to entertain their audience, yet Schweitzer (2000) argues that exotic dancing hinges on the interplay between sex and art, with the entertainment value of burlesque serving as a conduit for sexual arousal. Exotic dance involves a high level of physical contact, verbal interaction, and emotional sensitivity to the needs of consumers (Huppatz, 2012).

Hanna (2010) asserts that exotic dance was historically deemed deviant, with deviance—behavior that deviates from societal norms—adding to its allure as entertainment. Additionally, exotic dance can denote a type of non-European dance (Reed, 1998). Exoticization, representing the “exotic other”, manifests in various forms and has significantly influenced dance performances and visual representations of dance (Reed, 1998). Erotic practices involve sexual feelings or desires (Spronk, 2014), with the erotic promising a transcendent escape from the everyday (Spronk, 2014). A striptease practice brings the erotic into the public sphere, infusing everyday life with sensuality (Schweitzer, 2000), suggesting similar meanings between the two concepts.

Schweitzer (2000) distinguishes striptease as a show involving creative dance performance combined with the act of removing clothing. Clothing plays a pivotal role in this process, as provocative attire suggests nudity, which is often more erotic than nudity itself (Schweitzer, 2000). Striptease performance is primarily about teasing (Schweitzer, 2000), constituting a form of erotic entertainment (Mestemacher & Roberti, 2004). Strippers personify the exotic and successfully perform the illusion of sexual fantasy (Mestemacher & Roberti, 2004). According to Choi and DeLong (2019), there is a trend towards hyper-sexualized culture, where pornographic imagery is fashionable, and sexual appeals are highly prized.

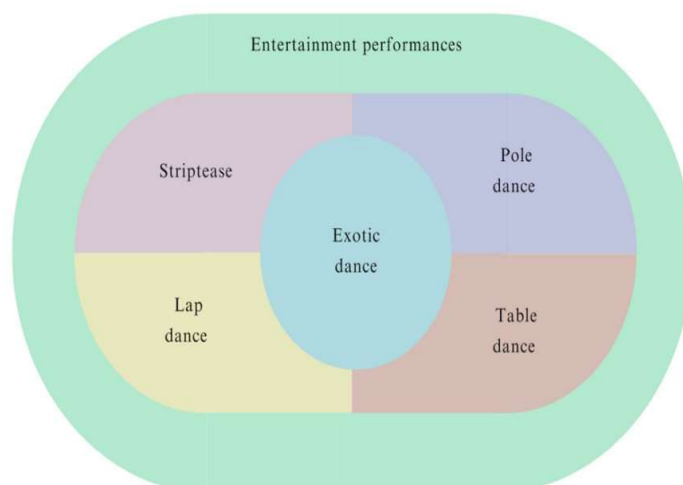
McNair (2002: 81), asserts that striptease culture is “a sub-set of a broader sexualization of mainstream culture”. In other words: a democratization of sexual self-exhibition and physical exposure (Choi & DeLong, 2019). Pole dance is also considered an exotic dance, featuring various practices such as exotic, spinning, intermediary, advanced, basic levels,

and choreographies for professional performances (Garcia-Falgueras, 2022). While pole dance involves postures, fluidity, and harmonious movements, akin to an aerial sport, it has been associated with clubs, illicit sexual practices, or other non-sportive activities (Garcia-Falgueras, 2022).

Huppatz (2012) clarifies the distinction between pole dance and table dance. Pole dance relies on skill and strength, while table dance emphasizes hustling and aesthetics (Huppatz, 2012). Lap dancing is also a form of exotic dance, allowing for more physical contact with customers compared to table dancing (Frank, 2007). Typically performed in front of customers, a table dance can take place on the club's main floor, in a private room, or behind a curtain (Macionis & Benokraitis, 2007). Lap dances, on the other hand, often occur in private settings, with dancers performing on customers' laps, sometimes with minimal clothing (Macionis & Benokraitis, 2007). While some lap dancers may permit customers to touch their genitalia for a larger tip, standard lap dances do not involve skin-to-skin sexual contact (Macionis & Benokraitis, 2007).

The notion of performance refers to “symbolic activities such as rituals or theatrical activities that are enacted as intentional expressive productions apart from ordinary activities and that are addressed to an audience” (Tumbat & Belk, 2013: 50). Despite varying definitions and understandings of the concept, they all share the common notion that exotic dance is a form of entertainment performance, which significantly contributes to the consumer experience. (Holbrook, 2000; Pine II & Gilmore, 1998; Schmitt, 1999).

Figure 2.7. Conceptual correlation of exotic entertainment performances.



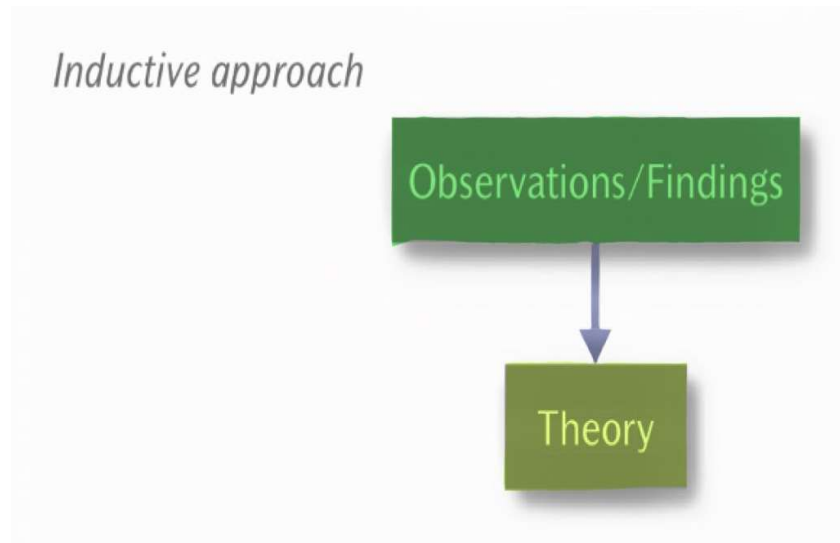
Source: Own elaboration

On the website of Magic Mike Live (2023), the term “heart-racing dance routine” is employed to characterize the performances in the Magic Mike Live! London show. Despite extensive research, no existing literature was found that specifically defines this concept within the realm of dance. It is believed that the term is used metaphorically, as “heart racing” is a physiological response commonly associated with intense experiences such as sports, sexual activity, and stage performances (Rowland & van Lankveld, 2019).

### CHAPTER 3. METHODOLOGY

The analysis model is constructed using qualitative research methods, employing an inductive approach and developing research questions. This inductive method establishes a direct link between theory and research, with theory emerging as the outcome. The process of induction involves drawing inferences from observations (Bryman, 2012).

Figure 3.1. Inductive approach to the relationship between theory and research.



Source: (Bryman, 2012: 26).

The research methodology is grounded in epistemological considerations, specifically interpretivism. Interpretivism offers an alternative perspective to positivism, which applies methods from the natural sciences to study social reality more objectively and quantitatively (Bryman, 2012). Interpretivism is applied to qualitative research (Bryman, 2012). In terms of ontological position, this research adopts a constructionist perspective, also known as constructivism, which focuses on social phenomena and categories (Bryman, 2012). Constructionism suggests that social objects and categories are continuously redefined and are not solely determined by social interaction (Bryman, 2012). To analyze the data, a hybrid methodology was employed to address the research questions posed.

Table 3.1. Methodology.

	Problems to be studied
<b>Methodology:</b>  <b>Quantitative &amp; Qualitative Analysis</b>	<b>a)</b> Design the consumer profile of an erotic male performance experience;
	- Evaluate the overall level of consumer satisfaction;
	- Quantify the positive, neutral, and negative mentions in the attraction's reviews;
	- Are the reviewer's rating evaluations associated with the researcher's evaluation?
	- Identify the behavior of consumers: What percentage of reviewers show a willingness to repeat the experience? Is the interest in returning associated with recommendation? Compare the results between genders.
	- Identify and compare the elements that have a major impact on the consumer experience.
	- What kinds of emotions arise from this experience?
	<b>b)</b> What motivations and expectations drive consumers to have this specific experience? Identify the different goals of consumers.

Source: Own elaboration

### 3.1. Study Design

The study is designed within a case study framework, utilizing content analysis techniques. This type of research aims to deeply understand the selected case through intensive analysis, focusing solely on that case (Bryman, 2012). The case under examination is an organization based on an entertainment show featuring erotic male performances inspired by the Magic Mike film trilogy. This show is located at The Hippodrome Casino in London and offers "The full MML experience" (Magic Mike Live, 2023).

Channing Tatum serves as the creator and director of the choreographies for the MML show (Magic Mike Live, 2023). The character Mike, after whom the show is named, is inspired by certain aspects of Channing Tatum's real-life experiences, as he was a stripper himself before pursuing acting (Stewart & Pine, 2014). As mentioned by Warner, (2019) the audience feels represented. This industry is characterized by specific interactions,

with women typically performing exotic dances and men as the consumers (Huppertz, 2012). However, the Magic Mike movies and the MML show disrupt this typical gender interaction.

The MML show is described on the website of the Magic Mike Live (2023) as:

Magic Mike Live is a high-end production show in a state-of-the-art venue with some of the most talented dancers from around the world performing amazing choreography amidst over-the-top production values. It's a place where women can feel what it's like to exist in a world where their desires are heard and they are treated like goddesses...a place where they feel comfortable and proud (Magic Mike Live, 2023).

### **3.2. Data Collection**

The collected data are secondary, and gathered through an online ethnography (non-participative) technique. "Postings on websites have been a fertile source of data for many researchers" (Bryman, 2012: 657). Ethnography revolves around collecting data through human interaction; it's essentially about storytelling (Oreg & Babis, 2023). Traditionally, ethnography involves observing to collect data (Bryman, 2012) with ethnographers visiting communities and organizations to directly communicate with their subjects (Oreg & Babis, 2023).

In cyberspace, an online ethnographer examines virtual communities, employing digital ethnography as a new approach (Bryman, 2012; Oreg & Babis, 2023). In this case, the online ethnographer studies online interactions without participation or intervention, solely examining online reviews. This data is collected from TripAdvisor, a platform where customers share opinions and evaluate their experiences at the MML show. TripAdvisor is valued for its real-time data, cost-effectiveness, and for being a rich source of organic consumer feedback, which aids research on factors affecting satisfaction, loyalty, and repurchase intention (Lee et al., 2022).

TripAdvisor ensures review quality by scrutinizing writers' internet protocol and email addresses and searching for vulgar or abusive language before publishing reviews, maintaining high standards (Olorunsola et al., 2023). To select reviews for analysis, criteria such as data collection period and language were applied (Borlido & Kastenholz,

2023; Mayer et al., 2020) with only English reviews considered due to the researcher's proficiency in English.

The data collection period spans four and a half years, with the oldest review dating back to November 20, 2018. Data collection commenced on May 30 and concluded on June 25, 2023.

Table 3.2. Data collection criteria.

Criteria	Language	Period
	English	20 <sup>th</sup> November of 2018 until 30 <sup>th</sup> May of 2023

Source: Own elaboration

Figure 3.2. Characteristics of the collected data.



Source: Own elaboration

Until May 30th, 2023, there were 626 reviews available for Magic Mike Live! London on the TripAdvisor website. Of these, a total of 619 reviews were collected that met the established criteria. The collected data include the following characteristics: author name, gender, country (current city), rating, review title, context, review, brief photo description, and review date.

At this stage of data collection, in alignment with the mentioned characteristics, the attribute “context” is also considered a category for data analysis. Initially, the reviews were collected with the context classification provided by the review author. However, this classification may be subject to change based on the researcher's analysis. The available context categories on TripAdvisor, which were utilized by reviewers to categorize their experiences, include “Business”, “Couples”, “Family”, “Friends” and “Solo.”

Additionally, brief descriptions of the photos shared by the reviewers were collected during the data collection process. These descriptions focus on the content of the photos, such as “three photos. Shirtless man on stage” - ID 36, and the emotions shown by the participants in the photos, for example “photo of two girls smiling” - ID 440.

Figure 3.3. Photos shared by ID 36.



Source: Tripadvisor, accessed at 1-06-2023.

Figure 3.4. Photo shared by ID 440.



Source: Tripadvisor, accessed at 12-06-2023.

Also, during this phase of data collection, an inductive evaluation of each review was conducted. This evaluation involved classifying the content of each review as positive, negative, or neutral, without applying any specific criteria.

### **3.3. Data Analysis**

The research development is based on a hybrid methodology aimed at achieving answers to both the general and specific objectives, incorporating qualitative and quantitative elements established at the beginning of this study. This mixed-method approach integrates qualitative and quantitative methods within a single project, allowing each method to address different research questions and potentially provide a more comprehensive understanding of the subject (Bryman, 2012).

The data were manually collected and organized in an Excel file. For the content analysis, the reviews are invoked, and a categorical and thematic evaluation analysis is applied.

Content analysis involves quantifying content based on predetermined categories (Bryman, 2012), employing a methodological set of instruments to apply to diverse content through deductive inference (Bardin, 2011).

To conduct categorical analysis, predefined categories were established, each consisting of a keyword indicating the concept under study. In this case, the predefined emotion categories are based on the eight emotions identified by authors such as Hermawan (2023), Holbrook & Hirschman (1982), Richins (1997) and Westbrook & Oliver (1991) in their conceptualization of the consumer experience. These emotion categories include joy, shame, guilt, disgust, anger, sadness, fear, and love. The remaining categories, which encompass elements considered important for the consumer experience, stem from the initial research analyzed at the beginning of this study.

These predefined categories do not preclude the addition of categories emerging from the data during the analysis of reviews. Allowing categories to emerge from the data aids in constructing meaning within texts, such as the context in which an item is being analyzed, as part of the role of an ethnographer in content analysis (Bryman, 2012).

For the evaluation analyses, register units within context units (reviews) will be identified, corresponding to the established categories to produce answers to the defined goals. For example, to associate register units with appropriate emotion categories, emojis and phatic functions are considered.

At the outset of a sentence, the word "wow" is classified as a phatic function (Aditiawarman & Ramadhan, 2023). The phatic function indicates a change in the tone of the conversation; thus, when the word "wow" appears, it signifies a shift in tone, indicating that the reviewer feels amazed (Aditiawarman & Ramadhan, 2023). According to Rahman (2013) "wow" reflects the idea of something being "amazing".

Emojis are visual symbols, or ideograms, representing not only facial expressions but also ideas and concepts, including emotions (Abdelhady et al., 2023). Instead of a Likert scale, we assess sentiments expressed by emojis using negative, positive, and neutral values (Abdelhady et al., 2023). Emojis such as smiles, laughter, and love represent positive moods through facial expressions and have been identified to convey positive emotions (Abdelhady et al., 2023). Similarly, the concept of conveying neutral emotions has been acknowledged to incorporate suitable neutral emojis, such as a straight face or no

expression (Abdelhady et al., 2023). Conversely, negative emotions are depicted by relevant negative emojis, including anger, shame, sadness, worry, disgust, and crying (Abdelhady et al., 2023).

## CHAPTER 4. RESULTS AND DISCUSSION

### 4.1. Sample description

A total of 619 reviews were extracted from the page “Magic Mike Live! London” on TripAdvisor, representing the universe of data. Among these reviews, some were duplicates, resulting in the elimination of these repetitions. Consequently, the sample comprises 613 reviews that meet the criteria and characteristics established for data collection (as outlined in the previous Chapter 3.2.<sup>1</sup>).

### 4.2. Data Analysis Procedures and Results

To begin the qualitative analysis of the data, a procedure is established by the analyst, based on the following order:

1. Categories definition: The categories are defined *à priori* and *à posteriori*;
2. Analyze if the review contains more details about the context of the experience, and whether it is in line with the review of the author's classification. If there is more detail, it is possible to classify the context more concretely, associating the review to a sub-category of the context category;
3. Identify sub-categories;
4. Divide the reviews by units of context;
5. Categorize the reviews based on the context they belong to and associate these units of context according to the established categories and sub-categories;
6. Classify the review as positive/negative/neutral.

As mentioned earlier, during the data collection phase, the analyst conducted an inductive evaluation of each review without any specific criteria. However, during the data analysis phase, a deductive classification was implemented.

This analysis of mentions involves determining the content expressed in each review to categorize it as positive, negative, or neutral. It was based on the following criteria:

- Positive mention: All the elements shared by the reviewer described the experience positively, or at least most of them;

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<sup>1</sup> Table 3.2 and Figure 3.2, page 34.

- Negative: All the elements shared by the reviewer described the experience negatively, or at least most of them;
- Neutral: The elements shared by the reviewer described the experience positively and negatively in equal measure, or although the review presents a superior number of negative elements, the positive elements were mentioned more often.

#### 4.2.1. Describe the profile and experience of a consumer

To construct the consumer profile for this experience, Tripadvisor provides access to certain demographic data, including the geographic location of the reviewer. This allowed us to gather information about the geographic tendencies of consumers.

Figure 4.1. Reviewer's location.



Source: Adapted image from Geology.com (2020).

Seven locations provided by the reviewers were not considered due to being unidentifiable. These locations are “clairecmc”, “Debbie R”, “HGCREV”, “Julie H”, “littleglobetrotter88”, “Mootiger82”, and “Staffs”.

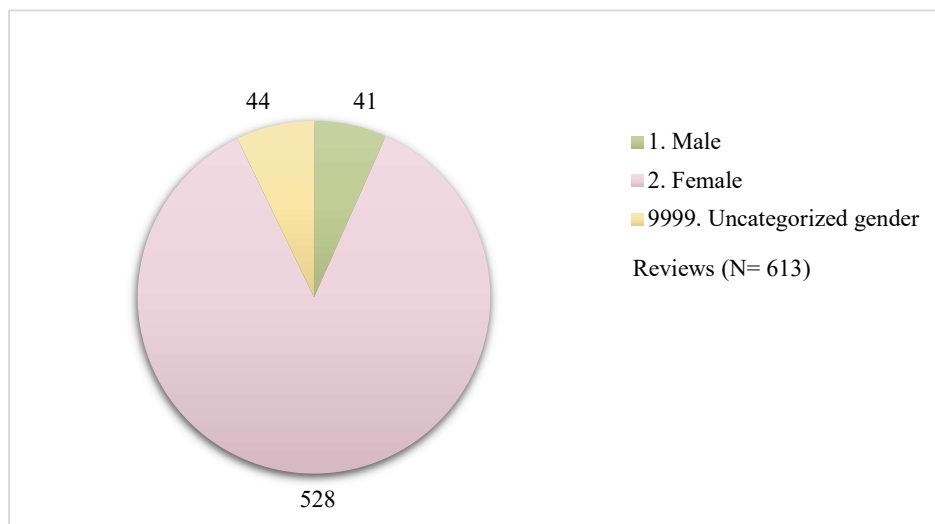
Out of the 613 reviews, 222 did not specify their location, while one reviewer only mentioned “Europe” as their location. Among the identified locations, 355 reviews were from England, with 73 specifically from London. Additionally, 28 locations were marked

on the map representing various countries. The frequency of each country or current city can be found in more detail in Appendix I.

From the identified locations, it's evident that the majority of consumers are from England, where the MML show is located. However, some consumers travel long distances to experience MML, as seen in the case of ID 56: “It was one of the best shows I have ever seen. (...) Definitely a show to remember, and I would definitely<sup>2</sup> come back to watch it again. I am not from the UK, I made a trip from Portugal for a day, and it was worth every penny.”.

In continuing to design the consumer profile for this experience, gender is another important data point. Analyzing the collected data on gender may help infer which gender attends this type of experience more frequently.

Figure 4.2. Gender frequency.



Source: Own elaboration.

As depicted in the chart above, females represent the majority of reviewers of the MML experience, accounting for 528 out of the 613 collected reviews.

Each review was rated by the consumer at the moment they decided to share their opinion on TripAdvisor, indicating the level of satisfaction they attained with their experience. The ratings available on the website utilize a Likert scale, categorized by the following evaluation codes:

<sup>2</sup> Writing errors are the responsibility of the reviewer.

Table 4.1. Rating.

Rating				
Terrible	Poor	Average	Very good	Excellent
1	2	3	4	5

Source: Own elaboration

Rating is a means for consumers to express their perception and evaluation of an experience, reflecting the level of satisfaction they derived from it. A higher rating indicates greater satisfaction, while a lower rating suggests the opposite.

By examining the ratings provided by consumers, we can ascertain which rating is most prevalent among the 613 reviews under analysis, thereby gaining insight into the satisfaction level of these consumers.

To gauge the overall level of consumer satisfaction, both the mode (Mo) and mean ( $\bar{x}$ ) of the ratings were calculated.:

$$Mo = L_i + \frac{f_i - f_{i-1}}{(f_i - f_{i-1}) + (f_i - f_{i+1})} \cdot t_i \quad (1)$$

$$Mo = 5$$

With a result of five, the mode indicates that the rating “Excellent” is the value that appears most frequently in the analyzed dataset.

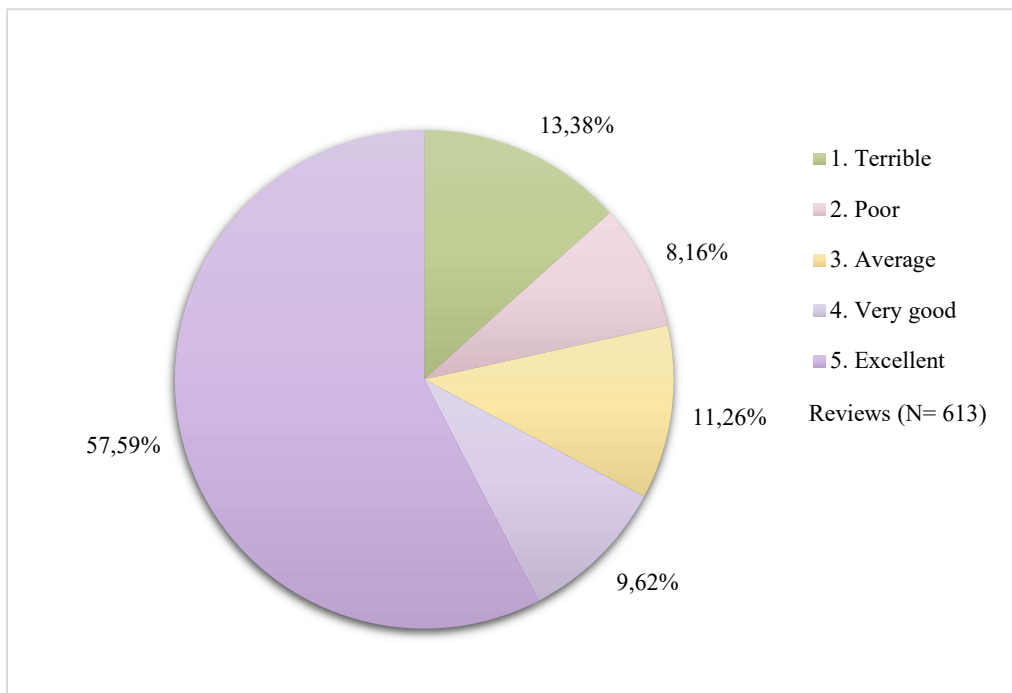
$$\bar{x} = \frac{\sum x_i}{n} \quad (2)$$

$$\bar{x} = 3,9 \approx 4$$

The mean presents a result of approximately four, which means that there is a tendency for the satisfaction level to be considered “Very good” although the mode indicates “Excellent”.

Anyway, there is widespread satisfaction in the analyzed dataset since both results are very positive.

Figure 4.3. Rating evaluation categories.



Source: Own elaboration.

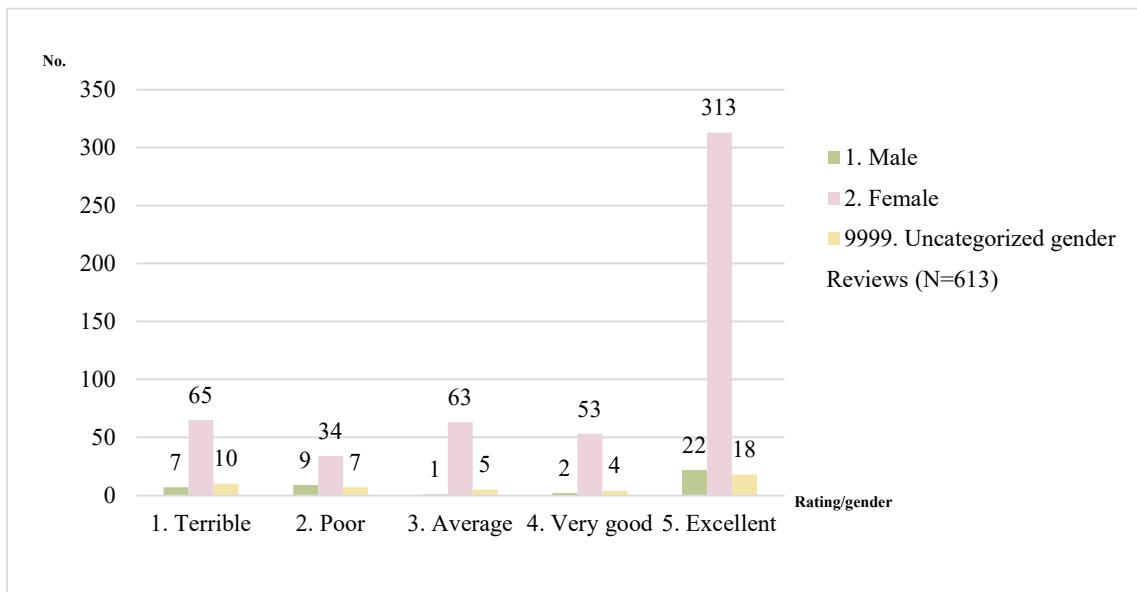
The most prevalent rating is “Excellent,” representing 57,59% of the reviewers' opinions. In second place, the most popular rating is “Terrible,” accounting for 13,38%, followed by “Average,” representing 11,26% of reviewers' opinions.

The “Excellent” rating alone significantly surpasses the combined total of the “Terrible” and “Average” ratings. This underscores the high level of satisfaction among consumers who attend the show.

Although the “Terrible” rating represents the lowest rating on TripAdvisor and is the second most common rating among reviewers, when combined with the 8,16% from the “Poor” rating, the percentage of reviewers who classified the experience as negative is still lower than the percentage of reviewers who classified it as positive.

Analyzing the ratings by gender allows us to identify which ratings are most commonly attributed by gender. This analysis can help identify patterns or differences in how men and women evaluate this experience.

Figure 4.4. Rating by gender.



Source: Own elaboration.

Regardless of the type of rating, a trend can be observed in the ratings assigned by females, which is logical considering they are the primary reviewers of the experience. It's also noticeable that the majority of males, despite providing fewer evaluations, rate the experience as “Excellent.”

As mentioned earlier, the context category initially consisted of five contexts: “Business”, “Couples”, “Family”, “Friends”, and “Solo”. During the data analysis, these contexts were adjusted and sub-categories were created within them. Consequently, the category “Without context” was established to encompass all categories that were not specified by the reviewer, making it difficult for the researcher to identify the appropriate category.

Several sub-categories were created as demonstrated below in Table 4.2.

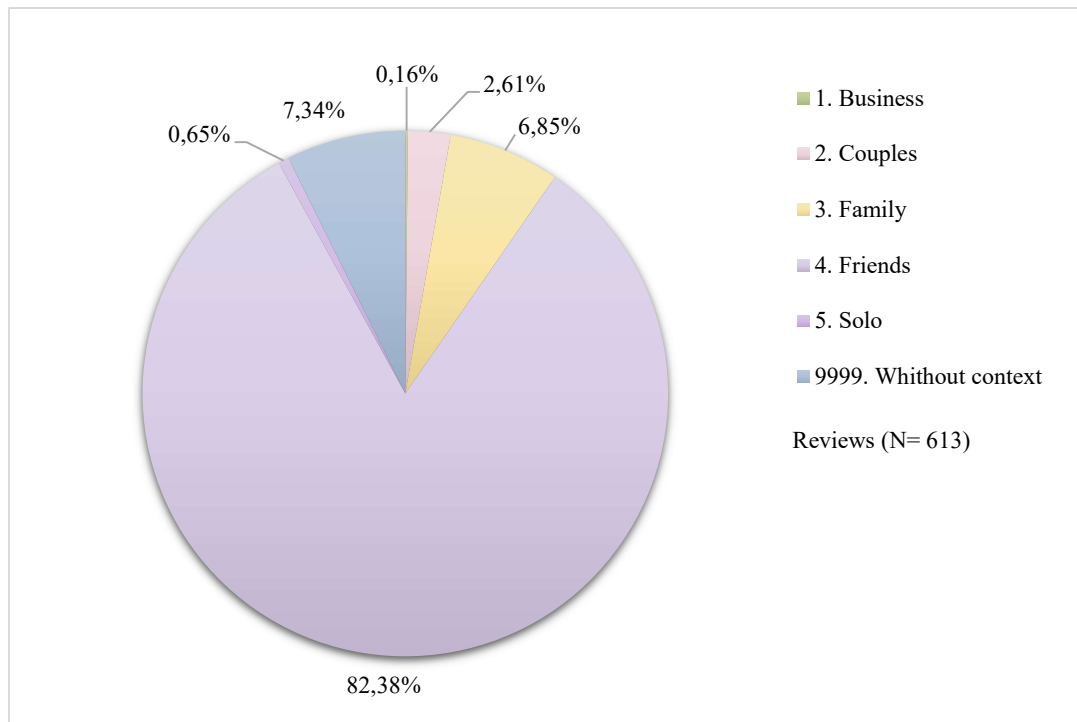
Table 4.2. Context.

Context							
Business	Couples	Family		Friends		Solo	Without Context
1	2	3		4		5	9999
	2.1 Birthday	3.1 Birthday		4.1 Birthday		5.1 Birthday	
		3.2 Girls Night/Day Out		4.2 Girls Night/Day Out			
		3.3 Hen Do / Bachelorette		4.3 Hen Do / Bachelorette			
		3.4 Mother's Day					

Source: Own elaboration.

With this information, it's possible to determine the contexts in which the analyzed experience is most commonly encountered.

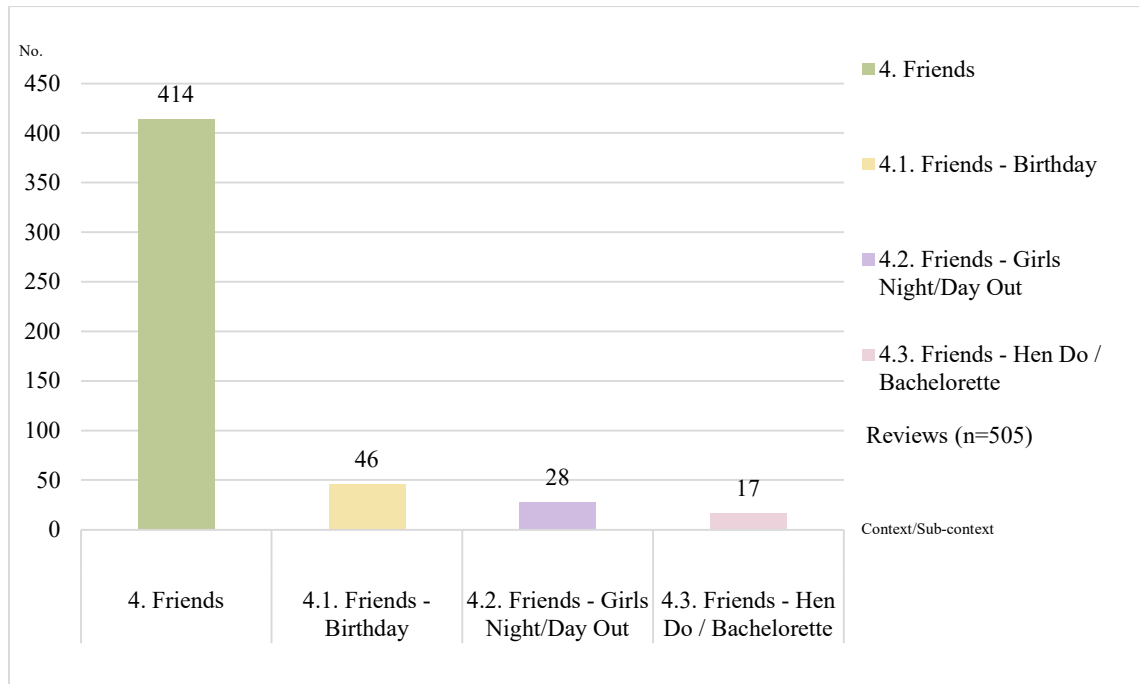
Figure 4.5. Context of Experience.



Source: Own elaboration.

The “Friends” context emerges as the most prevalent for experiencing MML, representing 82,32% of the total reviews analyzed. Although the “Without context” category accounts for 7,34% of reviews, it is excluded from consideration due to the inability to determine the specific contexts of consumer experiences, despite its substantial representation in the analyzed data. Following the “Friends” context, “Family” ranks as the second most frequent occasion for experiencing MML, comprising 6,85% of total reviews. Subsequently, “Couples”, “Solo” and “Business” contexts follow in descending order of popularity. Given the prevalence of the “Friends” context, it's pertinent to delve into the specific sub-categories within this context to identify the most frequently encountered experiences.

Figure 4.6. Sub-contexts of “Friends” Context.



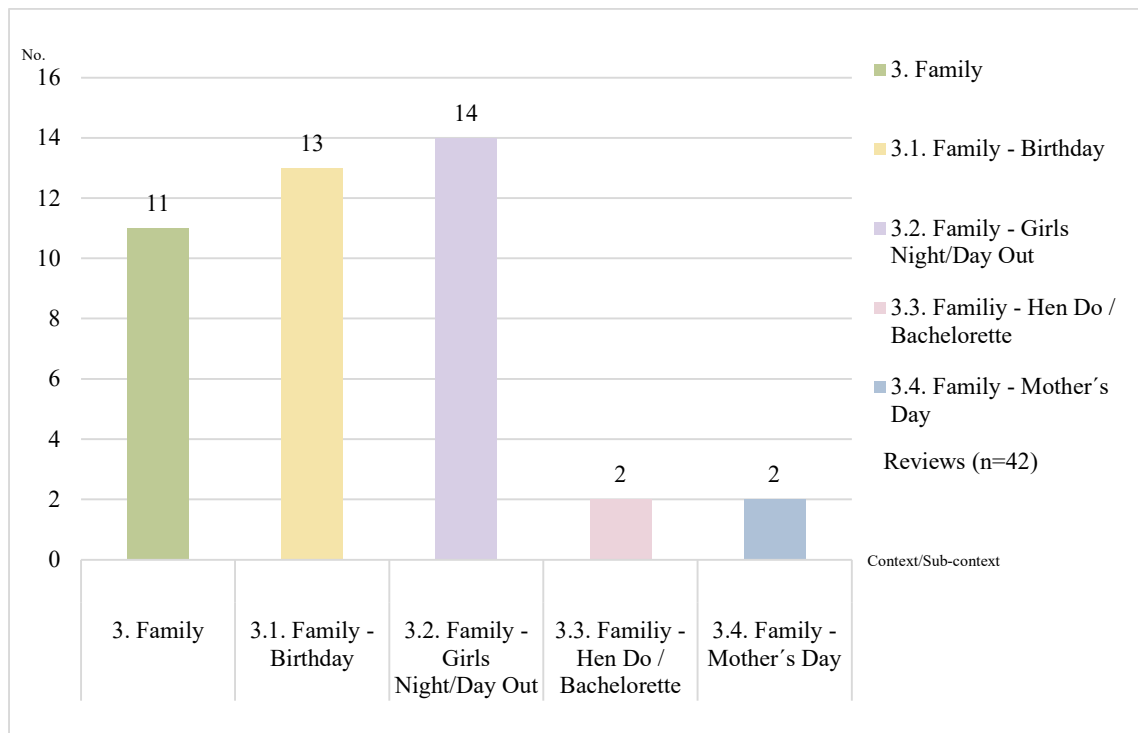
Source: Own elaboration.

Out of the total analyzed reviews, 505 were categorized under the context “Friends”. Upon closer examination, sub-contexts were identified within these reviews where feasible, based on the information provided by consumers. For instance, in review ID 604, the reviewer begins with “Great girls night out” allowing for the identification of the sub-context as “Friends - Girls night out”. However, out of the 505 reviews categorized under “Friends” only 91 could be assigned a sub-context.

Among the discernible sub-contexts, Figure 4.6 illustrates that within the “Friends” context category, the most prevalent sub-category of experience is “Friends – Birthday”, followed by “Friends - Girls night out” and lastly “Friends - Hen do or Bachelorette”.

Given the prominence of the “Family” context in reviews, it is pertinent to explore the most frequent sub-contexts within this category.

Figure 4.7. Sub-contexts of “Family” context.



Source: Own elaboration.

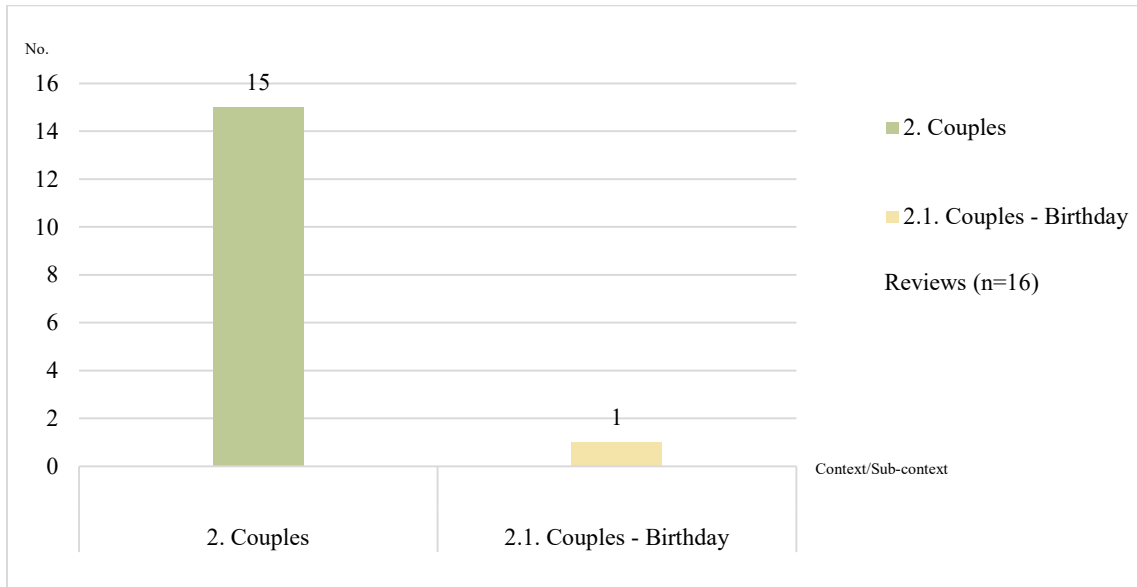
Examining the data depicted in Figure 4.7, it becomes apparent that the “Girls night out” sub-context is the most favored among family members attending the MML experience. Following closely behind is the celebration of birthdays within a family context, which serves as another popular occasion for enjoying the MML show, trailed by the sub-contexts “Hen do/Bachelorette” and “Mother's Day”.

These findings suggest that these specific events are selected as opportunities for families to partake in the MML show. Only 11 out of the total 42 reviews categorized under the “Family” context were unable to be assigned a sub-context. Analyzing the most frequently mentioned sub-contexts within the “Family” category is crucial for gaining insight into customer perceptions in this regard and its impact on the overall experience. This analysis can assist companies in identifying areas for improvement or opportunities to reinforce positive aspects related to the family experience at the MML show.

Additionally, understanding the less popular sub-contexts within the context categories is important for providing insights to invigorate strategies that enhance the engagement of these segments. This is evident in the case of the third context, “Couples” which although

appearing more frequently, still represents a low percentage relative to the total number of analyzed reviews.

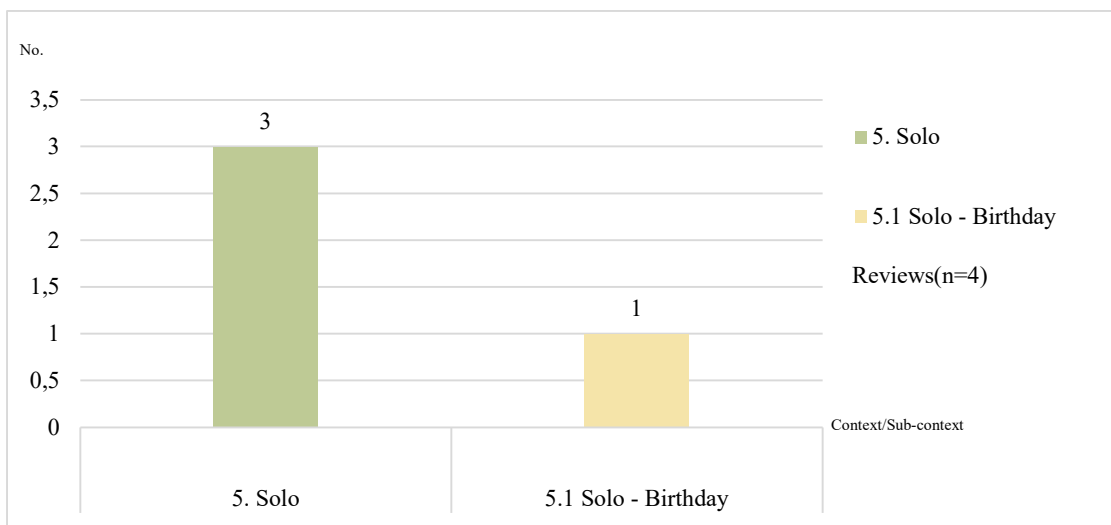
Figure 4.8. Sub-contexts of “Couples” context.



Source: Own elaboration.

Out of the 16 categorized reviews under the “Couples” context, it was discerned that a couple opted to experience MML for a birthday celebration. Moreover, despite the limited participation in the “Solo” context, the sub-context of “Birthday” was still identifiable, constituting one review out of the total of 4 reviews conducted under the “Solo” context, as depicted in Figure 4.9 below.

Figure 4.9. Sub-contexts of “Solo” context.



Source: Own Elaboration.

Lastly, within the “Business” context, there is only one review, indicating that experiencing MML in this context is less common. No sub-contexts were identified.

However, we can gain a deeper understanding of this category by determining the gender most likely to have the MML experience in each context and sub-context.

Table 4.3. Context & Sub-contexts by gender.

Context/Sub-contexts	1. Male	2. Female	9999. Uncategorized gender	Total
<b>1. Business</b>		<b>1</b>		<b>1</b>
1. Business		1		1
<b>2. Couples</b>	<b>5</b>	<b>10</b>	<b>1</b>	<b>16</b>
2. Couples	5	9	1	15
2.1. Couples - Birthday		1		1
<b>3. Family</b>	<b>2</b>	<b>36</b>	<b>4</b>	<b>42</b>
3. Family	2	9		11
3.1. Family - Birthday		11	2	13
3.2. Family - Girls Night/Day Out		12	2	14
3.3. Family - Hen Do / Bachelorette		2		2
3.4. Family - Mother’s Day		2		2
<b>4. Friends</b>	<b>30</b>	<b>442</b>	<b>33</b>	<b>505</b>
4. Friends	30	354	30	414
4.1. Friends - Birthday		43	3	46
4.2. Friends - Girls Night/Day Out		28		28
4.3. Friends - Hen Do / Bachelorette		17		17
<b>5. Solo</b>		<b>4</b>		<b>4</b>
5. Solo		3		3
5.1 Solo - Birthday		1		1
<b>9999. Whithout context</b>	<b>4</b>	<b>35</b>	<b>6</b>	<b>45</b>
9999. Whithout context	4	35	6	45
<b>Total</b>	<b>41</b>	<b>528</b>	<b>44</b>	<b>613</b>

Source: Own elaboration

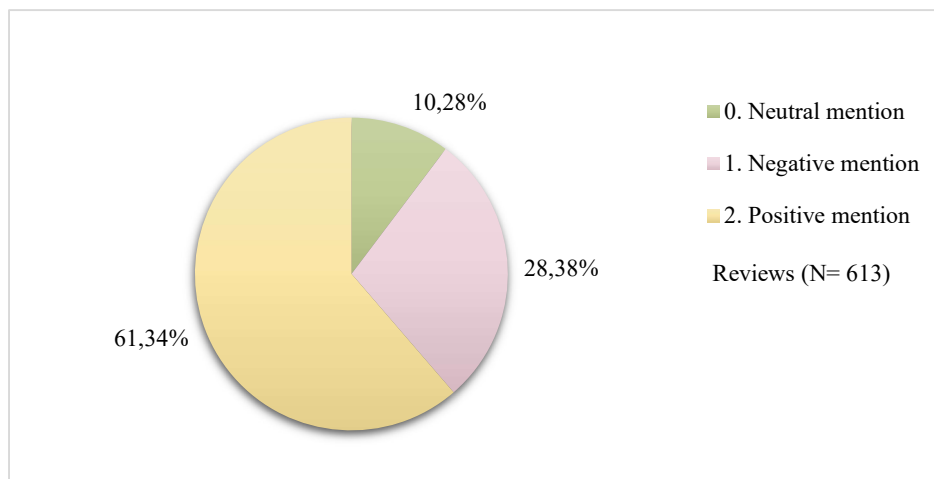
Analyzing the data in the table above, it's apparent that the majority of reviewers are female across all context and sub-context categories. However, it's important to note that we cannot conclusively state that females comprise the largest consumer base for this type of experience. Since many reviewers attend the experience accompanied or in groups, accurately identifying the gender of all consumers is challenging. Only in the sub-contexts “Friends - Girls night out” and “Family - Girls night out” can we confidently

affirm that all consumers are female. These two sub-contexts account for 40 reviews out of the total of 613 reviews analyzed, which is a small fraction of the total sample.

It's more appropriate to acknowledge that consumers of various genders can equally enjoy the MML experience. However, women are more inclined to share their experiences, hence the majority of reviews on TripAdvisor are authored by females across all types of contexts and sub-contexts for the MML experience.

To gain a more comprehensive view of consumer satisfaction, it's essential to consider the content of the reviews in addition to the ratings, as done previously. Therefore, we counted the frequency of each mention to understand which type of mention is more commonly expressed after this experience. While some reviews present clear positive or negative elements, there are instances where the overall review context suggests that the experience was neither bad nor good. For example, one reviewer with ID 3 indicates, “It was a good night. I found the dancers entertaining but they were 'just doing their job'.” Hence, this type of review is considered a neutral mention, despite the consumer rating it as “Excellent”.

Figure 4.10. Type of mentions.



Source: Own elaboration.

The majority of reviews express positive sentiments about the experience, with 61,23% of mentions being positive, representing over half of the total reviews. Negative reviews comprise 28,27% of the collected evaluations, while only 10,50% provide a neutral mention, indicating both positive and negative aspects of the MML experience. Overall, the prevalence of positive reviews suggests that most people had a satisfactory experience

with MML. These findings align with the results obtained from the calculated rating mean.

It is interesting to observe if there is an association between the rating assigned by consumers to the MML experience and the classification of the review content conducted by the investigator.

Table 4.4. Rating & Mentions by gender.

Rating/Mentions	1. Male	2. Female	9999. Uncategorized gender	Total
<b>1. Terrible</b>	7	65	10	82
0. Neutral mention		1		1
1. Negative mention	7	63	10	80
2. Positive mention		1		1
<b>2. Poor</b>	9	34	7	50
0. Neutral mention	1	1		2
1. Negative mention	8	33	7	48
2. Positive mention				
<b>3. Average</b>	1	63	5	69
0. Neutral mention		24	2	26
1. Negative mention	1	39	3	43
2. Positive mention				
<b>4. Very good</b>	2	53	4	59
0. Neutral mention		20	2	22
1. Negative mention	1		2	3
2. Positive mention	1	33		34
<b>5. Excellent</b>	22	313	18	353
0. Neutral mention	1	11		12
1. Negative mention				
2. Positive mention	21	302	18	341
<b>Total</b>	41	528	44	<b>613</b>

Source: Own elaboration.

The rating assigned by consumers is associated with the content classification of the investigator insofar as both evaluations agree, with few exceptions. These exceptions are mainly found in the “Average” rating, where according to the researcher, 39 out of the total of 63 reviews classified as “Average” have negative mentions instead of neutral ones – as the “Average” rating can be considered the neutral point compared to a Likert scale – thus no association is observed in this case between the rating and the researcher's classification.

Triangulating the information obtained through gender, context and content of reviews can provide useful insights about who is more likely to attend this particular experience and the type of content shared.

Table 4.5. Context & Mentions by gender.

Context/Mentions	1. Male	2. Female	9999. Uncategorized gender	Total
<b>1. Business</b>		1		1
0. Neutral mention				
1. Negative mention				
2. Positive mention		1		1
<b>2. Couples</b>	5	10	1	16
0. Neutral mention				
1. Negative mention	3	4		7
2. Positive mention	2	6	1	9
<b>3. Family</b>	2	36	4	42
0. Neutral mention		3		3
1. Negative mention		5	2	7
2. Positive mention	2	28	2	32
<b>4. Friends</b>	30	442	33	505
0. Neutral mention	2	50	4	56
1. Negative mention	12	115	17	144
2. Positive mention	16	277	12	305
<b>5. Solo</b>		4		4
0. Neutral mention		1		1
1. Negative mention				
2. Positive mention		3		3
<b>9999. Without context</b>	4	35	6	45
0. Neutral mention		3		3
1. Negative mention	2	11	3	16
2. Positive mention	2	21	3	26
<b>Total</b>	41	528	44	<b>613</b>

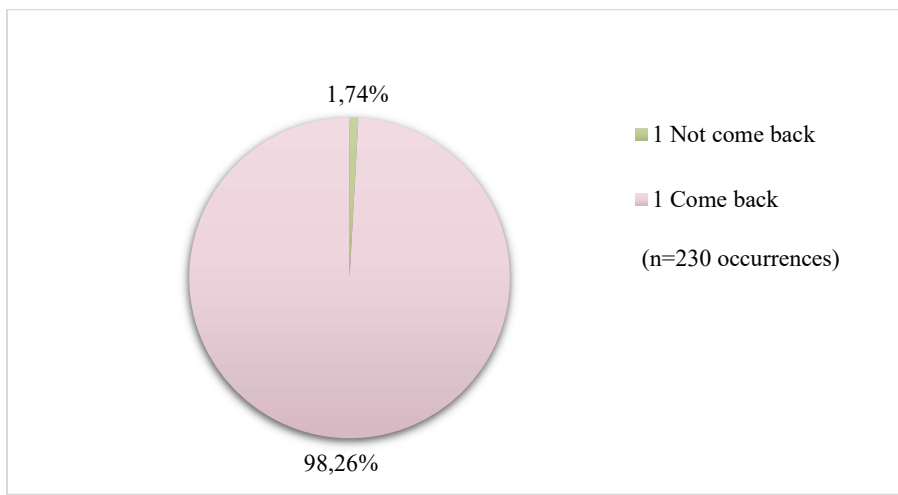
Source: Own elaboration.

Analyzing the data from Table 4.5, it is possible to identify a pattern that correlates with the variables under analysis. It can be observed that females are more likely to attend the MML experience in the context of “Friends” based on a higher occurrence of positive reviews in that context and sub-context. For the male gender, although the phenomenon occurs less frequently, it can also be observed that in the “Friends” context, it is more likely for men to attend the MML show.

By triangulating gender, context, and content information, it is possible to gain a comprehensive understanding of who is more likely to attend the MML experience and the prevalent content associated with that context. This can help the stakeholders tailor their offerings based on the preferences of their target audience.

Bearing this in mind, the data analysis verified the percentage of reviewers who expressed willingness, or lack thereof, to repeat the experience.

Figure 4.11. Willingness to repeat the experience.

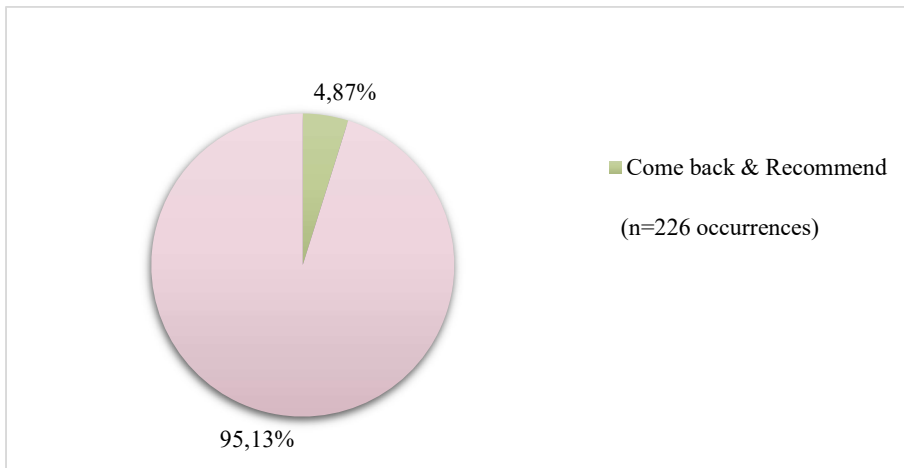


Source: Own elaboration.

Out of the 230 reviews that mention the repetition of the experience, 98,26% of consumers admit that they would like to have the experience again. It is important to know if the consumer intends to repeat the experience because it indicates their level of satisfaction with the MML experience. If the consumer expresses the desire to repeat the experience, it means that they were satisfied with it, and there is a probability of becoming loyal and recommending the experience to others; on the contrary, it can indicate dissatisfaction, and therefore it is essential to identify the causes to prevent other consumers from experiencing the same problems. Therefore, it is crucial to know the consumer's intention to repeat the experience to identify improvement opportunities and ensure customer satisfaction.

The interest in returning to a particular experience can be associated with the reviewer's likelihood of recommending it to others. For this reason, the percentage of reviews that recommended the experience and admit repeat the experience was investigated.

Figure 4.12. Willingness to repeat the experience and recommend.

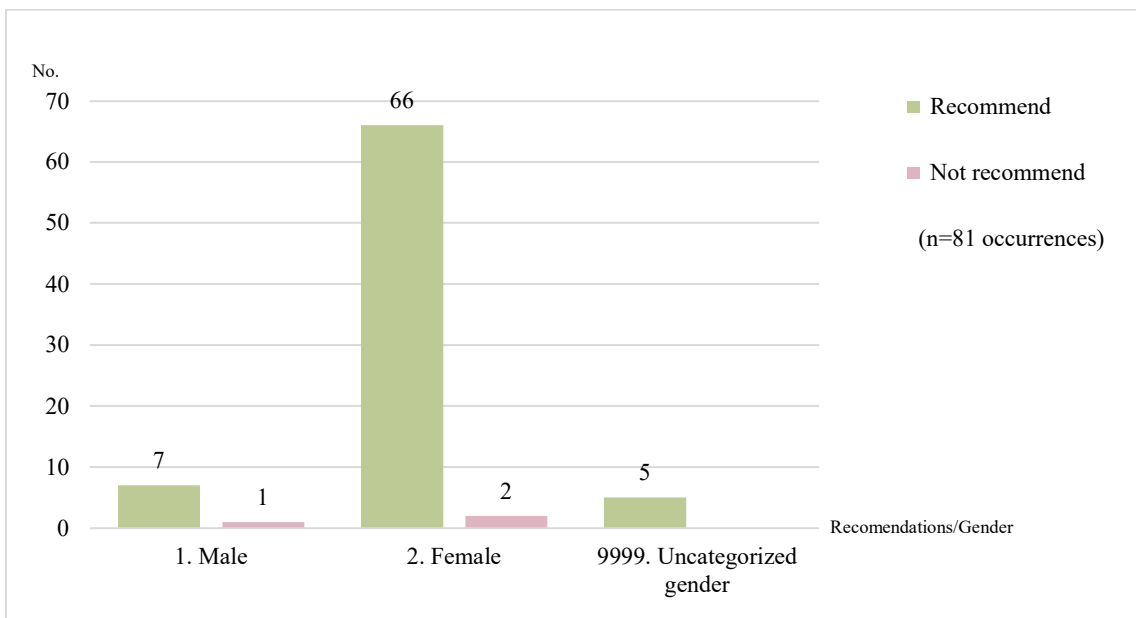


Source: Own elaboration.

Out of the total of 226 mentions regarding “Come back/repeat the experience”, 4,87% recommend the experience. It cannot be concluded that the willingness to repeat the experience is associated with a recommendation, as the percentage that did it is very low.

In the reviews, it was also checked whether consumers recommended or did not recommend the MML experience, as can be observed:

Figure 4.13. Quantity of consumers that recommend/not recommend the experience.



Source: Own elaboration.

Out of the 613 reviews analyzed, 81 mentioned the recommendation or lack thereof, of the experience. From this total, we can observe that the female gender recommended the

experience more frequently than they did not recommend it, just like male consumers. This data suggests that both genders tend to recommend the MML experience.

To understand which elements in the experience are most important to the consumer, the following sub-categories were identified during the qualitative analysis of the content of the reviews, with associations to the categories that we can observe next.

Table 4.6. Examples of content analysis by Consumer experience Category & Sub-categories/gender.

Category	Sub-categories	1. Male	2. Female	9999. Uncatego-rized gender	Total Mentions	ID	Content Analysis (eg.)
<b>Service/ Staff</b>	Quality of Drinks	14	209	16	239	323	“The range of drinks was good, reasonably priced and the service (even during the show) was good.”
	Friendliness/ Attention given by staff	17	260	21	298	477	“All the staff were really friendly and courteous”
	Eficiency/ Usefulness	2	41	2	45	467	“Staff were really helpful”
<b>State of Art</b>	Dancing performance	28	360	29	417	215	“Great show with brilliant dancers”
	Singing performance	4	66	4	74	143	“The show is FANTASTIC! Dancing, singing, comedy, uplifting and mesmerising.”
	Music	1	29	2	32	289	“The dancing was absolutely amazing, the music made you want to get up and strut your stuff (which you are allowed to do)”
	Choreogra-phy	7	53	3	63	530	“The choreography was phenomenal”
	Cast	2	27	3	32	176	“Great show, great cast too. (...) and of course the guys were amazing.”
	MC /Host	8	118	7	133	577	“Plenty of humour from the MC and she really gets the audience going.”

Table 4.6. Examples of content analysis by Consumer experience Category & Sub-categories/gender.

<b>Engaging</b>	Lap dance	2	26	1	29	595	“Plus I got a cheeky lap dance. Well worth the ticket price.”
	Audience interaction	15	123	8	146	28	“Brilliant fun show, fab dancers and plenty of audience interaction.”
	Go on stage	14	120	9	143	613	“I was lucky enough to go on stage which was great fun.”
	Consent/ Respect	1	15	1	17	587  525	“I never felt uncomformable and it was so far from sleazy; coupled with the constant reminders of consent and safe words this really is a show for everyone.”  "I loved that consent was spoken about and a safe word given, though I can't imagine anyone would have used it!"
<b>Memorabilia</b>	Memorable moments	10	117	4	131	109	“We had an excellent evening! So much fun! (...) Will definitely go again! One of the best nights out I've had in a long time!!!!”
						605	“What an amazing memorable night to share with friend.”
<b>Atmosphere</b>	Atmosphere	3	27	2	32	538	“An amazing show in an amazing venue! There was an electric atmosphere”
	Seats/ table/ View	17	292	27	336	104	“We had front row seats too which made it even better!”

Table 4.6. Examples of content analysis by Consumer experience Category & Sub-categories/gender.

Venue						101	“We were cramped in rows on chairs. We’re you could hardly move at one point we got told to stand up. But there was no we’re to stand and couldn’t even move to have a dance. Then I was getting kicked and knee from behind. Because. Everyone was on top of each other we was supposed to have a premium table as well Perhaps”
						124	“Would definitely recommend getting a seat at the front (book well in advance)”
	Hippodrome Location		10		10	212	“The location is good, centrally located, we went to the late evening show.”
	Venue / Decor	3	97	12	112	26	“Fantastic atmosphere, brilliant dancing and choreography, fabulous venue”
						57	“Gorgeous venue”
Price	Tickets price	6	86	19	111	341	“Tickets pricey and so was the bar. Now for what the tickets cost I expected more and to be honest I was expecting more and kinda not what we got!”
	Drinks price	12	213	6	231	40	“I read reviews about the drinks being very expensive but they were actually very reasonable by London standards! £24 for 2 G&T’s

Table 4.6. Examples of content analysis by Consumer experience Category & Sub-categories/gender.

							and 2 alcohol free beers.”
<b>Aesthetic</b>	Beauty/ Attractiveness	7	61	9	77	552	“Many women like to watch a good looking man. Here you get many good looking men, who all know how to move their bodies to music.”
	Sexyness/ Fit	4	69	18	91	577	“Fantastic show with amazing dancers, icing on the cake that they are very fit and seriously good looking talented guys.”
	Cast age	18	186	204	408	205	“The whole experience was amazing just be warned that a lot of the dancers are very young. I'm 37 and watching lads (as that's what most of them where, not really men yet)in there early 20s, just felt a bit wrong to me.”

Source: Own elaboration.

These categories and their corresponding sub-categories were added to the study according to consumer mention, considering the frequency with which they were mentioned by consumers based on gender. Table 4.6 provides some examples of mentions made by consumers that led to the association of their respective categories and sub-categories according to the content they presented. The following graph shows which elements are most frequently mentioned by consumers:

Figure 4.14. Consumer sub-categories by gender.



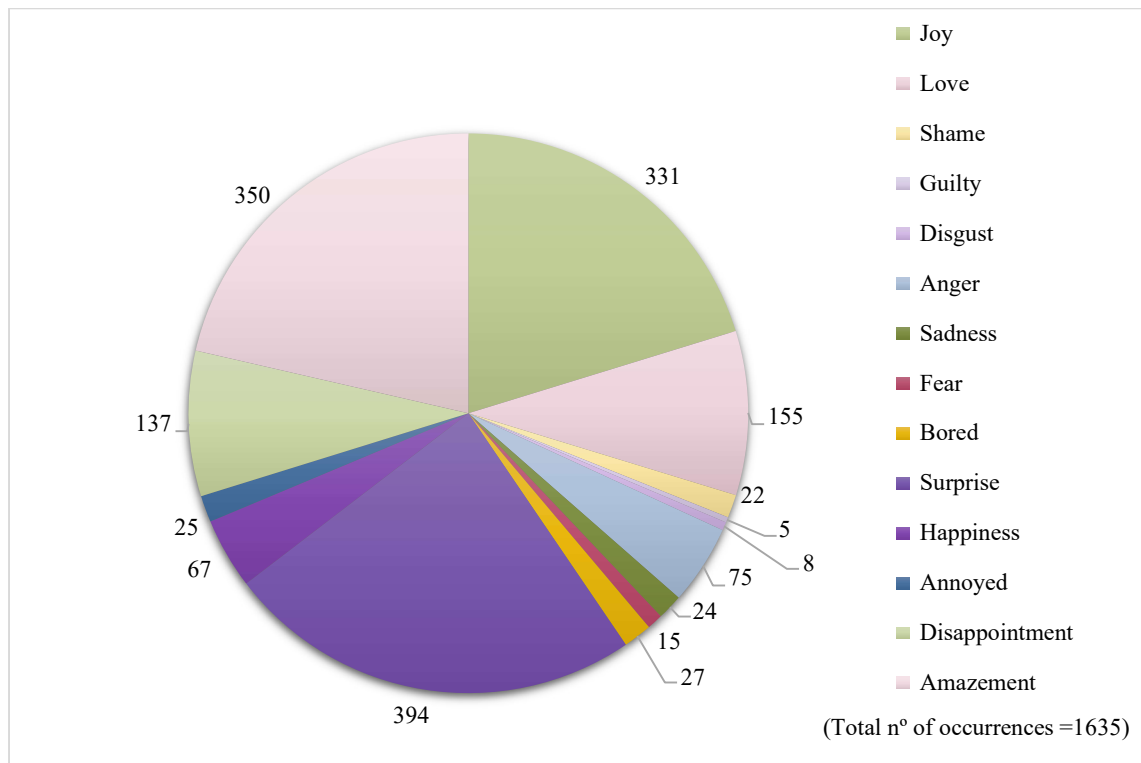
Source: Own elaboration.

The elements that have the greatest importance for the consumer experience can vary depending on the type of experience and the individual preferences of each consumer. However, it can be observed in this study that these categories were frequently mentioned by the consumer, and therefore they are the elements of greatest importance for the consumer of the MML experience.



To comprehend the emotions evoked by the MML experience, a meticulous qualitative analysis was conducted on each of the 613 reviews. The analysis began with pre-defined emotion categories derived from the initial literature review. However, as the content was examined, it became apparent that there were emotions not captured by the predefined categories. Consequently, new emotions were identified and categorized accordingly. After aligning the emotions with categories, the following outcomes were obtained.

Figure 4.16. Emotions.



Source: Own elaboration.

Table 4.7. Emotions on units of context.

Emotions		Mentions	ID	Units of context
<i>à priori</i>	Joy	331	567	“What fun! (...) A really great night out, hugely entertaining, the audience were squealing in delight by the end.”
	Love	155	19	“I love itttt!”
			163	“Amazing experience 🍷”
	Shame	22	535	“Quite frankly the poor man was acutely embarrassed throughout the show...”
	Guilty	5	205	“I’m 37 and watching lads (as that’s what most of them where, not really men yet)in there early 20s, just felt a bit wrong to me.”

Table 4.7. Emotions on units of context.

	Disgust	8	233	"I am no prude but they were just disgusting and not funny."
	Anger	75	495	"I would never recommend this venue to anyone. If you a hen party wanting to book then DON'T! (...) Formal complaint has been sent!!!!"
	Sadness	24	582	"we didn't see Channing Tatum :( :( maybe next time."
	Fear	15	124	"sip of a cocktail and hit the side of her face. Shocking. The manager did not want to know and was very dismissive. Please be very careful ladies."
<i>à posteriori</i>	Bored	27	92	"Too much talking and not enough performing . Very boring I'm afraid"
	Surprise	394	20	"The performance is spectacular - so impressed with the dancers!"
	Happiness	67	346	"Best 90 mins I've had (...) We left on a happy high 😊"
	Annoyed	25	18	"I have to say the MC was incredibly annoying. Every time she spoke she talked about her wet vagina. She had an irritating voice"
	Disappointment	137	45	"Overall a disappointing waste of money."
	Amazement	350	1 35 136 531	"A-M-A-Z-I-N-G!" "WOW is all i can say!!!! From start to finish i felt like i was in heaven" "Wow !!! It was an amazing show" "Absolutely amazing time went for my friends birthday and it was everything we wanted it to be and so much more! A totally immersive and fun evening out."

Source: Own elaboration.

A total of 1635 emotions were noted across the 613 reviews analyzed (Figure 4.16), indicating a blend of various emotions as reviewers often express more than one emotion each. Depending on the overall tone of the review, some express a mix of positive and negative emotions (as seen in reviews with neutral mentions), while others predominantly convey positive or negative sentiments.

The top three most frequently mentioned emotions are "Surprise", "Amazement" and "Joy", all of which signify highly positive experiences. Conversely, the least mentioned emotions include "Guilty", "Disgust" and "Fear", representing negative sentiments for the consumer.

Overall, the emotions stemming from this particular experience lean towards the positive spectrum, aligning with the previously analyzed results that indicate customer satisfaction.

In Table 4.7 above, there are some examples of the type of units of context associated with the categories “Emotions”.

Next, some data about the distribution of emotions by gender.

Table 4.8. Emotions by gender.

Emotions	1. Male	2. Female	9999, Uncategorized gender	Total
Joy	23	290	18	331
Love	7	137	11	155
Shame	2	17	3	22
Guilty		4	1	5
Disgust		8		8
Anger	4	63	8	75
Sadness	1	23		24
Fear	2	12	1	15
Bored	4	20	3	27
Surprise	23	345	26	394
Happiness	2	61	4	67
Annoyed	1	22	2	25
Disappointment	6	122	9	137
Amazement	19	312	19	350
<b>Total</b>	<b>94</b>	<b>1436</b>	<b>105</b>	<b>1635</b>

Source: Own elaboration

We can observe that the majority of recorded emotions are associated with the female gender, indicating a significant disparity compared to the male gender.

Furthermore, a pattern in positive emotions emerges, with “Surprise”, “Amazement” and “Joy” being consistently mentioned across genders. These positive emotions are also prevalent in reviews where the gender of the reviewer could not be identified, appearing in the same order of frequency.

Next, we will identify the contexts in which each emotion arises from the MML experience.

Table 4.9. Emotions by context.

Emotions	1. Business	2. Couples	3. Family	4. Friends	5. Solo	9999. Whithout context	Total
Joy	1	7	24	275	2	22	331
Love	1	7	9	134	1	3	155
Shame		1	4	16	1		22
Guilty		1		4			5
Disgust		1		6		1	8
Anger		2	4	63		6	75
Sadness		1		21	1	1	24
Fear		1	1	13			15
Bored		1		24		2	27
Surprise	1	11	29	330	2	21	394
Happiness		1	8	54	2	2	67
Annoyed			1	21		3	25
Disappointment		4	9	115	1	8	137
Amazement		9	26	291	2	22	350
<b>Total</b>	3	47	115	1367	12	91	<b>1635</b>

Source: Own elaboration

The data indicates a higher frequency of all identified emotions in the “Friends” context. However, in the “Couples” and “Family” contexts, there appears to be a higher occurrence of negative emotions. It's unclear whether these emotions stem from the context of the experience or if they inhibit the consumer in any way. Given that the MML show is an erotic entertainment experience with male performances, it's plausible that in a “Family” or “Couple” setting, individuals may feel restrained from fully enjoying the experience, thus leading to negative emotions.

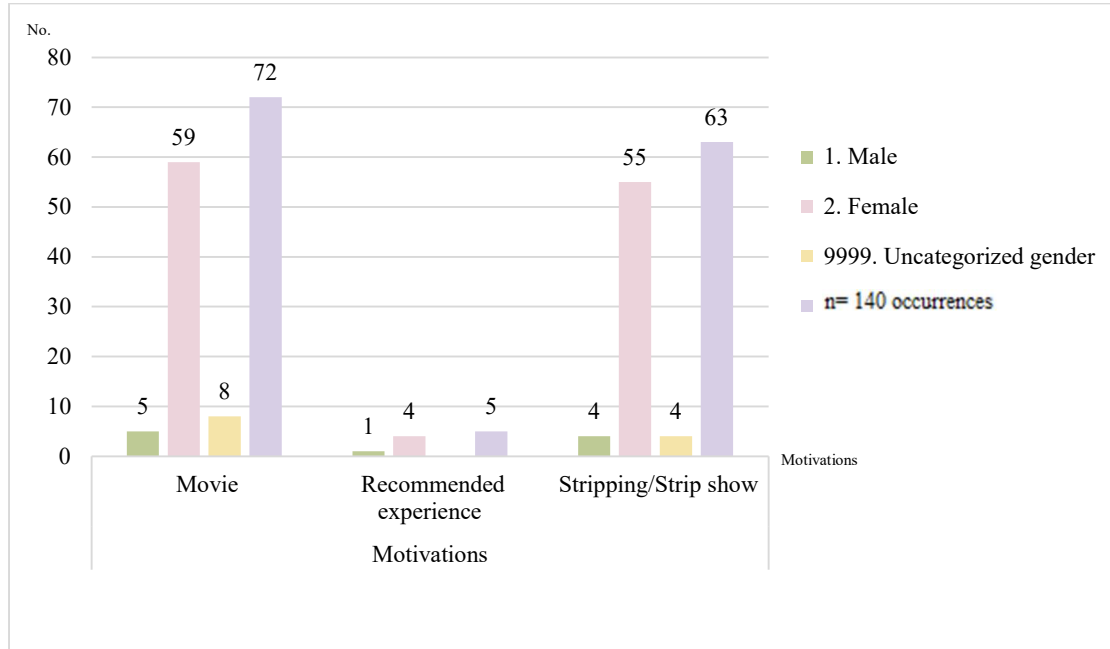
#### 4.2.3. Motivations & Expectations

During the analysis of consumer reviews, various insights into the consumer profile and the emotions elicited by the MML experience were gathered to understand their motivations, expectations, and what they hope to gain from this type of entertainment.

Although few consumers explicitly mentioned their motivations, three main types were discerned in the content analysis: inspiration from the Magic Mike film trilogy, recommendations from others, and the allure of the show's erotic male striptease.

Out of 140 reviews, the motivations were distributed as follows among the three identified types:

Figure 4.17. Consumer Motivations.



Source: Own elaboration.

We can observe that the primary motivation is the Magic Mike movies, as consumers watched the films, which piqued their interest in experiencing the live MML show. Next, attending the male strip show itself is the most frequently mentioned motivation, indicating the appeal of the actual entertainment experience. Lastly, recommendations serve as a motivation, implying that consumers were influenced by others who had previously enjoyed the MML show and recommended it based on their positive experiences.

The fact that two of the motivations are linked to the Magic Mike movies and the strip show suggests that consumers are drawn to the visual and erotic aspects of the performance.

The motivation stemming from recommendations suggests that consumers were influenced by previous MML attendees who endorsed the experience after enjoying it themselves.

The female gender is the most vocal about their motivations in reviews, indicating that women are more inclined to discuss their reasons for attending and share their experiences of the MML show.

The following table provides examples of motivations explained by consumers:

Table 4.10. Consumer Motivations.

Category	Sub-categories	1. Male	2. Female	9999. Uncategorized gender	Total	ID	Content Analysis (eg.)
<b>Motivations</b>	Movie	5	59	8	72	399	“Having seen the films and especially enjoying Magic Mike 2, I awaited this show with great anticipation.”
						493	“Was expecting what the movie showed, sexy dance routines with stripping as Magic Mike is about stripping.”
						511	“I had put off seeing the film Magic Mike for years. Then I watched it and loved it. It was a good story and Channing Tatum was brilliant. As were the whole cast. So when I heard it was coming to London my friends and I had to see it.”
						409	“Having seen the film which I loved I was looking forward to this stage show full of ripped dancers which we did of course get.”

Table 4.10. Consumer Motivations.

	Recommended experience	2	16		18	106 579	<p>“Don’t know where to begin! This show was recommended so had high hopes. It was awful.”</p> <p>“I took my girlfriend to this show as it had been a show she really wanted to see after her friend had seen it in the States and recommended it.”</p>
	Stripping/Strip show	4	55	4	63	571 98	<p>“I booked myself a night of pleasure to celebrate turning 50 this year and I made the right choice! 13/12/18 - Front row seat, champagne, two lap dances and a foot massage made me tingle in all the right places.”</p> <p>“...the dancers run past and sometimes into u. Such a shame as was really looking forward to this. (...) So don’t get your hopes up ladies you won’t get picked to go on stage Some get a 3 second lap dance but that’s it.”</p>

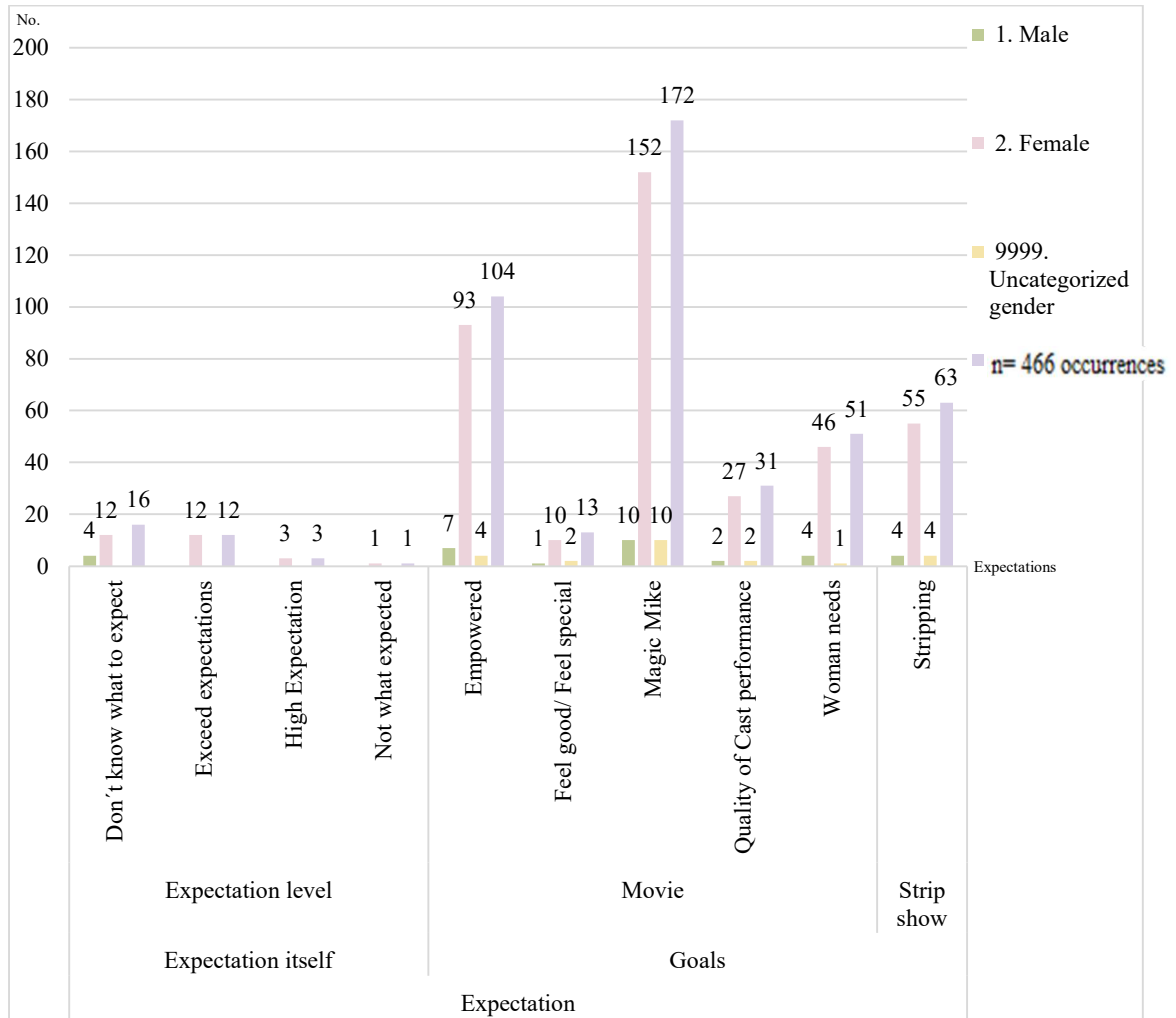
Source. Own elaboration.

Having identified the consumer motivations, it is time to observe the consumer's expectations that are intrinsically related to the motivations that led the consumer to have the MML experience.

It is important to note that consumers commonly approach the theme of “expectation” in their reviews, admitting to having reservations about their expectations and even mentioning the level of expectation they have. However, they do not identify the content of the expectation. Thus, the sub-category “Expectation itself” was created, associated

with the sub-sub-category “Expectation level” to identify the most frequent level of expectation.

Figure 4.18. Consumer Expectations.



Source: Own elaboration.

The data from the chart reveals that consumers who expressed their expectations in the reviews mostly stated that they “Don't know what to expect” from the MML show. The second most mentioned expectation by consumers was that the experience would “Exceed expectations,” suggesting overall satisfaction with the MML experience. Less frequently, some consumers mentioned having “High expectations” and also that the MML experience was “Not what [they] expected”.

The consumer goals when experiencing the MML show are associated with their motivations. The goals identified in the analysis of the review content revolved around themes from the Magic Mike movies and the allure of the strip show. The movies touch

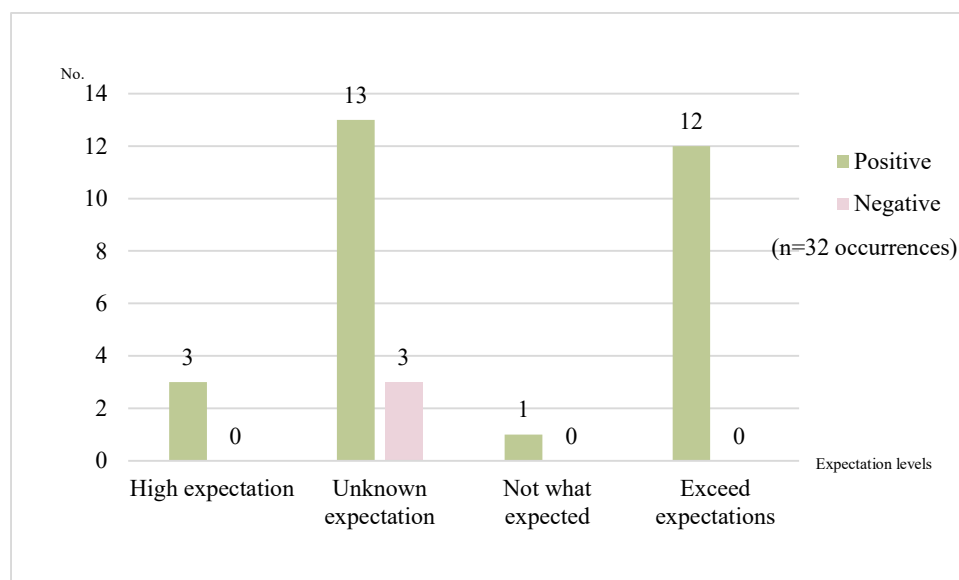
upon topics such as female empowerment and the importance of women feeling special and uninhibited, which consumers hope to experience through the MML show. Additionally, consumers expect to see the character “Magic Mike” portrayed in the show, embodying a talented and sensual dancer who understands and caters to women's desires.

Given the nature of male erotic shows, consumers anticipate the MML show to provide an entertaining spectacle featuring male performances that include stripping and lap dances. This suggests that consumers tend to appreciate experiences that aesthetically stimulate them with erotic content.

Looking at Figure 4.19 below, it is possible to see that consumers who did not know what to expect reacted differently, as some reacted positively to the experience while others reacted negatively.

Although consumers do not always specify their expectations explicitly, analyzing the content of the reviews reveals different reactions within each expectation level. For instance, some consumers who admitted they didn't know what to expect reacted positively to the experience, while others reacted negatively. Similarly, consumers who expressed “High expectations” and “Exceeding expectations” generally had positive reactions, aligning with their classification of the experience as positive.

Figure 4.19. Consumer reactions.



Source: Own elaboration.

This suggests that consumer expectations play an important role in shaping their reaction to an experience. Even without explicitly stating their expectations, the consumers' reactions provide insights into their overall satisfaction or dissatisfaction.

In Table 4.11 below we can see some examples of the content associated with the "Expectation" category.

Table 4.11. Consumer Expectations.

Category	Sub-categories	Sub-sub-categories	Sub-sub-sub-categories	ID	Content Analysis (eg.)
Expectation	Expectation itself	Expectation level	High Expectation	566	"The show far exceeded my already high expectations, it was empowering and sexy and the whole thing just put a big smile on my face that is probably going to stick around for a long time!"
			Don't know what to expect	549	"wasn't sure what to expect. I can safely say that £95 was some of the best money I've ever spent and I will be paying £95 to go again!"
			Not what expected	223	"I was not expecting to be so good."
	Expectation itself	Expectation level	Exceed expectations	434	"I went last night and it more than exceeded my expectations! Best night ever."
Expectation	Goals	Movie	Woman needs	312	"I was expecting a similar concept to the film - routines and acts delivered by confident dancers based on what women want and a strong female lead introducing the acts & telling us why we are all Queens."
			Feel good/ Feel special	318	"The show felt like it was about making women feel beautiful, and special, something which I feel was achieved."  "As a gay guy I was a little apprehensive at attending this show. I'm so glad I got past this and booked vip seats for my mum, sister and I. (...)This is not seedy and it's

Table 4.11. Consumer Expectations.

				557	faithful to the films origins. It's about feeling empowerment whoever you may be. Everyone in the audience is made to feel special."
			Empowered	218	"It's designed to empower women and it certainly does. Thoroughly enjoyed it, would recommend it to anyone looking for a fun, sexy, different way to spend the evening in London, and we'll definitel"
			Magic Mike	242	"I went to see Magic Mike with my female and male friends ( I am a gay male). (...) You will not see penises but very handsome guys dancening in suits, jeans, topless and sometimes just underwear ( yes they have those Channing Tatum moves)."
			Quality of Cast performance	33  511	"Great mix of music and talent with a great cast!"  "I had put off seeing the film Magic Mike for years. Then I watched it and loved it. It was a good story and Channing Tatum was brilliant. As were the whole cast. So when I heard it was coming to London my friends and I had to see it."
	Strip show	Stripping	564	"The whole concept was a lot of fun with the beautiful topless men."	

Source: Own elaboration.

### 4.3. Discussion

This study carried out methods to attain the objectives outlined at the outset. Crafting a profile of the consumer within the realm of erotic male performance experiences is instrumental in garnering insights for shaping marketing strategies. Such insights can empower stakeholders in this domain to add value and distinguish themselves from competitors, as evidenced by mentions of shows like "Chippendales" by some reviewers.

(e.g. “I had a great night out with my friends ... but this show ... considering the cost ... was utterly disappointing and no less crude and disempowering than going to see the Chippendales.” – ID 458).

To craft the consumer profile, an analysis of the gathered data from TripAdvisor was undertaken, unveiling that the predominant consumers of this experience are women within a “Friends” context. While Magic Mike Live in London draws visitors from diverse countries, the majority is from England.

Based on the ratings provided by consumers, the mode and mean were calculated to gauge the level of consumer satisfaction. While these metrics yielded different results, they still indicate a positive outcome, reflecting overall satisfaction among consumers.

Through the analysis, it was possible to quantify and identify positive, negative, and neutral mentions. It can be concluded that positive mentions outnumber negative ones, suggesting overall consumer satisfaction. Negative mentions, on the other hand, highlight areas for improvement to enhance the consumer experience. The abundance of positive mentions in this specific entertainment experience suggests that the MML experience is successful, aligning with Holbrook's (2000) assertion that a successful experience must entertain. The data analysis reveals that satisfaction stemming from the experience is expressed in various ways by consumers. Therefore, it can be inferred that satisfaction holds different meanings for consumers, echoing the words of authors Westbrook and Oliver (1991).

People from the female gender were also the most expressive about their experience on the platform, with many indicating their recommendation of the experience and expressing a desire to return for a repeat visit. This suggests that the experience was memorable, in line with the findings of Chen and Rahman (2018) and Kim, (2018) who suggest that memorable experiences often lead to positive behaviors such as the intention to revisit and recommend. The collected data, which formed the basis of the analyzed categories, provided insights into the elements that are significant for consumers in shaping their overall experience. In line with Schmitt (1999) holistic experiences encompass various aspects of an individual's encounter. Therefore, it was essential to identify the elements contributing to a holistic consumer experience.

The elements identified as having the greatest impact on the consumer experience include Service/Staff, State of Art, Engagement, Memorabilia, Atmosphere, Venue, Price, and Aesthetic. This implies that these elements are crucial in creating a holistic consumer experience.

In the analysis of the review content, it is evident that the aesthetic element holds significant importance to consumers. It is mentioned repeatedly, underscoring the central role of erotic appeal in the MML show, which features elements such as stripping and lap dances. As noted by Huppertz (2012) such performances necessitate a specific aesthetic consideration.

According to Pedro (2021) experiences like events often evoke positive emotions, pleasant moments, and positive memories. This observation applies to the MML experience, where the emotions elicited by the show are predominantly positive, indicating that it offers consumers a pleasurable experience that fosters positive memories.

The emotions identified in this experience include Joy, Love, Shame, Guilt, Disgust, Anger, Sadness, Fear, Boredom, Surprise, Happiness, Annoyance, Disappointment, and Amazement. Among these, Joy, Love, Surprise, Happiness, and Amazement are considered positive, while Shame, Guilt, Disgust, Anger, Sadness, Fear, Boredom, Annoyance, and Disappointment are categorized as negative. Despite the greater number of negative emotions, consumers mention positive emotions more frequently, indicating that the MML experience tends to evoke positive emotions in consumers. These emotions mentioned by reviewers align with predetermined indicators for content analysis, reflecting the consumer experience as suggested by prominent researchers (Hermawan, 2023; Holbrook & Hirschman, 1982; Richins, 1997; Westbrook & Oliver, 1991).

Following the initial categories derived from the literature review, additional categories were incorporated, except the emotion “Amazement”, which emerged as a novel category based on references from several reviewers. Interestingly, “Amazement” ranks as the second most frequently mentioned emotion. Dick and Basu (1994) suggest that emotions influence loyalty. Hence, it can be inferred that the positive emotions expressed post-MML experience exert a favorable influence on consumer loyalty.

Geus et al. (2016) outline in their event experience framework various outcomes stemming from the experience, including satisfaction, emotions, behaviors, cognition, imprints, memories, and learning. Several of these outcomes are discernible in this study, reflecting different facets of the event journey, such as: satisfaction (through the ratings given by consumers and positive mentions in reviews), emotions (outcomes of the experience), behaviors (such as recommending and willingness to repeat the experience), and memories (an important element of the experience).

It was identified that the main motivations to watch the MML show are the MM movies, recommendations from other consumers, which could be considered WOM (Setiawan et al., 2022), and the entertaining properties of the strip show. Recommendations through (WOM) represent a form of consumer evangelizing, wherein individuals share their exceptional experiences to persuade others to partake in the same experience (Holbrook, 2000).

Consumer expectations play an important role in post-consumption service quality evaluations as they determine the content of reviews, whether positive or negative. Understanding consumer expectations is considered crucial for the development of marketing strategies (Pleger Bebko, 2000). This study highlighted that some consumers had certain expectations that motivated them to attend the MML show. Expectation was identified in four ways: High Expectations, Unknown expectations (“Do not know what to expect”), Not as expected (“Not what expected”) and Exceeded expectations.

Consumer expectations can elicit varied reactions within each expectation level. Consumers with uncertain expectations exhibited mixed responses, with some reacting positively and others negatively. This underscores the significant influence of consumer expectations on their experience. Even though consumers may not explicitly articulate their expectations, their reactions provide valuable insights into their overall satisfaction or dissatisfaction.

It is important to distinguish between expectation and motivation. While expectation relates to what consumers anticipate from the experience, motivation pertains to what drives them to attend the show. For instance, MM movies may instil a sense of anticipation or a specific goal regarding what they hope to witness during the show, based on their cinematic experiences.

This inclination is also regarded as the objective and may vary from one consumer to another. It can encompass goals such as meeting “woman needs”, feeling “special” or “empowered”, witnessing the personification of the character “Magic Mike”, appreciating the “quality of the cast performance” or simply enjoying the “strip show” as an entertainment experience, all of which align with consumer motivations.

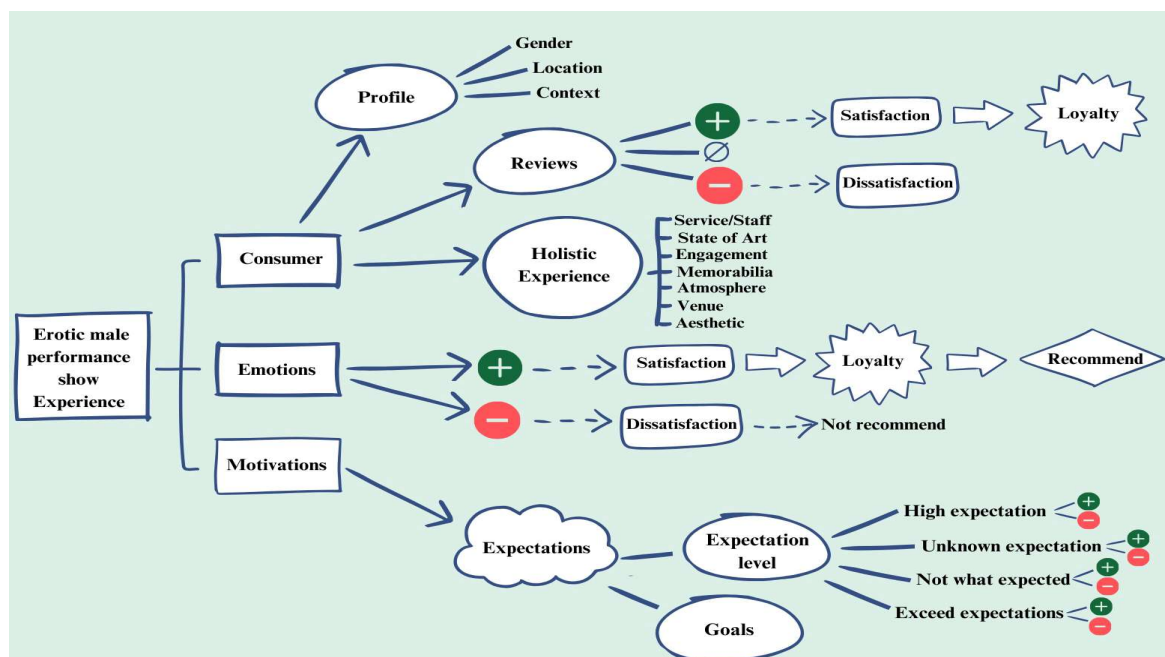
The consumer objectives in their MML show experience are intertwined with their motivations. These objectives, discerned through the analysis of review content, reflect specific expectations shaped by various aspects of the MM movies that have impacted consumers.

The MML experience consists of the three *F*'s – “Fantasies, feelings and fun”. Consumer experience is a phenomenon related to the purchase of fantasies, emotions and fun (Holbrook & Hirschman, 1982). Thus, according to the authors, consumption that involves these feelings is an “experiential view”.

Finally, the content analysis of reviews has enabled us to pinpoint the motivations and expectations of consumers regarding the MML experience. This data can be leveraged to enhance the MML experience, ensuring it is more fulfilling and aligned with the audience's expectations.

Considering the outcomes of the study, the following conceptual framework was developed.

Figure 4.20. Framework of Consumer experience in an erotic male performance show.



## **CHAPTER 5. CONCLUSION**

### **5.1. Summary**

This study set out to explore the consumer experience, consumer expectations, and the outcomes of an erotic male performance show. At this point, it can be concluded that this research helped obtain answers to the goals defined initially.

Understanding what influences the customer experience entails outlining the consumer profile to identify the type of consumer in this experience. It's observed that the audience for shows with erotic male performances is predominantly female, with the majority hailing from England. Women primarily attend the Magic Mike Live show within a "Friends" context and are also the most likely to write reviews on TripAdvisor about the MML show, often recommending and revisiting the experience, indicating it was memorable and enjoyable.

Designing the consumer profile for an erotic male performance experience provides insights for suitable marketing strategies for the identified market niche. Segmenting the audience enables stakeholders to target a specific audience effectively, distinguishing themselves from competitors and catering to the unique needs and preferences of their target audience. The positive ratings assigned by consumers indicate a high level of satisfaction with the overall experience.

Identifying the necessary elements to build a holistic consumer experience is crucial. These elements include Service/Staff, State of Art, Engagement, Memorability, Atmosphere, Venue, Price, and Aesthetic. Understanding these elements is essential to ensure that the experience is memorable for consumers. Marketing strategies can be built around these elements to provide a more favorable consumer experience.

The MML experience predominantly evokes positive emotions, leading to positive memories and potentially fostering consumer loyalty.

Consumer expectations and motivations play significant roles in their evaluation of the experience. Individual experiences can elicit both positive and negative reactions, underscoring the impact of consumer expectations on their overall satisfaction. Consumer expectations arise from motivations that drive them to attend the show, including inspiration from the MM movies, recommendations, and the allure of the strip show.

These motivations suggest that consumers are drawn to the visual and erotic aspects of the show, as well as positive experiences shared by others.

The female gender is most likely to share their motivations and experiences at the MML show. Many reviewers indicate attending the show to experience what the MM movies convey: empowerment, feeling special, witnessing astonishing performances, and seeing attractive performers.

Overall, the outcomes of the MML experience provide insights into elements that could improve the consumer experience holistically, as well as the emotions it evokes, to inform the development of marketing strategies to boost attendance and revisit rates for the MML show.

This study clarifies that satisfaction and emotions identified in the reviews are not solely related to artistic performance but also to various other elements. The emotions expressed are linked to the different elements that contribute to the overall consumer experience, allowing for alignment with consumer expectations.

Additionally, a new emotion, “Amazement,” emerged from the data analysis, representing the second most frequently mentioned emotion by consumers.

## **5.2. Limitations and further research**

While the study successfully achieved its predefined objectives, it also encountered several limitations.

Firstly, the quantity of data available on the Tripadvisor platform regarding the MML show is limited, considering that the show commenced in October 2018. The interruption of the show due to the COVID-19 pandemic from 2020 to 2021 further reduced the availability of reviews, with no reviews posted between March 2020 and March 2021. The show resumed in April 2021.

Although online reviews offer valuable insights, this methodology lacks the depth required to address specific questions. Unlike methods such as interviews, online reviews do not facilitate direct interaction between the researcher and reviewers, limiting the depth of inquiry.

Given these limitations, future research efforts may benefit from employing diverse data collection techniques, such as interviews, to foster direct interaction and guide inquiries

effectively. Additionally, leveraging machine learning algorithms for content analysis could streamline data processing and enhance efficiency. Expanding data sources beyond Tripadvisor, such as feedback and interactions on social media, could provide a more comprehensive understanding of consumer emotions.

Moreover, the scarcity of existing literature on the consumer experience and associated emotions in the context of erotic male performances poses a challenge, limiting the availability of foundational references for the study. Future research endeavours should aim to address this gap and incorporate a broader range of perspectives and sources.

Future research about consumer experience might consider including this kind of experience because as previously indicated, few studies analyze experiences in this area of erotic male performances. Future research might also consider studying in a more in-depth manner the expectations and motivations of consumers according to different demographic data, such as age or sexual orientation in order to trace a more extensive consumer profile of this experience.

Some consumers have shown in their reviews that they felt included in the experience as demonstrated by the following examples:

“I booked to take my daughter Amber who is in a power chair, as a carer companion I was allowed a free ticket to accompany her. (...) All performers and **staff treated my daughter with respect and went to great lengths to include her in the show . They chose all type of audience members to pay attention to, not just women which was great to see**”. – ID 332.

“As a gay guy I was a little apprehensive at attending this show. I’m so glad I got past this and booked vip seats for my mum, sister and I.(...) This is not seedy and it’s faithful to the films origins. It’s about **feeling empowerment whoever you may be**. Everyone in the audience is made to feel special and the MC was awesome throughout. So when you attend, get a large drink from the bar to take in with you, let yourself go and enjoy this marvellous show for what it is. Magic and then some ;-).” – ID 557.

In the future, it would be interesting to analyze new reviews about this specific experience and understand if the “Inclusion” element is mentioned by more consumers, in order to ascertain that the MML show is an inclusive experience.

Furthermore, comparing consumer experiences at male erotic performances with other areas of entertainment could yield valuable insights into similarities and differences in consumer expectations and outcomes.

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## Appendix 1.

Current city/Country	Frequency
Aberdeen, UK	2
Abingdon, UK	1
Addlestone, UK	1
Arbroath, UK	1
Ashford, UK	2
Atherstone, UK	1
Barnsley, UK	1
Barnstaple, UK	1
Barry, UK	1
Basingstoke, UK	2
Bath, UK	1
Beckenham, UK	1
Beverley, UK	1
Bexley, UK	2
Billinghay, UK	1
Birmingham, UK	8
Bracknell, UK	1
Braintree, UK	1
Bramley, UK	1
Branston, UK	1
Brentford, UK	1
Brentwood, UK	1
Bridgwater, UK	1
Brighouse, UK	1
Brighton, UK	1
Bristol, UK	4
Bromley, UK	1
Buckingham, UK	2
Buckinghamshire, UK	1
Camberley, UK	2
Cambridge, UK	3
Cambridgeshire, UK	1
Cannock, UK	1
Cardiff, UK	1
Caterham, UK	2
Cath H, UK	1
Chatham, UK	1
Chelmsford, UK	2
Chelmsford, UK	1
Chertsey, UK	1
Chesham, UK	1

Coatbridge, UK	1
Cobham, UK	1
Colchester, UK	2
Combe Martin, UK	1
Cornwall, UK	1
County Durham, UK	2
Coventry, UK	3
Crawley, UK	2
Crouch End, UK	1
Cullercoats, UK	1
Dartmouth, UK	1
Datchet, UK	1
Daventry, UK	1
Derby, UK	5
Derbyshire, UK	1
Dereham, UK	1
Doncaster, UK	2
Dorset, UK	2
Dublin, Ireland	1
Durham, UK	1
Dursley, UK	1
East Midlands, UK	1
East Riding of Yorkshire, UK	1
Edinburgh, UK	1
Elford, UK	1
England, UK	2
Epsom, UK	1
Essex, UK	6
Exeter, UK	3
Filey, UK	1
Gillingham, UK	1
Glasgow, UK	5
Glenfield, UK	1
Gloucester, UK	2
Gravesend, UK	1
Greater London, UK	3
Greater Manchester, UK	1
Grimsby, UK	1
Guildford, UK	1
haftesbury, UK	1
Halstead, UK	1
Hampshire, UK	2
Harrow, UK	1
Harwich, UK	1
Hastings, UK	2

Haywards Heath, UK	1
Hertford, UK	1
Hertfordshire, UK	1
Hexham, UK	1
Hinckley, UK	1
Holbeach, UK	1
Horley, England, UK	1
Huddersfield, UK	2
Huntingdon, UK	1
Isle of Man, UK	1
Kent, UK	1
Kettering, UK	1
Kings Langley, UK	1
Kingston-upon-Hull, UK	1
Leamington Spa, Warwickshire, UK	1
Ledbury, UK	1
leeds, UK	1
Leicester, UK	3
Leigh-on Sea, UK	1
Littleborough, UK	1
Littlehampton, UK	1
Liverpool, UK	2
Lockerbie, UK	1
London, UK	73
Lowestoft, UK	1
Luxulyan, UK	1
Lytham St Anne's, UK	1
Manchester, UK	1
Mansfield, UK	1
Margate, UK	2
Melton Mowbray, UK	2
Menston, UK	1
Middlesbrough, UK	2
Milton Keynes, UK	3
Nantwich, UK	1
Newbury, UK	1
Newcastle upon Tyne, UK	1
Norfolk, UK	2
North East Lincolnshire, UK	1
Northampton, UK	1
Northampton, UK	2
Northwood, UK	1
Norwich, UK	2
Nottingham, UK	4
Notts, UK	1

Nuneaton, UK	2
orpington, UK	1
Oxford, UK	1
Oxted, UK	1
Peel, UK	1
Perth, UK	1
Peterborough, UK	1
Pinner, UK	1
Plymouth, UK	2
Portsmouth, UK	4
Pudsey, UK	3
Ramsgate, UK	1
Rangeworthy, UK	1
Rawcliffe, UK	1
Redditch, UK	1
Romford, UK	1
Rotherham, UK	2
Scotland, UK	1
Scunthorpe, UK	1
Sevenoaks, UK	1
Shaftesbury, UK	1
Solihull, UK	2
South Shields, UK	1
South Wingfield, UK	1
Southampton, UK	3
Southend-on-Sea, England, UK	1
Southend-on-Sea, UK	1
Southport, UK	1
Spalding, UK	1
St. Albans, UK	1
Staines, UK	1
Stevenage, UK	2
Stockport, UK	1
Stockton-on-Tees, UK	1
Stowmarket, UK	1
Suffolk, UK	2
Sunderland, UK	1
Sunningdale, UK	1
Surrey, UK	2
Swansea, UK	1
Swindon, UK	2
Tamworth, UK	2
Telford, UK	1
The Royal Town of Sutton Coldfield, UK	1
United Kingdom, UK	4

Uxbridge, UK	1
Wakefield, UK	1
WALES, UK	2
Wareham, UK	1
Warrington, UK	1
Warwickshire, UK	1
Watford, UK	1
Weymouth, UK	1
Wickford, UK	1
Wiltshire, UK	1
Winchester, UK	1
Windsor, UK	1
Witham, UK	2
Woking, UK	1
Worcester, UK	4
Worksop, UK	1
Yeovil, UK	1
York, UK	4
<b>Total UK</b>	<b>356</b>
Amsterdam, The Netherlands	1
Bali, Indonesia	1
Caesarea, Israel	1
Copenhagen, Denmark	1
Europe	1
Gothenburg, Sweden	1
Guimaraes, Portugal	1
Helsinki, Finland	1
ireland	2
Kilcock, Ireland	1
Los Angeles, CA	2
Luxembourg City, Luxembourg	1
Malaga, Spain	1
Meribel, France	1
Milnerton, South Africa	1
Palma de Mallorca, Spain	1
Paris, France	1
Rotorua, New Zealand	1
Sansepolcro, Italy	1
Singapore, Singapore	1
Stavanger, Norway	1
Taupo, New Zealand	1
Tilburg, The Netherlands	1
Toronto, Canada	1
Venice, Italy	1
Warsaw, Poland	1

<b>Total other Countries</b>	<b>28</b>
clairecmcc	1
Debbie R	1
HGCREV	1
Julie H	1
littleglobetrotter88	1
Mootiger82	1
Staffs	1
<b>Total of Unidentified Countries</b>	<b>7</b>
9999. Without location	222
<b>Total whithout location</b>	<b>222</b>
<b>TOTAL</b>	<b>613</b>