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Portuguese Fado houses: the role of customer experience, service quality and behavioral intentions, from the industry professionals' point of view

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Master in Hospitality and Tourism management

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Department of Marketing, Strategy and Operations

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I. ACKNOWLEDGEMENTS

I would like to express my sincere gratitude and appreciation to all those who have contributed directly and indirectly to the completion of this academic work. Their inspiration has been essential in pushing the boundaries of my capabilities in this academic journey.

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This academic dissertation was achievable thanks to the collective support of all those mentioned above.

Thank you all!!

Sincerely,

A handwritten signature in black ink, appearing to read 'Filipa de Carvalho', with a stylized flourish at the end.

II. RESUMO

Através de um método exploratório esta dissertação procura contribuir para o conhecimento sobre casas de Fado que conectam dois patrimónios culturais imateriais da UNESCO: O Fado e a gastronomia mediterrânica.

Esta dissertação utiliza uma abordagem centrada no cliente para compreender, do ponto de vista dos profissionais de casas de fado, os comportamentos e perceções dos clientes apoiadas em quatro grandes constructos: motivações, qualidade do serviço, experiência do cliente e lealdade.

É utilizada uma metodologia qualitativa. Para construir o guião de entrevista foi feita uma análise de conteúdo das críticas online de 2022 (n 195) e, seguidamente, foram realizadas entrevistas (n 22) com profissionais do sector que permitiram chegar às conclusões finais. O NVivo é usado no tratamento de dados.

Os resultados revelam que o perfil atual dos clientes é maioritariamente turistas motivados por fatores intrínsecos e extrínsecos. As seis dimensões DINSERV, juntamente com o espetáculo, emergem como os agentes da qualidade do serviço.

Os sistemas de controle de gestão, atmosfera, produto, encontro e sala surgem, conjuntamente com o papel da autenticidade, preço e localização como mecanismos na percepção da experiência. Dependendo do serviço prestado surgem estilos distintos de casas de fado: Vadio e Profissional. Por fim, o papel da satisfação como precursor de lealdade, assim como três construtos consequentes são também identificados.

Esta dissertação visa abordar a gestão de clientes em casas de Fado, preenchendo uma lacuna existente na literatura e fortalecendo o papel de coprodução do cliente.

Limitações e sugestões para futura investigação são também apresentadas.

Palavras-chave: comportamento do cliente, experiência do cliente, qualidade do serviço, gestão de restaurantes, património cultural imaterial.

Códigos JEL: M10, M31

III. ABSTRACT

Through an exploratory research method, this research aims to increase the knowledge about the Fado houses organisms that connect two UNESCO intangible cultural heritage products: Fado and Mediterranean gastronomy.

This dissertation uses a customer-centred approach to understand from the industry professionals' point of view customer' behaviours and service perceptions supported by four primary constructs: main motivations, service quality, customer experience and loyalty.

The author uses a qualitative research method. First, a content analysis of the 2022 online reviews ($n = 195$) is performed to help to create the interview guide. Secondly, in-depth interviews ($n = 22$) with Fado house's professionals foster the final findings. NVivo is used for data treatment.

The results reveal that the actual Fado houses' customer profile is mainly tourists motivated by intrinsic and extrinsic factors. To fulfil their expectations, the six DINSERV dimensions emerge together with the Fado show.

The management control systems, atmosphere, product, meeting and room uncover customer's experience awareness, and the role of authenticity, price and location is emphasized in the Fado houses experience mechanisms. Where two distinguishable Fado house' clusters based on the service provided emerge: Vadio and Professional. At last, satisfaction is very important to create positive behavioural intentions, and three outcomes are also identified.

As far as the author could reach, this dissertation provided a first attempt to study guest management in Fado houses, filling the gap in the existing literature and endorsing the co-production role of consumers in the setting.

Limitations and suggestions for future research are also presented.

Keywords: customer behaviour, customer experience, service quality, restaurant management, intangible cultural heritage.

JEL codes: M10, M31

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VII. GLOSSARY

- ATM- Automated teller machine
- CCP-Critical control point
- eWOM- Electronic word of mouth
- F&B- Food and Beverages
- f - Reference frequency
- H&T-Hospitality and tourism
- IGAC- "Inspeção geral das actividades culturais"
- K-Thousand
- M€- Million euros
- S - Source
- SDGs- Sustainable development goals
- Mcs- Management control system

1. INTRODUCTION

1.1. The Fado and the Fado House

Fado Houses have been present in Portuguese society since the first half of the nineteenth century (Henriques et al., 2021).

Adapting to countless crises, governmental and societal changes, Fado is the most representative music genre of the Portuguese nation (Correia et al., 2019; Ferreira, 2021).

Its widespread starts in the red light districts of Lisbon, resided by prostitutes, sailors and bohemians and deeply marked by misery, poverty and crime (Costa & Nossa, 2017). Curiously, the word 'Fado' —which derives from the Latin "fatum", meaning "destiny" or "fate" — was used to refer to prostitutes (Costa & Nossa, 2017). At the time, the so-called "Fado houses" were brothels (on the upper floor) and taverns (on the lower floor) where prostitutes sang "sad, mournful and passionate" music inspired by Afro-Brazilian melodies; the Fado (Costa & Nossa, 2017, p.559).

The crescent support of liberalism felt all over Europe, the rising influence of the bourgeoisie, and the deterioration of the monarchic power created the perfect environment so that aristocrats and bourgeois started to enjoy the Lisbon bohemian taverns —where the Fado shows were already popular (Costa & Nossa, 2017)— and the dissemination of Fado throughout the country (Henriques et al., 2021). Particularly to the city of Coimbra, which at the time, already enjoyed a vibrant musical and cultural tradition environment, that together with the academic philosophy of life, led to a clear evolution of Fado and its systems (Costa & Nossa, 2017). And producing, according with the literature, in the late nineteenth century, a distinctive distinction, between two well established Fado conducts (Vernon, 1999): "Fado Lisboeta" — from the working-class districts of Alfama, Alcântara, Mouraria, Bairro Alto and Madragoa (Costa & Nossa, 2017)— and "Fado de Coimbra" or "Canções de Coimbra" — linked to the central city of Coimbra and its medieval university (Vernon, 1999).

1.2. Research relevance

The literature also mentions that the flourishing international tourism in Portugal —felt in the mid nineteenth century— and, the collapse of the fascism regime —in 1974— has endangered the Fado houses existence as known, leading to its loss of identity and making imperative the endorsement of the typicality in Fado houses (Ferreira, 2021; Henriques et al., 2021).

Cultural heritage —tangible and intangible— is the foundation of a society's identity (Agarwal, 2017). Fado houses earn particular emphasis as their core commercial product connect two "intangible heritage" domains: music and gastronomy (Henriques et al., 2021).

Aligned with the 2030 SDGs—specifically Goals four, eight, eleven and twelve— the Kyoto declaration emphasises the culture's function and added value in destinations to promote a sustainable future (UN, 2015; UNESCO & UNWTO, 2019).

Since 2011 and 2013, Fado and the Mediterranean diet have earned recognition for their outstanding universal value, distinguished in the Representative List of the Intangible Cultural Heritage of Humanity of UNESCO (UNESCO, n.d.-b, n.d.-a, 2016). Fado (urban popular song of Portugal) is a performance genre which incorporates music and poetry, usually staged by a solo singer accompanied by a wire-strung acoustic guitar (UNESCO, n.d.-a). And, the Mediterranean diet —patented from Cyprus, Croatia, Spain, Greece, Italy, Morocco and Portugal—is rooted in a set of products, know-how and values (UNESCO, n.d.-b).

The legal framework embracing Fado houses is the same as typically native restaurants (Henriques et al., 2021); The specificity of the cuisine, decoration, furniture and eventual display of folklore to reconstitute a Portuguese region's distinctive atmosphere characterises the Fado houses' official setting (CAE 56104) (INE, 2007).

In Portugal, touristic activities (CAE 56) embodied, in 2020, thirteen per cent of the national GDP (Gee, 2022; Silva, 2020). More specifically, Food and beverages operations (CAE 561) represented a yearly economic gain of 4575M€ by 32165 companies and employing nearly 160K people (Gee, 2022; Silva, 2020). Nevertheless, the sector is still feeling the effects of COVID-19, which, together with the current rising inflation, is putting the industry under concerning circumstances described by one of the national hospitality associative organisations as "a perfect storm" (AHRESP, 2022, p.1).

Endorsing the function of the Fado houses in the Portuguese economy and reacting to the sanitary crisis caused by the COVID-19 pandemic, the Economy Minister of Portugal presented in 2020 a ten-year vision report —intituled "Visão Estratégica para o Plano de Recuperação Económica de Portugal 2020-2030"— where culture and tourism appear as one of the ten sectors vital for the national economic recovery (Silva, 2020) and crediting Fado houses as a strategic vehicle for economic sustainability.

1.3. Research questions and objectives

Through an exploratory research method, this research aims to contribute to increase the knowledge about the Fado houses organisms.

Considering that: it is vital for sustainable development that "traditional cultural products, crafts and folklore survive and flourish rather than causing them to be degenerate and become standardised" (UNWTO, 2001, p.4) and, that to ensure organization financial sustainability, managers should support their company relationship with customers through personal sensory, affective, intellectual and behavioural stimulus (Brakus et al., 2009; Tsaur & Lo, 2020); recognizing this way the experience management as a crucial part of their organisational strategy (Hyun, 2010); this study aims to answer to the first research question:

- How is customer experience perceived in the context of a Fado house?

Although there is a common consensus in the literature that favourable experiences lead to higher customer satisfaction and positive behavioural intentions (DiPietro, 2017; Gustafsson, 2003; Hansen, 2014; Karagöz et al., 2022; Loureiro, 2014 and Pine & Gilmore, 2013). It's important to acknowledge that the consumer's will to patronage is a complex, not static, decision-making process which involves all of its —intrinsic (push or personal) and extrinsic (pull or situational) (Jones & Nguyen, 2021; Taylor et al., 2018)— attributes (Hyun, 2010; Loureiro, 2014; Slack et al., 2021). As so, this study aims to answer a second research question:

- What are the main motives for customers to visit Fado houses?

The current literature on consumption behaviour generally acknowledges that motivations arrange themselves in a hierarchical order; they can be correlated and sometimes even be dependent (Maslow, 1954). Meaning that "the number of drives one chooses to list depends entirely on the degree or specificity with which one chooses to analyse" (Maslow, 1954, p.25).

Maslow's (1954) organizes the human needs —physiological, safety, love and belonging, esteem and self-actualization (from the bottom upwards)— within a pyramid in a hierarchical order where the lower levels must be satisfied so that individuals can attend to needs higher up.

In business settings customer's expectations are also strictly connected with customer's behaviour. Before consumption —supported on past experiences, word of mouth, personal needs and the company's marketing communications (Brønn, 2012)— customers form conviction about good service. And through the expectancy theory it is possible to make the theoretical connection that customers based upon their expectations make rational choices and decisions adapting their behaviour (Fan et al., 2022).

"To meet customers' expectations" (Brochado et al., 2015, p.1841) is the most commonly used definition for service quality in service marketing literature. Where customers supported by the actual service involvement —built of the interaction with the providers— shape their perceptions during and after product consumption (Brochado et al., 2015) and determine their

behaviour —of whether a customer ultimately remains with or defects from a company (Zeithaml, Berry, & The, 1996). Therefore this study also aims to answer:

- How is service quality perceived in the context of the Fado house?
- What are the primary outcomes of service quality in the context of the Fado houses?

The social exchange paradigm assumes that social exchange involves a series of interactions that generate obligations (Cropanzano & Mitchell, 2005) providing the theoretical connection between the constructs under study and supporting this dissertation. Although amongst the potential forms of interaction with a brand, the consumption experience is the most significant influencer of loyalty and brand satisfaction (Dias et al., 2023) —as through experiences, consumers form psychological associations, which reinforces the brand's positioning and power customer's patronage (Dias et al., 2023)— customers' build critical control points (CCP) throughout the entire consumption journey and behave accordingly.

As customers feel motivated to consume (first CCP), during their confront customers perceive the service provision through different scopes (second CCP) —if customers personally perceive an affective, intellectual, behavioural or sensory dimensions during their confront, it's perceived as an experience rather than an service (Brakus et al., 2009; Tsaur & Lo, 2020) — and as customers positively perceive their consumption (third CCP) they become indebted to the service provider and ultimately are "obligated" to exhibit loyal behaviours (Cropanzano & Mitchell, 2005). This consumption flow builds a sustainable business environment where customers sustain a strong relationship quality with the brand(s) —implying that the customer has been satisfied with the service provider's previous performance, trusts the service provider's upcoming performance and desires to nurture and maintain the relationship (Hyun, 2010).

1.4. Structure of the dissertation

This dissertation is organized in six chapters. The second chapter embodies a literature review on service quality, customer experience and behavioural intentions. The third chapter introduces a methodology approach from which findings —present on Chapter four— are extracted. The fifth chapter —the discussion— contextualizes the findings with the research questions and theory. Ultimately the author presents research conclusions and implications.

References and appendixes which support the dissertation follow the conclusions and implications.

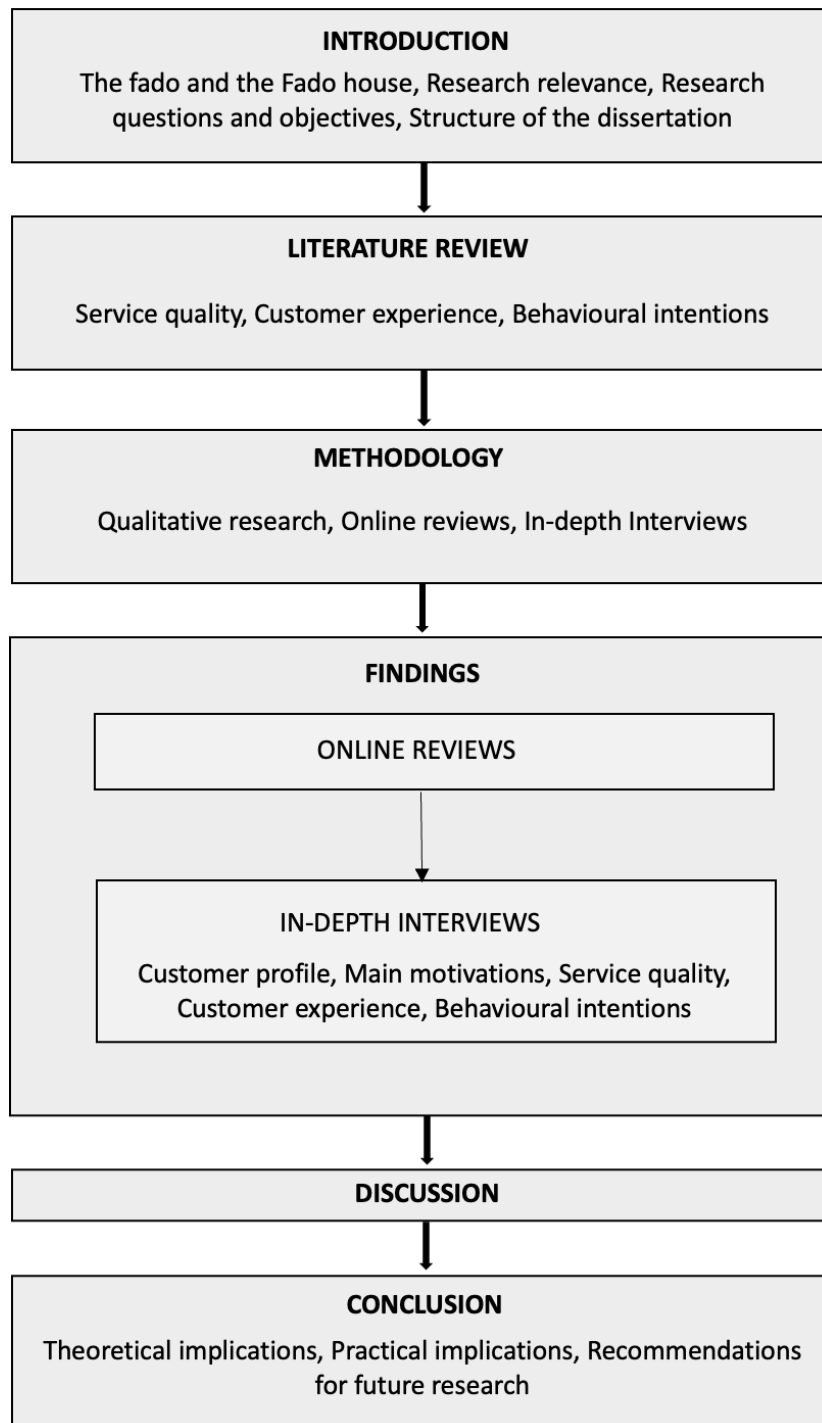


Fig. 1.1 Structure of the dissertation (author's elaboration)

2. LITERATURE REVIEW

2.1. Service Quality

Service Quality is a strategic tool that enhances organisational and business performance (Kukanja & Planinc, 2019). But, to fully understand service quality has been proving challenging, deserving for a couple of decades, a significant effort by academics from multiple fields.

Part of its difficulty starts with the own nature of *Services* and *Quality*. Services, in opposition to Goods —tangible physical resources that the industry makes available to consumers (Grönroos, 2006)— are characterised by: their intangibility, heterogeneity, perishability, inseparability (frequently produced and consumed simultaneously), and variability (depending on who provides them, when, where, and to whom, regularly requiring customer participation during the service delivery, making the consumer also a co-producer) (Brochado et al., 2015). On the other hand, quality is about keeping the promised service (Ramphal & Nicolaides, 2014). Although consumers and providers show interest in maintaining some form of stability in what is "good and bad quality," due to the social structure and the negotiating procedures, the quality process concept is seen as dynamic, unstable, not unchangeable, and not absolute (Ramphal & Nicolaides, 2014).

Parasuraman et al. (1985,1988), by theorising and operationalising service quality as a difference between consumer expectations of "what they want" and their perceptions of "what they get," introducing the PZB gap model and a service quality measurement scale ("SERVQUAL") made one of the most significant contributions to the field.

The PZB model, as synthesised in fig. 2.1, reveals five gaps —as mentioned in in table 2.1— between managers' perceptions of service quality and the tasks associated with service delivery (Parasuraman et al., 1985).

Table 2.1 The gaps in the PZB model (author's elaboration based on Parasuraman et al. (1985, 1988))

Gap	Description
1	The gap between the manager's perception of the consumers' expectations and their actual expectations
2	The gap between the manager's perception of the consumers' expectations and operational specifications
3	The gap between service design and delivery
4	The gap between service delivery and the communication between stakeholders
5	The gap between the consumers' expectations and the perceived delivered service

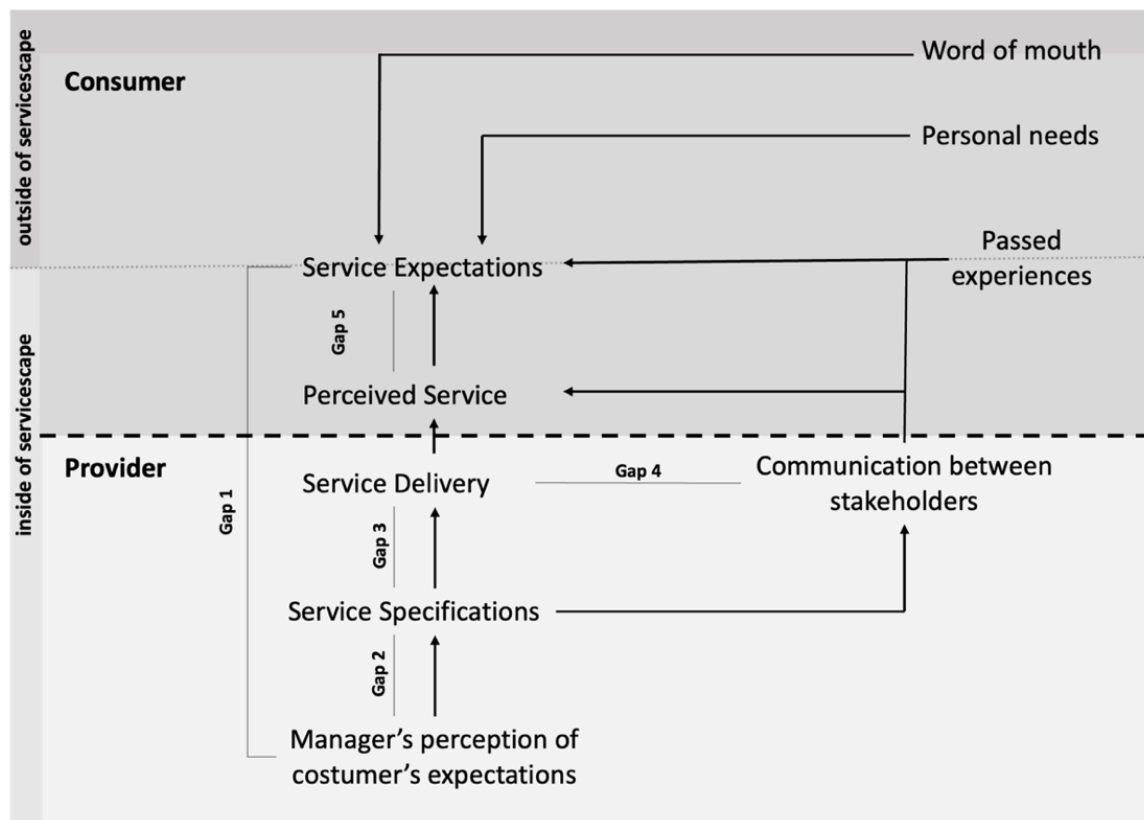


Fig. 2.1 The PZB model (author's elaboration based on Parasuraman et al. (1985, 1988) and Brønn (2012))

SERVQUAL is still one of the most regularly used measures of service quality (Ryglová et al., 2013). Initially proposed based on ten dimensions: tangible, reliability, responsiveness, competence, access, courtesy of personal, communications, credibility, security, and understanding of consumer needs (Parasuraman et al., 1985); It has been redesigned and established on five major service quality factors —tangible, reliability, responsiveness, assurance, and empathy— divided into 22 variable items (Parasuraman et al., 1988). The first dimension: tangibles, is related to physical facilities, equipment, and personnel appearance (Parasuraman et al., 1988); The second identified one: reliability, consists of the ability to achieve the promised service dependably and accurately (Parasuraman et al., 1988); Third, responsiveness is the capacity to assist consumers and provide prompt service (Parasuraman et al., 1988); Fourth, assurance includes the provider's knowledge, courtesy and power to inspire trust and confidence in the consumers (Parasuraman et al., 1988); Lastly, empathy relates to proficiency in providing a caring and personalised service (Parasuraman et al., 1988).

Parasuraman et al. (1985, 1988) also suggest that measuring service quality should be targeted to the context of the specific services. As a result, researchers have attempted to

redesign the SERVQUAL scale in multiple contexts—including in the H&T industry—striving to define which sector elements are more relevant to the consumers (Brochado et al., 2015).

Stretching to arm restaurant' managers with a way to measure and obtain an overview of the service quality in eating establishments, granting the supervision of consumer expectations and tools to adjust service actions so that gaps can be unscrambled or bent to the customers' requirements, Stevens et al. (1995) developed DINESERV considering the five SERVQUAL dimensions as well as the meal quality as an elemental attribute of restaurant service quality.

This environment has led many scholars to propose different restaurant service quality scales for specific food settings and establishments grounded on the PZB model. As Hospitals—STQP-SERVQUAL—, Green Restaurants—GRSERV—, Fast-food Restaurants—CFFRSERV—, Events, weddings and Banquet halls—WEDSERV— and many more (AbeKhalifch & Som, 2012; Cheng, Wu et al., 2021; Fallon, 2014; Kukanja et al., 2017; Shapoval et al., 2018 and Zhong et al., 2015).

2.2. Customer experience

Since the '90s, the perception that consumers are no longer singularly absorbed with buying goods and services but yet attracted to engaging experiences pushed a shift into the "Experience Economy" (Fiore et al., 2007). As a result, companies stretch to differentiate their offer creating a memorable experience by providing a full range of experiential services and connecting with every guest, personally and emotionally (Tsaur & Lo, 2020).

Strong customer experience can produce the "Wow" effect during the entire process of the customer journey involving tangible as well as multiple sensory, cognitive, and emotional features (Bilro et al., 2019; Pine & Gilmore, 1998; Tsaur & Lo, 2020).

Pine and Gilmore (1998) matured customer's experience by differentiating the consumer's experience into four categories—the "4Es"—depending on the consumer's active-passive involvement and their absorption-immersion into the occasion (Pine & Gilmore, 1998). Active-passive involvement is related to the consumer's level of participation in the co-creation of the offering (Pine & Gilmore, 1998); Active participants, contrarily to those who passively participate, directly affect the offering that produces the experience (Pine & Gilmore, 1998). On the other hand, immersion requires the consumer to include themselves in the occasion, while absorption exclusively occupies the consumer's attention (Pine & Gilmore, 1998).

Ideally, the offer should include all "4Es": educational, aesthetic, entertainment, and escapist (Pine & Gilmore, 1998). In an *educational* experience, consumers actively increase skills and knowledge by absorbing interactive information (Pine & Gilmore, 1998). An *aesthetic* experience stimulates consumers to passively appreciate the surroundings immersing themselves in a sensory-rich environment (Pine & Gilmore, 1998). *Entertainment* experiences encourage consumers to passively absorb their attention in the business offer (Pine & Gilmore, 1998). In *escapist* experiences consumers immerse in the environment, actively participating and shaping the activity (Pine & Gilmore, 1998).

In the highly competitive hospitality and tourism industry, providing customers with high-quality, extraordinary, and exceptionally memorable experiences has become mandatory (Tsaur & Lo, 2020).

Several fundamental aspects of the dining experience —as perceived monetary value of the meal, the quality of the food and service, the friendliness of the staff (being "the smile" highly correlated with satisfaction), location, clean environment as well as other values like culture and authentic pride (Harrington et al., 2012; Hyun, 2010; Johns & Pine, 2002 and Shapoval et al., 2018) appear linked to whether a restaurant experience is perceived as positive or negative, resulting in either customer satisfaction or dissatisfaction (Harrington et al., 2012a) and ultimately leading to customer loyalty (Hyun, 2010; Loureiro, 2014).

The literature recognises that any relationship between constructs is not independent of the context or other variables (Mukucha et al., 2022). This expresses the need to assess moderating variables' influence, like customers' profiles for operational decisions. Meaning that depending on the customer' demographic characteristics, the experimental mechanisms outline differently.

The existing literature on Fado houses, expresses that, nowadays, Fado houses are consumed primarily in a tourist dining setting. As their clientele is predominantly first-time consumers and mainly tourists (Henriques et al., 2021; Holloway, 2020).

Complementary to the experience economy model of Pine & Gilmore (1998), the restaurant consumption experience in touristic settings, entertainment and aesthetics act together as a single dimension as the aesthetic experience positively and significantly influences entertainment experiences (Karagöz et al., 2022).

Chang et al. (2011) study stretched to understand what does affect Chinese tourist's experience when dining in Australian restaurants; Their findings reveal that tourists' own food culture, the contextual factor of the dining experience, the variety and diversity of food, the perception of the destination, the service encounter, and the tour guide's performance affect the

overall dining experience in a touristic situation (Chang et al., 2011). Acknowledging that when travelling —especially in heritage or cultural tourism forms— tourists pursue authentic experiences enacted by local people according to tradition and manifesting the destination culture (Chang et al., 2011).

The Five Aspects Meal Model (FAMM), based on the Michelin guide —a high-reputation quality certification— provides an all-inclusive meal perspective (Gustafsson, 2003). As indicated by the name, it distinguishes five dining dimensions —meeting, product, room, control management system and atmosphere— which illustrates the complexity of dining experiences (Gustafsson, 2003). First, the "meeting" is related to interpersonal relations occurring in the establishment (Gustafsson, 2003). Second, the "room" represents the meal setting (Gustafsson, 2003). Third, "products" embody food and beverages (Gustafsson, 2003). Fourth, the "control management system" englobes operational regulations, economic control, and logistics (Gustafsson, 2003). And finally, the fifth "atmosphere" relates to the perception of the whole situation (Gustafsson, 2003).

On Fado houses, "fado comes first, and the food comes second"; that is, "food is an intermission to the fado, not vice versa" (Holloway, 2020, p.4). So funded in the FAMM framework, the author assumes that the Fado House experience core "product" includes food and beverage and the Fado show.

Management control system

The management control system embraces multiple organisms of administrative nature running backstage (Gustafsson, 2003). It includes different regulations, laws, and economic and planning aspects, such as guidelines for treating food, handling wine and spirits and personnel and administration conduct with which the Fado Houses must comply to run a company (Gustafsson, 2003; Hansen, 2005).

Logistics in Fado Houses are complex. In this setting, the show's planning is paramount, consumer's wants must be well-perceived throughout the service chain (e.g. server to the chef), and the business must prepare for peak periods during the day (Gustafsson, 2003).

The producers of food and beverage must be conscious of economic goals, marketing of the menu, quality, production and menu planning: when and how the courses arrive to the consumer and be capable of delivering several different products to the same table at the same time (Gustafsson, 2003; Hansen, 2005). Furthermore, stressing the sophisticated role of the logistics system involved in the operation, managers should set reasonable control systems so that the production and handling of all products are safe and aligned to the local law creating confidence in the consumer (Gustafsson, 2003; Hansen, 2005).

Atmosphere

The atmosphere holds an intimate connection with the language of the meal, comprising the "room", "product", and "meeting" (Gustafsson, 2003; Hansen, 2005).

Consumers always select environments that offer a pleasant atmosphere—for instance, lighting, ample space, and music in the servicescape—that extends a feeling of acceptance—making consumers comfortable and at ease (Duncan Herrington, 1996; Gustafsson, 2003; Hansen, 2005) .

Meeting (service encounter)

The meeting is related to interpersonal relations. It includes staff-customer, customer-customer, and staff-staff relations (Gustafsson, 2003; Hansen, 2005).

Interaction quality comprise interpersonal interactions, problem-solving skills, and professional skills (DiPietro, 2017). Staff must be able to quickly evaluate the consumer's unique identity and customise the service accordingly (Gustafsson, 2003). In addition, they need to describe the menu in a friendly, authentic, effective and engaging way where their soft skills are the most significant determinant of the empathy required to support a memorable customer experience (Gibbs & Ritchie, 2010).

The primary issues that are the cause of service failures are inappropriate server behaviour, slow service, and food spillage (DiPietro, 2017). High-service interaction is the most effective service recovery strategy, encouraging guests to return and even recommend the restaurant to others (DiPietro, 2017).

Interactions between consumers also play a role in the overall experience (Gustafsson, 2003). For example, most consumers do not enjoy eating alone and sharing mutual experiences creates most of the experience enjoyment by themselves (Gustafsson, 2003).

The meeting between staff is also paramount as it stimulates consumers to perceive a friendly environment assuring a pleasant atmosphere and ultimately a quality experience (Costa & Nossa, 2017; Holloway, 2020).

Room (facilities)

The room is related to the meal's setting (Walter, 2011). It includes physical and intangible artefacts, technology, the customer's placement in the room, and the synergistic part—the customer's involvement in situations and the customer's interaction with employees (Walter, 2011).

The literature recognises the importance of creating a "coherent story" when planning a restaurant room (Gustafsson, 2003).

In Fado houses, there is a set of conduct norms or protocol is demanded from the guest (Costa & Nossa, 2017), which might have changed over time due to the "new" customer profile—less participative and less integrated into the national culture (Ferreira, 2021; Henriques et al., 2021). For example, depending on the setting, Fado shows stimulate guests to clap and sing along (Ferreira, 2021) or even to sing and perform to and with guests alike (Pons, 2022). However, this contrasts with other settings; as in Fado houses settled in churches, where the entire audience is silent, similar to what happens in traditional "Fado de Coimbra", where guests are even requested not to clap between songs during the performance, searching to enhance the theatrical drama's sanctity (Costa & Nossa, 2017; Holloway, 2020). Also in Fado houses, the "fadista"/ fado singer—who dresses in Dark/black clothing or the traditional academic uniform in Coimbra—is very close to the consumers, sings at the same level, not on a raised platform, and often interacts collectively and individually with them (Costa & Nossa, 2017; Holloway, 2020).

The characteristic decoration in Fado houses has architectural elements and furniture which appeal to typicality and the 19th-century lavish style filled with Fado, bullfighting and national memorabilia (Henriques et al., 2021). In Coimbra, nuances of academic artefacts and items alluring the university festivities are typical. In both settings, seeing the show is probably what the guests first want (Holloway, 2020). In this matter, Fado Houses should arrange the room accordingly, allowing the consumer to enjoy the gig. Also the room organisation should allow guests and employees to see each other to deal with any needs properly (Gustafsson, 2003; Hansen, 2005). And it is paramount that goods and technology that assist "the room" (e.g. Soap and toilet paper in the bathroom; payment method; signage in different languages) are conscious and intuitive (Gustafsson, 2003; Hansen, 2005).

Product

The Fado houses' core products are food, beverages and the Fado gig.

There is a common concept in the F&B field that $1+1=3$. This equation aims to transmit that combining food and beverages (F&B) can enhance the consumer's experience (Gustafsson, 2003).

To enhance customer experience and satisfaction, F&B producers should consider three universally accepted F&B quality attributes: taste, menu variety and presentation (Bujisic et al., 2018; Fallon, 2014; Fu et al., 2022; Namkung & Jang, 2007). "Taste" is a critical attribute of F&B in the dining experience involving the sensory emotions attached to a delicacy (Bujisic et al., 2018; Namkung & Jang, 2007). Furthermore, the range of menu items intended to seduce consumers englobe the "menu variety" (Bujisic et al., 2018; Namkung & Jang, 2007). Finally,

the attractiveness, decoration, exhibition and all the tangible features of a consumable represent its "presentation" (Bujisic et al., 2018; Namkung & Jang, 2007).

When travelling, consumers' food culture and culinary precepts significantly influence the overall assessment of their dining experience and serve as bases for tourists' evaluation of local indigenous food (Chang et al., 2011).

Henriques et al. (2021) analysed twelve Fado houses belonging to the "Fado Route" (*Rota do Fado*) stretching to determine the main gastronomic elements offered and whether these are associated with the Portuguese gastronomic tradition or not. They concluded that although there is an ever greater standardisation in the menu and little differential on this matter, Fado houses offer an authentic, typical Portuguese gastronomic experience (Henriques et al., 2021).

Regarding the Fado Houses' gig, it can assume three profiles: Tradicional, Canção or *Vadio* (Pons, 2022). In Fado *Tradicional*, the performer uses pre-settled music and adds their chosen poem; this can hypothetically, given a choice, that the music is always the same, but the poem changes during the entire show (Pons, 2022). Fado *Canção* is the most usual form of Fado; it results in a mix of music genders with traditional Fado (Pons, 2022). Lastly, there is Fado *Vadio*, a "free-for-all" kind of show where performers invite the guest to sing with and to them, and consumers participate actively in the show provision (Pons, 2022).

"Music is a powerful mood influencer" (Hui et al., 1997, p.88), manipulating consumers' emotional evaluation of the service environment and leading to their approach/avoidance conduct towards the organisation (Herrington, 1996). Therefore, when the music fits the product, there is a tendency for higher consumption (Herrington, 1996). Furthermore, if the music is positively perceived, it reduces the psychological cost of waiting and will welcome consumers to spend more time in the establishment and consequently expend more (Caldwell & Hibbert, 2002). Moreover, an interesting analysis by Roballey et al. (1985) analyses consumer behaviour in eating establishments, concluding that the music tempo can influence how fast consumers eat. They will eat faster if it's a fast tempo; if the rhythm is slow, they will eat slower (Roballey et al., 1985).

2.3. Behavioral intentions

In the restaurant business, customer satisfaction is critical, as 90% of dissatisfied customers never return to the establishment (Harrington et al., 2012). Clearly connecting the satisfaction mechanism as an antecedent of customer's behaviours.

Findings from multiple research indicate that customer satisfaction —highly influenced by the customer's perceived service quality— leads to positive behavioural intentions like

customer retention (Harrington et al., 2012; Zeithaml et al., 1996), positive word of mouth (Shapoval et al., 2018) and, in the restaurant business, explicitly, higher tipping pardons. Highlighting the close connection between customer satisfaction and a restaurant's longevity and financial success (Harrington et al., 2012).

Although the literature presents multiple theorems and measurement mechanisms of customer satisfaction centred on: consumer's expectations —the Expectancy-Disconfirmation Paradigm (EDP)—, values and desires —the Value-Percept Theory—, experience-based norms —the Comparison Level Theory— or the comparison between consumer inputs and outputs —the Equity Theory— (Yüksel & Yüksel, 2001), one of the most broadly used customer satisfaction delineations is that it assumes consumers' "pleasurable fulfilment"; Incorporating attribute values and broader values systems in the satisfaction mechanism (Johns & Pine, 2002; Oliver, 2015).

Although satisfaction is binding for customer patronage, the bond between a brand/firm and a customer —built upon customer experience— also shapes the customer's behavioural intentions (Hyun, 2010).

Organically, strong long-term relationships between a seller and customer, where customers return and produce positive word of mouth, are an integral component of a firm's long-term net worth as it provides income flow (Hyun, 2010). The literature extensively examines behavioral intentions across various domains, as directed to: a particular service, to a specific brand, a particular store, or to online platforms (Mukucha et al., 2022).

Auspicious behavioural intentions can be "regarded as a proxy for loyalty" (Loureiro, 2014, p.3) with consequent positive word of mouth, premium prices, increased spending and ongoing revenue (Oliver, 2015; Zeithaml et al., 1996). As so customer loyalty is a bi-dimensional construct comprising both attitudinal —or psychological commitment expressed by re-patronage intentions and willingness to recommend— and behavioural dynamics —referring to re-patronage and spending behaviours (Mukucha et al., 2022).

3. METHODOLOGY

Within the objectives to understand, from the industry professionals point of view, customer's behaviours and service perceptions in Fado Houses, this research uses a qualitative approach. On the one hand, its main objective is exploratory —as service quality and customer experience in Fado Houses have been scarcely explored in the literature. Secondly, it intends to provide insights and understanding about a complex phenomenon to capture its holistic dimensions, based on the feelings and experiences of participants (Malhotra et al., 2017).

As the previous chapter shows, the author conducts secondary research on Scopus, Web of Science and official platforms to perform the literature review. Secondly, the 2022 online reviews content was analysed searching quality dimensions in Fado Houses and to collect valuable data to create the interview script. Thirdly, the interview guide was created and interviews to managers and staff of Fado houses were performed. Once data collection and coding reached saturation, the authors displayed the data (organizing and presenting information), verified it looking for possible alternative explanations of the data interpretations (Malhotra et al., 2017) and forming final conclusions.

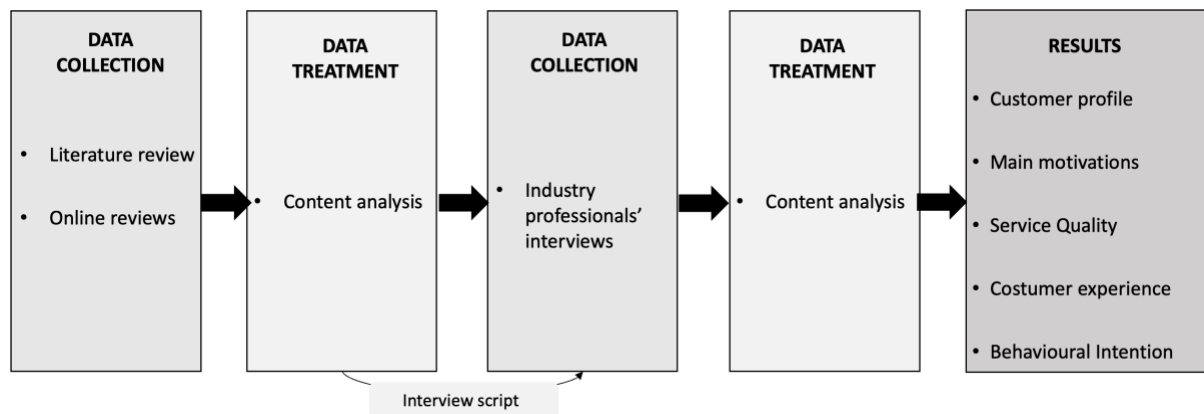


Fig. 3.1 Research flow (author's elaboration)

3.1. Qualitative research

Qualitative research methodologies are broad approaches to social phenomena gaining ever greater importance in social sciences investigations (Marshal & Rossman, 2011). It is pragmatic, interpretative, and grounded on the lived experience of a people typically focusing on words rather than numbers in the assortment and examination of data (Bryman & Bell, 2011; Marshal & Rossman, 2011).

Qualitative research is emergent, context-related, deeply interpretative, and endorsed in naturalistic human-centred methods (Marshal & Rossman, 2011). Due to its nature, virtuous

qualitative researchers are sensitive to their biography and how it can shape the research — engaging in a systematic assessment of their self-conduct— interprets holistically social worlds relying on synergetic, versatile and complex reasoning to perform their study (Marshall & Rossman, 2011).

Qualitative data is not straightforward to analyse (Bryman & Bell, 2011). Qualitative data analysis starts with gathering and organizing the collected data (data assembly), then, right after some data is collected, there is a stage of data reduction, and finally the emergent ideas are moulded through coding (Bryman & Bell, 2011; Malhotra et al., 2017).

"Coding is the formal representation of analytic thinking" (Marshall & Rossman, 2011, p.212). It can take many forms—for example, dots, colours, numbers, abbreviations, and key concepts— it's not limited to words —being possible to code paragraphs or even entire documents always— dependent on the researcher and the research context (Hansen, 2005; Marshall & Rossman, 2011).

The literature communally suggests a three-phase coding process —open, axial, and selective (Hansen, 2005).

Though the different coding phases might not emerge in a strict sequence, open coding — the one with a lower abstraction— is usually the first approach to the data (Vollstedt & Rezat, 2019). The researcher breaks up the data into smaller parts and "codes" them accordingly (Vollstedt & Rezat, 2019). Where, the researcher can either develop the "code" in vivo — imageries resulting from the data— or reference the literature —descriptions resulting from the technical literature— with the objective that the "codes" describe as precisely as possible the data (Vollstedt & Rezat, 2019).

The axial coding process is not much different than the one done on open coding, gathering multiple codes into one category (or sub-theme) and intending to explore connections between codes (Hansen, 2005; Vollstedt & Rezat, 2019).

Similar to what happens with open and axial coding on selective coding, the researcher stretches to integrate the different codes and categories into a cohesive core category (or theme) with a higher level of abstraction (Vollstedt & Rezat, 2019). The core category is the dominant phenomenon around which all the other categories are incorporated (Vollstedt & Rezat, 2019). Once reached, the researcher realises the central research phenomena and can answer the research question(s) (Vollstedt & Rezat, 2019).

3.2. Online reviews

Online reviews —or, as referred to in the literature, electronic word of mouth (eWOM)— have become one of the most mainstream channels for distributing feedback about products and services (Fernandes et al., 2021). It enables consumers to write their judgement about operations they experience and to expose the attributes and quality levels of the product or service that the customer considers significant, producing valuable information for managers and helping them to understand which factors influence the customer's experience (Bilro et al., 2019; Fernandes et al., 2021; Fu et al., 2022; Xia & Ha, 2022)..

The increasing availability of technology allows consumers intuitively to visit online communication channels, reducing their perceived risk, increasing their confidence and naturally building their expectations (Fu et al., 2022). Consequently, social media, where it is possible to write reviews —like Trip Advisor and Yelp— produce a large amount of unstructured data with meaningful information suitable to analyse the customer's point of view (Bilro et al., 2019; Fu et al., 2022).

TripAdvisor and Yelp are public metasearch engines where users —between other functionalities— publish written reviews about restaurants.

TripAdvisor is the world's primary travel website, available in 43 markets and 22 languages (TripAdvisor, n.d.). The platform hosts nearly 8 million businesses containing over one billion reviews (TripAdvisor, n.d.). On other hand, Yelp is an online platform that connects consumers with local companies (Elad, 2022); and it's estimated to have well over 100 million monthly users (mainly in the US), which have produced until the end of 2021 over 109 million reviews on restaurants (Elad, 2022).

However, the challenge of dealing with a large amount of unstructured data compels an automated extraction system for an efficient examination (Bilro et al., 2019; Fu et al., 2022). The literature suggests three progressive steps process as presented on fig 3.2. Data collection refers to identifying the information researchers wants to extract within the keywords (Fu et al., 2022). The process of converting unstructured data into a structured form is data extraction (Fu et al., 2022). Finally, data analysis blends all tactics used by the researcher to achieve the research objective (Fu et al., 2022).

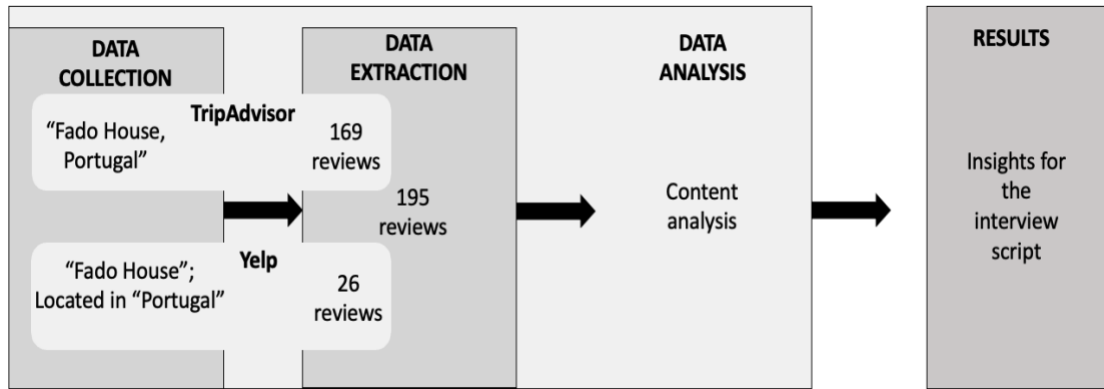


Fig. 3.2 Online reviews research flow (author's elaboration)

On January 2023 the author collected all 2022 Fado Houses' written reviews presented on TripAdvisor and Yelp platforms.

To extract all 2022 online reviews from Yelp, firstly, the author used Yelp Scraper, available on Apify.com. To set up the input, it was introduced the search term "Fado House", location "Portugal", "0" max images and "999999" (maximum) search results limit and maximum reviews. Automatically, the tool extracted the information into an excel file. Secondly, manually, all relevant establishments were selected based on their category and through an online analysis of the individual establishments. As a result, twenty-three Fado Houses remained in the dataset. Lastly, the author erased from the excel file all the written reviews not created in 2022, generating, this way, a Yelp dataset file containing 26 reviews ready for analysis (fig 3.2).

Simultaneously, the author extracted manually all the yearly 2022 Portuguese Fado Houses online written reviews presented on TripAdvisor. Initially, using as keywords "Fado House, Portugal" on TripAdvisor.com, more than 900 restaurants emerged. Secondly, by selecting restaurants that the consumer reviews mention, at least once, "Fado House", and an individual establishment analysis based on the restaurant description and photos, the authors extracted 169 comments generated in 2022 (fig 3.2).

The two datasets were introduced in the management information system —NVivo— and used open and axial coding techniques to analyse the data. Keeping in mind that for this research, the analysis of online customer reviews has two main purposes: firstly, to understand customers' perspectives about the analysed topics and secondly, to have insights that help the creation of the interview guide.

3.3. In- depth interviews

In this research, in-depth interviews are used as the main tool to capture the Fado houses professionals' perspective about the topics under study.

The research interview is one of the most important qualitative data collection methods (Marshall & Rossman, 2011; Qu & Dumay, 2011). The research interview is a construction site of knowledge where two parties discuss a subject of mutual interest (Marshall & Rossman, 2011). This exchange exemplifies daily life by constructing a methodological understanding of inquiring, centered on the interaction between interviewer and interviewee (Qu & Dumay, 2011).

The use of a travel journey metaphor can illustrate the interview research method (Qu & Dumay, 2011). The traveller defines his objectives and prepares accordingly, always aware that surprises might happen from which he might have to adapt and, finally, at the end of the journey, he must be capable of summing up his experience upon returning home (Qu & Dumay, 2011).

Like a travel journey, interviews with "little preparation could lead to disappointing results, such as a wasted opportunity" (Qu & Dumay, 2011, p. 239). As so, the interviewer must collect as much practical knowledge on the topic as possible to ask informed questions (Qu & Dumay, 2011). Being aware that interviewees should feel at ease so that they reveal as much information as possible and considering that potential cultural and linguistic barriers and that body language and cues from the physical environment can supplement the communication exchange (Farooq & de Villiers, 2017; Marshall & Rossman, 2011; Qu & Dumay, 2011).

This dissertation uses as a research method a standardised, semi-structured interview. Cautiously planning the interview; where, the two parties schedule the meeting, and the interview questions —although not binding— are pre-designed and follow a pre-settled order (see annex A) (Marshall & Rossman, 2011).

3.3.1. Data collection

To create the first pool of interviewees, online research on Fado Houses contacts was conducted. Then, through a convenience sampling methodology, initial respondents were identified who referred further knowledgeable individuals. This snowball sampling methodology only stops when further inquiry adds little to the research or saturation is reached (McCracken, 1988).

The Fado House is an organisation of coordinated effort where people with well-defined functions come together to produce planned events. To create contrast —or distance— in the respondents' pool, the literature suggests that the interviewees must perform different jobs on

different levels and in distinctive relationships with the institution (McCracken, 1988; Weiss, 1994).

Considering that a panel of knowledgeable informants who view from different perspectives or know about other thematic aspects enriches or extends its understanding (McCracken, 1988), the author conveniently equalizes the staff position representativeness.

Before the interview, stretching to immerse participant in the topics under study, a translated version of the interview script was sent to the interviewees (as present in annex B). And although one of the respondents wished to answer the interview questions written by email, the author performed most of the interviews personally (14) and through the phone (7), producing nearly nine hours of recording (8:52:37) and 53926 words when transcript.

The first interview occurred on 23 March 2023, and the last was on 7 May 2023. Interviewees are from all over the country (although nine of them are from Lisbon) and have an average of 22 years of experience in the sector, revealing themselves as valuable informants to the dissertation theme (see table 3.1).

Table 3.1 Interviewees' demographics (author's elaboration)

Citation code	Job position	Years in the sector	Age (years)
P1	Owner and Head cook	9	43
P2	Fado singer and waiter	30	47
P3	Owner, Head cook and Fado singer	20	66
P4	Artist Manager	2	51
P5	Fado singer	10	35
P6	Owner	30	47
P7	Head cook	20	42
P8	Head Waiter	21	48
P9	Owner and Head cook	18	47
P10	Commercial Director	13	43
P11	Owner and Reservation Manager	15	35
P12	Owner and Barista	11	40
P13	Owner and Fado singer	34	51
P14	Owner	4	26
P15	Manager	24	52
P16	Owner and Fado singer	7	63
P17	Owner	52	81
P18	Head cook	55	37
P19	Fado singer	15	40
P20	Former Owner and Fado singer	32	49
P21	Owner	20	66
P22	Instrumentalist	30	53

3.3.2. Interview guide and ethics

Once the respondent accepted to participate in the study, the authors assured that the participants agreed on the informed consent's terms (as present in annex C). This process intends to establish lucidity in that the interviewing relationship is a working partnership, ensuring the participant's anonymity and "making clear" to the participant that participation in the interviews is voluntary and that they can withdraw from the study at any time. In addition, informed consent exposes the study's aims, and methods explaining that the interview is recorded and transcribed (to facilitate data analysis) and ensuring the records destruction after the required period.

Afterwards, the two parties scheduled the meeting for the interview.

The interviews started with an introductory note with a clear statement of the study's aims, methods and context questions regarding occupation, years of service, age and geographical location, which helps its analysis (see table 3.1).

Aligned with the research objectives were divided into four primary topic areas: main motivations, customer experience, service quality and behavioural intentions. These constructs, pulled into the interview guide, purpose as guidelines steps for the interview. The interview guide is split into six stages (separated by a pause in the speech) demographics, one stage per each construct, and a last one composed of a single question and an open end (see annex A).

Stage two, three, four and five start with a non-directive question —referred to in the literature as a "grand-tour" question (McCracken, 1988)— followed by planned prompts follow-up and interpreting questions and a priori selected floating prompts (see annex A).

Categories identified in the literature may not emerge spontaneously through the "Grand-tour" questions and planned prompts, allow the interviewer to take a more obtrusive position aligned with the research objectives (McCracken, 1988). Follow-up questions —such as "*Can you please give me an example?*"— stimulate the interviewee to elaborate on their answers, and interpreting questions —like "*Do you mean that ...*"— assure the researcher of a correct interpretation of the data (Bryman & Bell, 2011). To be at ready, in case of the dislodgment from the research purposes, prompting the "interviewee to return to the utterance and expand upon it" (McCracken, 1988, p. 35), floating prompts are also designed.

Finally, the author adds a "*what do you think I should have asked you about that I haven't*" style question. This final step allows the researcher to capture uncaptured information within the planned questions and creates an open room to supplement the communication exchange on the theme (Bryman & Bell, 2011).

3.3.3. Data treatment

In this research, content analysis is applied.

Content analysis is "an approach to the analysis of documents and texts that seeks to quantify content in terms of predetermined categories and in a systematic and replicable manner" (Bryman & Bell, 2011, p.291).

Stretching to extract the most accurate data as possible, the interviews were recorder. Then through data extraction all the recordings' relevant data is copiously transcribed into a digital format and resort to a management information system, Nvivo, to display the data.

Translation from Portuguese to English is performed exclusively for quotation purposes.

During the data treatment process the initial codes are grounded on the research objectives, the existing literature and the online reviews analysis. Then the interview transcripts are catalogued accordingly, in a code book (see annex D); where the term "sources" (*S*) is used to indicate the number of interviews that discuss a particular construct; and "references" (*f*) to express the frequency participants mention it.

4. FINDINGS

4.1. Online reviews

Through applying open and axial coding in the Fado Houses 2022 online reviews publicly available at the TripAdvisor and Yelp platforms seven constructs emerged: service, f&b, show, environment, monetary value, authenticity and location. Table 4.1 and fig. 4.1 schematizes their frequency representativeness.

Table 4.1 Online reviews' coding review (author's elaboration based on NVivo output)

Code label	Frequency	Refers to
FOOD & BEVERAGES	213	Performance and features of the gastronomic elements.
SHOW	166	Performance and features of the Fado gig.
SERVICE	144	The quality, the procedures of the service delivery, and the interaction between the staff and customers.
ENVIRONMENT	70	Tangible and intangible environmental features.
MONETARY VALUE	60	Monetary and consumer expenditure/gain.
AUTHENTICITY	29	Cognitive and intrinsic constructs supported the typicality of Fado Houses.
LOCATION	17	Place position or site where the Fado House delivers its service.

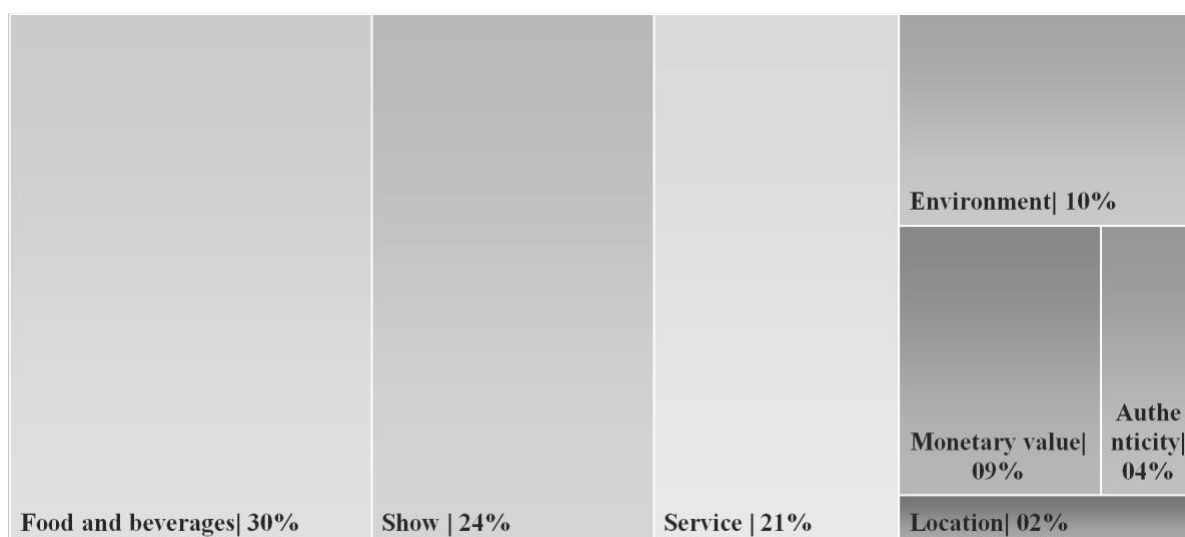


Fig 4.1 Code's representativeness (author's elaboration based on NVivo output)

The most frequent topic in Fado House's online reviews englobes the performance and features of the gastronomic elements. Consumers mention the function of food and beverage

taste presentation and technique —*"Food was amazing, classic Portuguese style but felt elevated. We had the octopus and cod as our mains with the house red wine. Both were very tender and tasty"*—; the portion and menu variety—*"We opted for the price fix menu and were delighted by all the food options this included."*—, and safety —*"[...]one of the kids felt cramps after the steak"*— when stretching to describe their F&B experience in the Fado House.

"We came expecting Food not to be the highlight. It was not a gourmet meal, but it was perfectly fine[...]" "[...]but the show itself was even better. Superb musical performances by singers and guitarists".

Among other features, in the online written reviews, the show emerges as a fundamental part of the Fado House experience where the quality of the singers and guitarists and the emotional charge it produces appear often. *"Then the music started. Oh my. You don't have to speak Portuguese to understand the emotion. I was teary-eyed on that first song! It just got better from there."*

Consumers in the written reviews value the staff's ability to provide a dependable, accurate, prompt and personalized service. Becoming especially evident in three consumers' comments: *"All of the staff were very friendly and spoke great English. They were clearly passionate about the food on the menu and offered helpful suggestions."*, *"[...]my wife literally had to walk to the bar to get her own drinks staff is unhelpful"* as well as in *"The staff and musicians desire to please their patrons is evident"*.

"The moment you enter the restaurant , you feel like you have entered someone's house. It is really a cosy place." Consumers also point to environmental features when describing their Fado House experience. Not only tangible but intangible aspects of it; *"The decoration in the restaurant was beautiful, and the room was very intimate. It was a perfect space. I have to say it was also very, very clean, well looked after, everything looked in perfect condition."*

Fado houses consumers' written reviews also reveal the important role of location, authenticity and monetary value. For example, *"I would say that Alfama is Lisbon's most touristic neighbourhood, meaning that restaurants are a bit more expensive than in other parts of the city and that sometimes they can be a tourist trap."*; *"It was in a very walkable area in the middle of the neighbourhood, so it's an ideal spot for dinner and do some touring in the Alfama district."*; *"Alfama isn't the only area for great Fado. Fado ao Carmo is centrally located and is not a tourist trap."*

Online customer reviews also express that Fado houses are inserted in the destination tourist experience and authenticity is intrinsic to its nature. *"It's an original Portuguese experience!"*; *"This is not a tourist trap and very authentic [...]"*; *"One of the most meaningful*

and moving experiences during my travels. Thank you, Lisbon, for sharing your culture, your identity and your music".

Monetary value references on the Fado Houses online reviews are not only analytic — "5€ for every little bier and 10€ each for the spectacle"— but consumers also refer to it as an allusion scale of perception of what they receive and what they give —"*It was worth the price, considering the quality of the Food and the professionalism of the musicians*".

Through the online reviews analysis, the service, the Food and beverage, the environment, the show, the monetary value, the authenticity, and the location appear to affect consumer perception and expectation of the Fado House service encounter, for this reason, these features and the literature review support the construction of the interview guide presented in annex A.

4.2. In-depth interviews

During data treatment, the author diligently strives to extract and treat the data in the most reliable manner possible categorizing it —as outlined in the code book on in annex D— into four themes: main motivation, service quality, customer experience and behavioural intentions. Throughout the interviews, also exchanges regarding who are the Fado house consumers frequently and organically arose so, a new subchapter (4.2.1) is added to this section.

By accessing the code book on annex D, and the outlined coding query on annex E, it is possible to acknowledge that, the prevailing theme within the interviews and within each reference is customer experience.

From the dataset is also possible to certainly acknowledge (as expected) that the mentioned themes are dynamic, interplay with each other and sometimes are even dependable. And for a correct interpretation of the data it's important to refer that sometimes it's difficult to distinguish, from the industry professionals' testimony, if a Fado house's factor belongs to the experience thematic or to the service quality thematic due to its nature —as previously mentioned— that distinguishment is highly personal and dependent on the individual customer perception.

4.2.1. Customer profile

From the data produced by Fado houses' professionals related to the customer profile ($S=22;f=158$) —as outlined in fig 4.2— three sub-themes emerge: origin ($S=22;f=90$), setting ($S=14;f=39$) and other features ($S=16;f=29$).

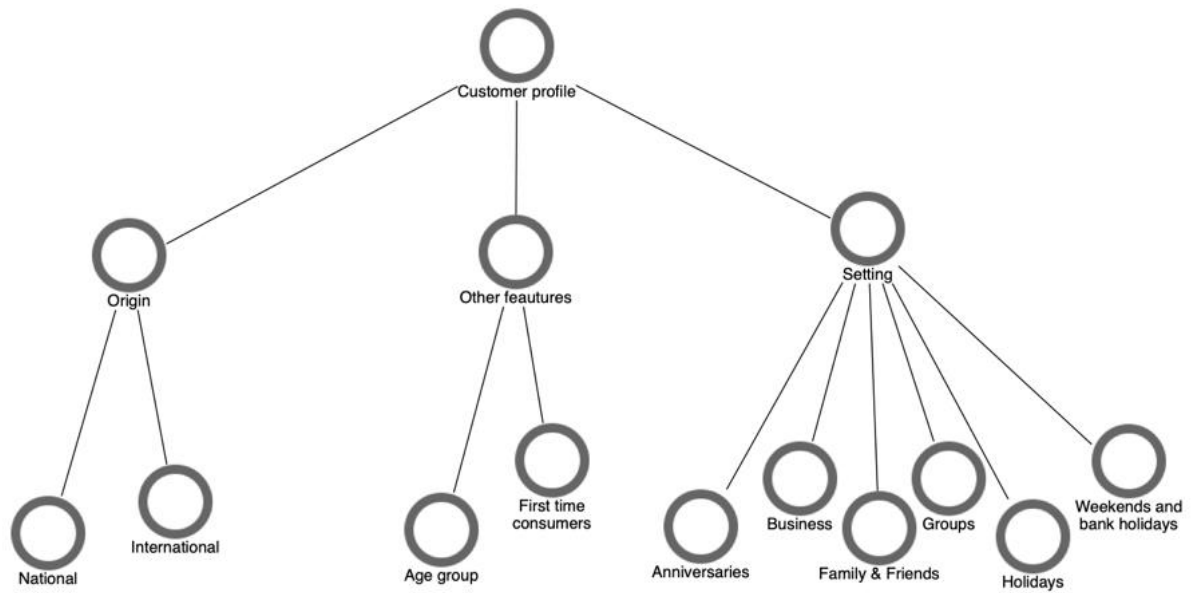


Fig 4.2 Customer's profile concept Map (author's elaboration based on NVivo output)

Table 4.2 Data treatment on customer's profile (author's elaboration based on NVivo output)

Sub-theme	Description	Code	Description
ORIGIN (S=22;f=90)	Customer's roots	NATIONAL (S=19;f=38)	From Portugal
		INTERNATIONAL (S=18;f=52)	From outside of Portugal
OTHER FEATURES (S=16;f=29)	Other expressed characteristics	AGE GROUP (S=12;f=15)	Range of customer's ages
		FIRST TIME CONSUMERS (S=9;f=14)	Customer's first contact with Fado houses
SETTING (S=14;f=39)	Consumption context	ANNIVERSARIES (S=1;f=5)	Customer's visit the fado house to commemorate someone's birthday
		BUSINESS (S=1;f=1)	Customer's visit the fado house in a working context
		FAMILY & FRIENDS (S=11;f=11)	Customer's visit the fado house accompanied by close relatives and friends
		GROUPS (S=10;f=15)	Customer's visit a fado house inserted in a group
		HOLIDAYS (S=5;f=5)	Customer's visit a fado during their vacations
		WEEKENDS AND BANK HOLIDAYS (S=2;f=2)	Customer's visit a fado on weekends and bank holidays

The interviewees reveal that Fado houses' customers are: mainly not national (P2, P3, P4, P6, P7, P9, P10, P11, P13, P14, P15, P19, P20, P21, P22); there is a high prevalence of first-time consumers (P1, P3, P6, P8, P9, P10, P12, P15, P22); and that young generations are more

motivated to visit fado houses than ever (P5, P9, P12, P13, P16, P17, P18). *"Mainly tourists, foreigners. Many Portuguese emigrants come, but fundamentally I'd say seventy to eighty per cent of the customers of almost all fado houses are foreigners [...] and there is a relatively recent phenomenon; Young people are coming here to understand what is the dynamic and intensity of Fado is all about"* (P13).

Although the customer's profile is *"quite eclectic"* (P4) interviewees often mention that they visit the Fado house with family and friends ($S=11;f=11$) or communally inserted in groups ($f=15$). *"Here, we welcome mainly couples and small groups"* (P13) *"It is the house tradition to work with many circuit groups"* (P10).

4.2.2. Main motivations

To express the Fado houses professionals testimony on the main motivations theme ($S=22;f=142$), three sub-themes emerge: individual ($S=21;f=83$), passed experiences ($S=13;f=31$) and word of mouth ($S=10;f=28$) as systematized in fig. 4.3.

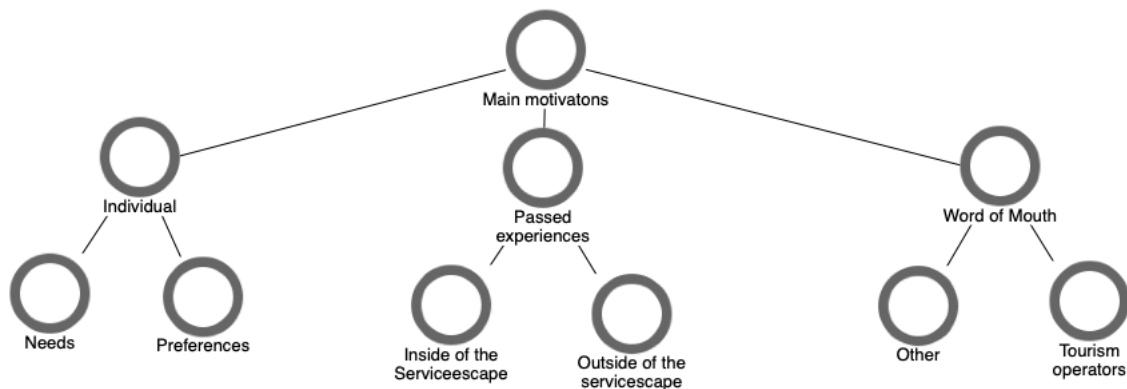


Fig 4.3 Main motivations concept Map (author's elaboration based on NVivo output)

Table 4.3 Data treatment on main motivations: Individual (author's elaboration based on NVivo output)

Sub-theme	Description	Code	Description
INDIVIDUAL ($S=21;f=83$)	Customers visit the Fado house driven to accommodate their individual inclinations and requirements	NEEDS ($S=15;f=39$)	Stretch to indulge their underlying nature or essential qualities that shape or determine their identity and functioning
		PREFERENCES ($S=15;f=44$)	Aspire to content their individual likings

The interviewees reveal that some customers visit the Fado house driven to accommodate their unique inclinations and requirements.

The interviewees reflect that, before visiting a Fado house, customers are motivated to indulge their needs or their underlying nature or essential qualities that shape their identity and

functioning ($S=15;f=39$) as clearly expressed by P1 quote —*"people come to the Fado house to feed the body and soul"*. Referring that, Fado house customers are motivated to fulfil needs to eat and drink (P1, P2, P4, P12, P13, P14, P15), their needs to listen to music and reach emotional balance (P1, P2, P4, P12, P14, P15) and their need to fulfil professional and interpersonal objectives, feeling connected with a place and its community (P3, P4, P7, P9, P12, P13, P19, P21, P22).

Participants also hint that customers who visit Fado houses are motivated by their aspiration to content their likings on specific topics ($S=15;f=44$) such as: favourite performers (P4, P6, P22, P13) — *"Come to see that band or that artist"* (P22) —, the music style (P1, P3, P5, P8) —*"It's mostly consumers who really enjoy the Fado musical style"* (P5)— or a specific product(s) in the menu (P4, P10, P13) —*"There are other people who come because they love our cod or our steak"* (P4).

Although interviewees (including P22) generally consider that a mediatic or a renowned Fado performer has great potential to motivate customer consumption —especially for Portuguese customers (P6, P7)— P22 remarks that musicians' fame is not a central feature outside of the Lisbon geographical area due to the current customer's profile.

Table 4.4 Data treatment on main motivations: passed experiences (author's elaboration based on NVivo output)

Sub-theme	Description	Code	Description
PASSED EXPERIENCES ($S=13;f=31$)	Customers visit the Fado house inspired by past occurrences	INSIDE THE SERVICESCAPE ($S=10;f=19$)	Preceding situations within the Fado house
		OUTSIDE THE SERVICESCAPE ($S=8;f=12$)	Preceding situations external to the Fado house

The data set also induces that customers visit the Fado house motivated by past occurrences to ($S=13;f=31$). Customers are encouraged by previous encounters inside of the service escape ($S=10;f=19$) —*"we have regular clients who come every year and we've known them for years now"* (P19)— and by forces outside of the servicescape ($S=8;f=12$) like being inserted into a social group (P6, P12, P16, P18, P4, P6) —*"sometimes they get together for some reason and then they come here"* (P12)— travelling package (P10, P18) —*"sometimes they organise traveling tours"* (P18)— or happen to enter the Fado house by chance as expressed by P12 —*"there are people passing by and ended up coming in"*.

Table 4.5 Data treatment on main motivations: word of mouth (author's elaboration based on NVivo output)

Sub-theme	Description	Code	Description
WORD OF MOUTH (S=10;f=28)	Customers visit the Fado house motivated by referrals	OTHER (S=6;f=14)	Driven by recommendations from external stakeholders
		TOURISM OPERATORS (S=8;f=14)	Influenced by recommendations from various tourism stakeholders

Fado houses' professionals imply that referrals from tourism operators (S=8;f=14) together with other "outside" sources (S=6;f=14) like family and friends (P8, P10, P12, P13, P19) —*"Many people are recommend by previous consumers"* (P12)— or through the customer independent research during the travel planning process (P8, P10, P12, P19, P22) —*"They come because they read that it's typical, that it's from Lisbon and that when they're here they feel that have to come"* (P8)— also motivate customers to visit the Fado house. According to them, tourism operators like hotel workers (P10, P17, P19), —*"there are recommendations from the hotel receptionist"* (P10) — tour guides (P10, P12, P19), specialized online platforms (P12, P14), social media (P10, P12) —*"The house is in a lot of international guides so there are many that come from there, or also motivated from google reviews, TripAdvisor and so on"* (P12)— or official platforms (P10, P14, P16, P22) —*"when they see our evenings through our official Facebook page they become curious to come"* (P16)—have a significant role into motivating customers' visit.

4.2.3. Service quality

Through the data treatment process, the author stretches to fully reflect the interviewees' point of view on the fado house service quality (S=22;f=144) and catalogues (codes) —as present in fig. 4.4— the data on the thematic into seven emergent sub-themes: assurance (S=11;f=26), empathy (S=7;f=12), fado show quality (S=15;f=44), meal quality (S=11;f=20), reliability (S=13;f=16), responsiveness (S=3;f=5) and tangibles (S=9;f=21).

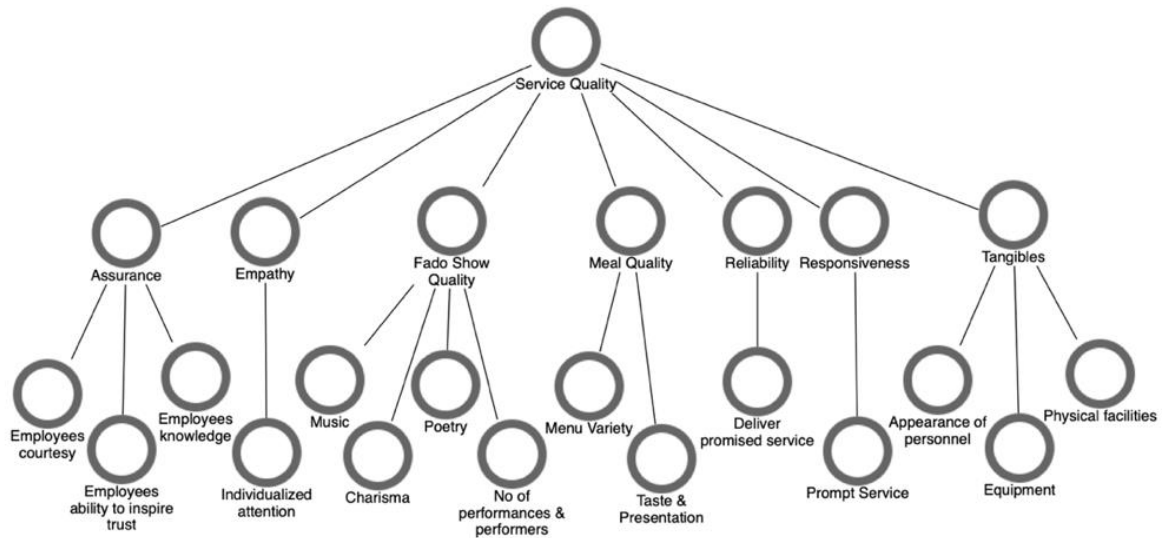


Fig 4.4 Service Quality concept map (author's elaboration based on NVivo output)

Table 4.6 Data treatment on service quality: assurance (author's elaboration based on NVivo output)

Sub-theme	Description	Code	Description
ASSURANCE (S=11;f=26)	Employee knowledge and courtesy and the ability to inspire trust and confidence	EMPLOYEES ABILITY TO INSPIRE TRUST (S=6;f=9)	Staff's aptitude to engender a sense of certitude and belief in their capabilities, character, and intentions.
		EMPLOYEES COURTESY (S=4;f=7)	Refers to the polite and respectful behaviour demonstrated by the staff
		EMPLOYEES KNOWLEDGE (S=5;f=10)	It encompasses Staff's technical expertise, industry-specific knowledge, and familiarity relevant to their roles.

From interviewees testimony, customers expect that the staff demonstrates polite, respectful (S=4;f=7) and trustworthy behaviour (S=6;f=9) and a certain level of knowledge and expertise (S=5;f=10).

The interviewees' state that customers expect that the musical performers are: reputable, well-known by the general public, and professional, taking the Fado as a career —living from performing and recording Fado songs— transpiring to the customer belief in their capabilities, character, and intentions (S=6;f=9) and ultimately assuring customers of the Fado house's quality.

As clearly expressed by P20 —*"When the tavern keeper is not a Fado singer, the thing doesn't have a leg to stand on"*— the interviewees also hint that staff's knowledge ($S=5;f=10$) is a quality element in Fado houses.

Table 4.7 Data treatment on service quality: empathy (author's elaboration based on NVivo output)

Sub-theme	Description	Code	Description
EMPATHY ($S=7;f=12$)	Individualized attention and care to customers	INDIVIDUALIZED ATTENTION ($S=7;f=12$)	Skill and expertise in delivering tailored services

Seven of the interviewees refer empathy ($S=7;f=12$) as a determinant of the Fado houses' service quality. *"What people most like is when they come for the second time, and one recognizes theme. People love that"* (P8).

Table 4.8 Data treatment on service quality: fado show quality (author's elaboration based on NVivo output)

Sub-theme	Description	Code	Description
FADO SHOW QUALITY ($S=15;f=44$)	The level of excellence, professionalism, and overall performance of the Fado show	CHARISMA ($S=4;f=10$)	Compelling and captivating presence, charm, and magnetic personality displayed by the Fado houses' performers
		MUSIC ($S=7;f=16$)	Musicians, instrumentalists and melody overall performance in the Fado show
		NO OF PERFORMANCES & PERFORMERS ($S=8;f=14$)	Quantity of musicians, individual shows, acts or presentations that take place within the Fado gig
		POETRY ($S=2;f=4$)	Lyrical qualities found within the songwriting or composition of a Fado song.

Regarding the excellence, professionalism, and overall performance of the Fado show, Fado house professionals distinguish four characteristics: charisma ($S=4;f=10$), the music ($S=7;f=16$), the number of performances and performers ($S=8;f=14$) and poetry ($S=2;f=4$).

Four of the interviewees state that the overall quality of the Fado show depends on the performers' *"intonation"* (P15) and *"the feelings they can or cannot transmit to the audience"* (P5).

The musicians, instrumentalists, and overall melody performance also affect the Fado show quality perception. On this topic, P20 endorses that ultimately, *"the artistic capacity of those who are in the Fado houses is what ends up turning some into legendary and others into, well, more or less mainstream references"*; supporting the role of the music quality into the overall quality perception of a Fado house.

The interviewees also hint that the number of performances, the quantity of musicians, individual shows, acts or presentations within the Fado show also affects customer quality perception. Although, referring to the number of performances, one of the participants mentions that *"We can't overload the client with Fado. Doing a session with four Fadós is more than enough"* (P1); Commonly, interviewees underline the role of the number and variety of singers and instrumentalists as a quality standard —*"we always have three fado singers per service, one man and two women"* (P4) *"we are the only house that has a guitar, a Portuguese guitar and a bass player"* (P5).

Organically also, the lyrical qualities found within the songwriting of a Fado song were mentioned by the interviewees as a quality factor within the Fado show. Fado houses' professionals acknowledge that this quality dimension within the fado show is sometimes challenging and even unreachable due to the customer profile —*"besides the music, the music gets in ear automatically, but the poem... to understand fado you have to listen to the poem; sometimes tourists don't understand a thing but if you pay attention to the poems it's something beautiful."* (P9).

Table 4.9 Data treatment on service quality: meal quality (author's elaboration based on NVivo output)

Sub-theme	Description	Code	Description
MEAL QUALITY (S=11;f=20)	Overall performance of the Fado house' gastronomic elements	MENU VARIETY (S=9;f=15)	Range and diversity of options available on the fado house's menu
		TASTE & PRESENTATION (S=5;f=5)	Food and drinks given perception of flavours as well as the manner that it's displayed, arranged and served.

Interviewees also reveal the importance of building tasteful, well presented (S=5;f=5) and democratic menus (S=9;f=15) that can answer customer requirements (P1, P7) acknowledging the gastronomic elements' role in fulfilling customers' expectations (S=11, f=20).

Table 4.10 Data treatment on service quality: reliability (author's elaboration based on NVivo output)

Sub-theme	Description	Code	Description
RELIABILITY (S=13;f=16)	Ability to perform promised service accurately and dependably	DELIVER PROMISED SERVICE (S=13;f=16)	Ability to perform promised service accurately and dependably

Fado house professionals also point out that customers naturally expect that the fado house represents a typical Portuguese restaurant stressing their need to be able to provide it accurately and dependably (S=13;f=16) through a good fado show, a quality meal, good service and, in some cases, an idyllic location.

Table 4.11 Data treatment on service quality: responsiveness (author's elaboration based on NVivo output)

Sub-theme	Description	Code	Description
RESPONSIVENESS (S=3;f=5)	Prompt service, willingness to help customers	PROMPT SERVICE (S=3;f=5)	Capacity to assist consumers delivering a prompt service

Also related to service quality and how to fulfil customers' expectations quoting P5, "*at time of service, there is no room for failures*", showcasing that Fado house professionals should proactively assist customers and deliver prompt service (S=3;f=5).

Table 4.12 Data treatment on service quality: tangibles (author's elaboration based on NVivo output)

Sub-theme	Description	Code	Description
TANGIBLES (S=9;f=21)	Equipment, physical facilities, appearance of personnel	APPEARANCE OF PERSONNEL (S=3;f=7)	Visual presentation and overall look of the Fado houses' staff
		EQUIPMENT (S=3;f=3)	Tools, machinery, devices, or instruments used to carry out specific tasks within the Fado house
		PHYSICAL FACILITIES (S=9;f=11)	Physical infrastructure, structures, and spaces that are used to Fado houses', operations

Multiple tangibles (S=9;f=21) referring to the appearance of personnel (S=3;f=7), equipment (S=3;f=3) and physical facilities (S=9;f=11) also emerge in the data set. Interviewees denote that the equipment supporting the service provider should be conscious and intuitive, specifically stating the ATM (P22) and the bathroom taps (P6). And that the physical infrastructure, structures, and spaces used for Fado houses' operations ideologically

should be attractive (P4), expose the local culture and traditions (P4) and provide a good acoustic (P4).

Although interviewees acknowledge that the Fado house grooming standards — especially referring to the artists— are more liberal nowadays (P4, P19), they *"want customers to feel that they are in a proper restaurant, with good service where the employees are well groomed"* (P4) coherent with the restaurant setting.

4.2.4. Customer experience

Stretching to represent the Fado house professionals' testimony on the customer experience theme ($S=22$, $f=372$), the author, through the data treatment process, categorizes the interview transcripts into three emergent sub-themes as presented in fig. 4.5.

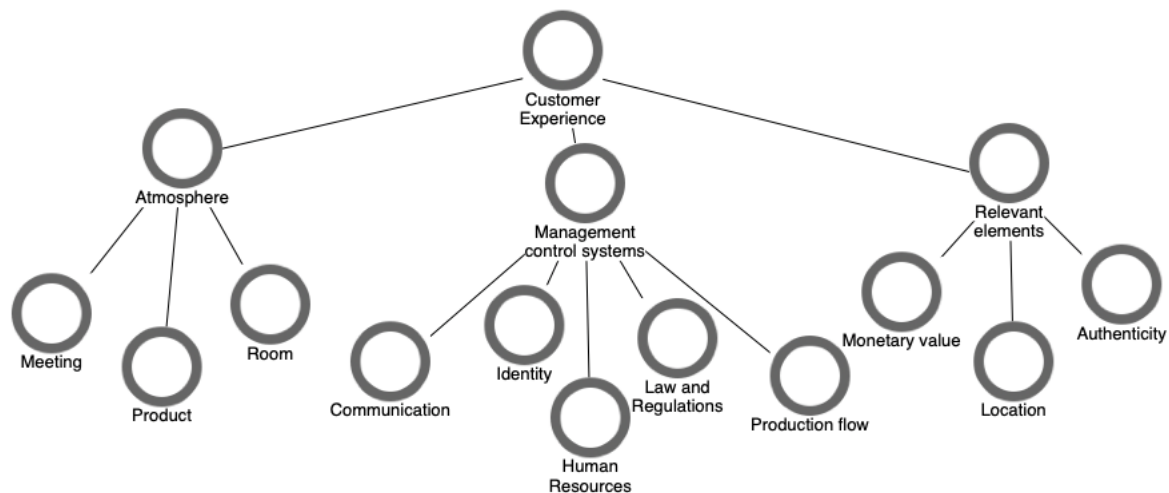


Fig 4.5 Customer experience concept map (author's elaboration based on NVivo output)

Table 4.13 Data treatment on customer experience: atmosphere (author's elaboration based on NVivo output)

Sub-theme	Description	Code	Description
ATMOSPHERE ($S=22$, $f=190$)	Refers to the overall character, ambiance, mood or vibe that emanate within a Fado house	MEETING ($S=15$, $f=42$)	Dynamics and interactions between individuals
		PRODUCT ($S=18$, $f=66$)	The fado show, the meal and its synergies
		ROOM ($S=20$, $f=82$)	The Fado house's physical and intangible artefacts, technology as well as the customer's placement and involvement within the facilities.

Referring to the overall character, ambience, mood, or vibe that emanate within a Fado house ($S=22$, $f=190$) Fado houses' professionals describe the dynamics and interactions between individuals ($S=15$; $f=42$) as an intimist (P3, P4, P13), welcoming (P12, P15), informal (P6, P12, P13), family-like (P16, P17, P18, P19) and suitable for everyone (P12) atmosphere.

Based on their statements, it is often observed that Fado houses producers maintain close relationships between them (P6, P16, P19) —which, in distressing moments, might become more defiant (P13)— producing the experience in a convivial atmosphere (P3) —*"they (employees) love what they do [...] they come here and it's all a get-together"* (P3).

From the dataset, it's also possible to acknowledge that intimacy also characterizes the guests' meeting. Customers casually share observations between them (P1), share contacts and affective gestures (P3) and invite each other to sing songs and experience the Fado house (P12).

Quoting P16, the Fado house is *"a meeting place for friends"* that *"functions almost like a family"*, making customers *"feel at home"*; where managers and staff, accordingly to P14, *"try to create a bond"* between them and the customer *"of friendship"*, suggesting that through an *"empathic"* (P19) and friendly approach employees in a Fado house manage to put the customers at ease making them *"feel at home"* (P13, P14) and comfortable (P90); creating a strong *"affective relationship"* (P19) between them to the point that clients share their contacts (P5, P12) and commonly farewell employees with hugs and kisses (P3, P19).

Fado houses' professionals also denote that their "product" —or the fado show, the meal, and its synergies— affect the overall experience atmosphere ($S=18$; $f=66$).

The interviewees perceive that the intellectual and cultural nature of Fado (P1, P6, P9, P10, P14, P15, P21, P22), the lyrics (P5, P2), the emotional charge (P1, P9, P10, P14, P20) and show's charisma (P4, P12, P19, P20), as well as the sensory qualities (P1, P10) and menu variety (P1, P12, P7) of the meal, shape customer's experience. Although interviewees mention that they are open to welcome Guest after dinner at *"around eleven o'clock in the evening"* (P19) *"as tables start to empty"* (P4) to serve them drinks and appetizers while they enjoy the show (P4, P10, P19); the interviewees indicate that the experience flow —restaurant service, fado show, restaurant service and so on (P1, P8)— and its duration —of *"around three hours and half"* (P1)— also shapes customers' experience perception. If customers so choose, they can arrive at the Fado house at *"7:30 p.m. for dinner and only leave at one in the morning"* (P4); there, *"the customer is chatting and eating quietly, takes a break, appreciates a fado performance and then eats again ending up to create a nice atmosphere"* (P8).

Given the data set produced from the Fado house' professionals interviews, the Fado customer's experience is also impacted by the Fado house's physical and intangible artefacts,

technology (P10, P17) as well as the customer's placement and involvement within the facilities ($S=20; f=82$). Classically, the physical facilities in the Fado houses, although not big (P3, P13), transpire a beautiful (P2, P3), lusty (P21), antique (P4, P21) atmosphere were Portuguese (P14), Fado (P3, P6) and nostalgic (P6) memorabilia are displayed in an intimist candle lighted (P10, P11, P17) environment. Being also possible to apprehend that the facilities should maintain an optimal level of occupancy (P15, P17) with a pleasant climatization (P15).

Adding to the customer's experience theme, when the fado show starts, *"there's a magic that happens: the lights go down, the guitarist goes to the fado singers and asks for Fado, and right there all that moment starts to unfold in front of us. And all those Fado's emotions, that make us overflow, start to appear"* (P1). Fado houses' professionals refer to that very differently *"like going to a coliseum, where suddenly the artist appears behind the curtain"* (P1) the musicians present them self casually in the dining area classically wearing dark clothes and/or a typical Portuguese shawl (P1, P2, P3) while caring the instruments in their hands (P1) placing themselves to present the show intimately, very close to the guests (P1, P5, P8, P13, P18). And according to P13, *"being there, seeing the look of people, right there, in the eyes, makes people (when everything goes well) attentive, appreciative and so on, ultimately creating extraordinary nights"*.

The interviewees also enhance the importance of guests' acknowledgement of Fado house protocol—to be quiet during the show—as an experience intermediary (P5, P8, P10, P13, P17, P19). Quoting the participants, *"if there is an open door, if there is noise, it doesn't work"* (P15), *"if you have a whole room in silence listening to it, if two people are talking, everybody is distracted by it, including the musicians that live much out of intuition"* (P13). Showcasing that *"for Fado it's necessary to create the right environment so that people be quiet, and pay attention"* (P17); at the moment that the restaurant service stops, the dimmer is reduced (P17, P13), customers are involved in a music-driven atmosphere (P12), manner their conduct (P17)—fluctuating from *"total disrespect"* to *"people that cry and truly get emotional"* (P10)—and, is expected, that as the fado show takes place, and *"guitars start playing there is no more noise"* (P17).

Throughout their interviews, Fado houses' professionals also refer that in the Fado houses, many times, guests are endorsed to involve themselves in the atmosphere by interacting—singing along and clapping (P2) and by applauding and cheering the performers (P2, P12, P7)—and even, depending on the Fado house, to be part of the show singing with and for the Fado house's guests and producers (P2, P12, P13, P17).

Table 4.14 Data treatment on customer experience: management control systems
(author's elaboration based on NVivo output)

Sub-theme	Description	Code	Description
MANAGEMENT CONTROL SYSTEMS (<i>S</i> =16, <i>f</i> =101)	Encompasses various administrative organisms and procedures operating in the Fado houses' backstage	COMMUNICATION (<i>S</i> =9, <i>f</i> =18)	Administrative components to ensure optimal and consistent communication with stakeholders
		IDENTITY (<i>S</i> =11, <i>f</i> =25)	Administrative features that combine creativity and functionality to produce desirable Fado houses
		HUMAN RESOURCES (<i>S</i> =13, <i>f</i> =36)	Administrative features of the Fado house's human capital
		LAW & REGULATIONS (<i>S</i> =4, <i>f</i> =6)	Guidelines established by authorities to govern the conduct, interactions, and operations within the Fado houses
		PRODUCTION FLOW (<i>S</i> =9, <i>f</i> =16)	Managerial steps and activities involved in transforming inputs into outputs

According to the dataset, the various administrative organisms and procedures operating in the Fado houses' backstage also shape customer experience (*S*=16, *f*=101).

Participants refer to the dependence on Fado houses' communication channels —face-to-face, tourism stakeholders and online platforms— to enlighten guests about their services and protocol stretching to ensure customer immersion and a reliable experience (*S*=9; *f*=18).

Interviewees also mention the role of the Fado house' identity (*S*=11; *f*=25) —process design or the dynamic strategic and creative processes that shape and establish the various organisms of the Fado house— in the customer's experience construct. Mentioning that naturally their dynamics are highly influenced by the market (P1, P6) and consistently after Covid-19 they had to readapt managing their resources by reducing occupancy (P6) and expenses (P3).

The interviewees denote that considering their target market, Fado houses adapt their identity accordingly and can even specialize in specific service styles like hosting groups —*"40, 50, 100 people"* (P6). And depending on their nature or the evening, Fado houses focus on different Fado performance styles: Fado houses can concentrate on a Fado "Vadio" approach where artists are not paid (P4) —with certain exceptions where sometimes instrumentalists are

paid to ensure their presence (P2)— there is an informal, more casual atmosphere, where the show less "*silence demanding*" happening spontaneously (P5) classically presenting a menu focused on traditional appetizers (P6); Contrasting with a more —less common (P4, P5, P9)— "*Professional*" (P4, P5, P9) approach, where artists get paid to perform, follow strict planning (P5), there is no table rotation (P4, P6), guests have to reserve previously (P19), and the served menu exhibits increased complexity (P7, P8); Or an "hybrid" approach which presents parallel characteristics to both of the approaches (P4).

Interviewees also mention that multiple administrative components regarding the Fado house's human resources can affect the customer experience ($S=13;f=36$). Quoting P17, "*there have been multiple occasions that we no longer accept customers because we have difficulty finding people to work*". Participants refer that operationally Fado houses require a significant number of employees, and that gets challenging (P17) and expensive to find (P4). Which eventually reflects in the customer's financial cost and experience as well (P9).

The interviewees also hint that although Fado musicians' services are more required within the Lisbon area (P8) —which needs 240 musicians to maintain its quotidian Fado houses' operations (P20)— and on this matter, two participants straightforwardly state that they designed their operations specifically to fit/contract the Fado musicians every open day (P1, P6).

Fado houses' professionals also refer that Fado houses must comply with the city council's pre-settled timetable and regular IGAC surveys, and inevitably customer experience perception depends on the guidelines established by authorities to govern the conduct, interactions, and operations within the Fado houses ($S=4;f=6$).

The interviewees also mention that the production flow —or the sequence of steps or activities involved in the manufacturing or creating of the Fado house product— ultimately affects the customer's experience ($S=9;f=16$). For instance, managers and employees mention that to boost customers' experience, artists should be able to practice their performance (commonly in Fado Vadio houses (P2)) and understand guests and adapt the show, on the spot, accordingly (P1, P2, P9, P12). According to the Fado house' professionals, the service flow of always serving before and after and never during the artists' performance also affects the customer's experience. This approach puts additional strain on the operation, putting pressure on peak hours and naturally making it more challenging to manage (P1, P5, P13); where consequently, customers may feel misunderstood, as their needs might be overlooked (P5, P12, P13).

Table 4.15 Data treatment on customer experience: relevant elements (author's elaboration based on NVivo output)

Sub-theme	Description	Code	Description
RELEVANT ELEMENTS (S=19;f=81)	Meaningful or significant Fado houses' components, factors, or aspects	AUTHENTICITY (S=16;f=37)	Unique traditions, heritage, and essence of the Fado house
		LOCATION (S=10;f=18)	Geographical location and the Fado house surrounding environment, accessibility, proximity to landmarks or amenities, and its role within a larger geographic or cultural context
		MONETARY VALUE (S=10;f=26)	The consumption's financial cost

Regarding the customer' experience theme, the interviewees also reveal authenticity (S=16;f=37), location (S=10;f=18) and monetary values (S=10;f=26) as other relevant elements shaping the customer experience (S=19;f=81).

Interviewees mention that they stretch as much as possible to provide an experience that reflects the unique traditions, heritage, and essence of Fado and the place they are inserted in (P3, P4, P5, P7, P9, P10, P12, P13, P14, P15, P19, P21), ultimately shaping the overall experience. From their testimony, it's also possible to understand that although the customer profile is sometimes unaware of the local products, culture and traditions (P6, P21), they expect the Fado house experience to express it (P1, P7, P15) —*"want to see tradition, want to see traditional traits"* (P7).

The location also emerges in the interviewees as an influential factor in the Fado house experience. Fado houses' professionals mention that although the *"Fado triangle"* (P4, P5)—Bairro alto, Alfama and Mouraria—register higher frequency of Fado houses many times they are the only one providing a Fado experience in the region (P19, P21). Participants refer that this geographical location inside the *"Fado Triangle"* is perceived as a *"quality warranty"* within the industry (P4, P7, P16, P20), more valued by consumers —*"guests automatically link Alfama to Fado"* (P10).

The data set also reveals that the location of the Fado house impacts customers' experience, as it is advantageous for the establishment to be situated close to their accommodation (P10) or in proximity to other areas of interest, such as nightlife entertainment (P9) or tourist attractions (P22). P22 further notes that the site of the Fado house serves as an indicator of expenses, indicating that establishments in prime locations can charge higher prices for similar experiences.

On this topic, P9 also highlights that the customers' profiles, often deriving from distant geographical locations, make the consumption of Fado houses frequently a once-in-a-lifetime experience.

Fado house's professionals mention that the consumption's financial cost is also linked to the experience as customers model their experience expectations accordingly (P1). They describe that the required capital for consumption can vary significantly depending on the chosen Fado house experience (P1, P6, P9). Hinting that the pricing structure in Fado houses varies reliant on different factors: customers are charged based on their chosen menu options without any minimum fixed cost (P17, P20, P22), they can be charged based on their selected menu option along with an artist fee (P4, P19) or in some Fado houses prices are defined by pre-set menus from where customers can choose (P1, P6).

The interviewees also perceived that Fado houses in Lisbon are the most expensive, as described by P16 and P19.

According to the participants, the practised prices have been shaping the Fado houses customer's profile (P13, P19, P22). Due to sometimes very high costs (P4, P20, P22), Portuguese consumers tend to opt for more affordable alternatives when experiencing Fado houses (P19, P22) —*"the top houses that have become truly epic are not accessible to the common Portuguese's purse. This has given rise to the fact that mostly the tourists manage to keep these fado houses open and in the limelight"* (P19).

4.2.5. Behavioural Intention

As represented in fig. 4.6, the author, stretching to systematize what the twenty-two Fado houses professionals testimony transpire on the theme behavioural intentions ($S=22;f=69$), codes the interview transcription into four emergent sub-themes; Customer satisfaction as an precursor of loyalty ($S=3;f=3$) and three outcomes: spending patters ($S=8;f=10$), willingness to return ($S=9;f=13$) and word of mouth ($S=17;f=43$).

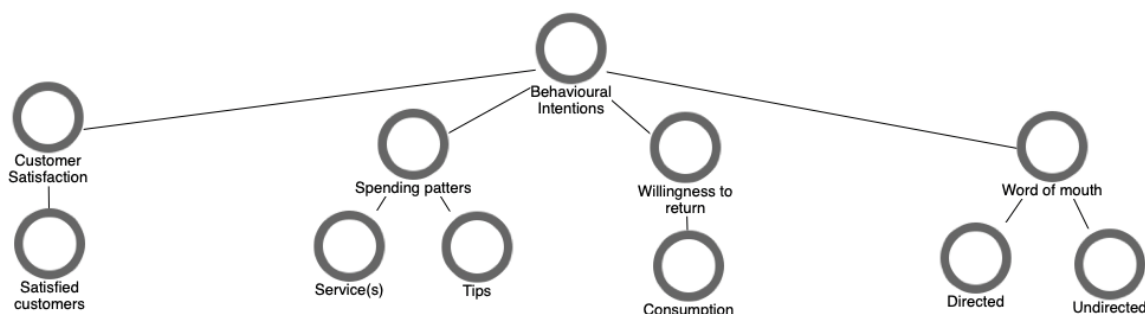


Fig 4.6 Behavioural intentions concept map (author's elaboration based on NVivo output)

Table 4.16 Data treatment on behavioural intentions: customer satisfaction (author's elaboration based on NVivo output)

Sub-theme	Description	Code	Description
CUSTOMER SATISFACTION (S=3;f=3)	Relevant features which precede positive behavioural intentions	SATISFIED CUSTOMERS (S=3;f=3)	Pleased customers have positive behavioural intentions

During the interviews, three Fado houses professional expressed that customer satisfaction is intimately connected to positive behavioural intentions as when pleased, customers become *"fans"* (P16) and *"always express their satisfaction in one way or another"* (P14).

Table 4.17 Data treatment on behavioural intentions: spending patterns (author's elaboration based on NVivo output)

Sub-theme	Description	Code	Description
SPENDING PATTERNS (S=8;f=10)	Positive behavioural intentions influences customers' financial behaviour	SERVICE (S=7;f=9)	Customers' are willing to spend more money in services
		TIPS (S=6;f=6)	Customers' are more charitable

Eight of the twenty-two interview participants assume loyal customers have higher spending patters ($f=10$). According to them, Fado houses' pleased customers tend to spend more time in the company —and consequently consume more (P30, P32, P44), purchase "satellite" services like Cd's (P15) and leave tips as a way of showing appreciation for the provided experience ($S=6;f=6$). Interviewees (P6, P9) also perceive that tourists tip more to express their satisfaction than domestic consumers.

Table 4.18 Data treatment on behavioural intentions: wiliness to return (author's elaboration based on NVivo output)

Sub-theme	Description	Code	Description
WILINESS TO RETURN (S=9;f=13)	Loyal customers intend to repurchase	CONSUMPTION (S=9;f=13)	Customers' repurchase

According to nine interviewed fado professionals, loyal customers are willing to return and repurchase the experience ($f=13$). Interviewees reported situations where consumers come back a year later still denoting their previous encounter (P3, P10) and cases where some were even willing to repeat the experience every day of the week (P1) when pleased.

Interestingly one of the participants (P12), when stretching to express the role of menu variety in the Fado houses customer experience construct, reveals that through his perception, when they present quality products external to the customer's main motivations, it represents a

competitive advantage, where consumers express willingness to return driven to explore this new to them commodities or even the "full" Fado house experience.

Table 4.19 Data treatment on behavioural intentions: word of mouth (author's elaboration based on NVivo output)

Sub-theme	Description	Code	Description
WORD OF MOUTH (<i>S</i> =17, <i>f</i> =43)	Positive behavioural intentions leads customers to share their experiences with others	DIRECTED (<i>S</i> =15, <i>f</i> =22)	Customers share their experience straight with the point of contact
		UNDIRECTED (<i>S</i> =13, <i>f</i> =21)	Customers publicly disseminate their experience

The interviewees also denote that satisfied Fado house patrons share their experience perception directly with them (*S*=15,*f*=22). Thanking and congratulating the producers for the experience (P1, P2, P10, P14, P17, P18) developing an healthier and even affective relationship (P6, P12, P19, P20) and better engaging into the Fado house experience (P4).

Customer feedback produced through word of mouth is considered of great value and described by the interviewees as a moderator to corporate "growth" (P6, P8). On it, participants also denote that customers publicly or indirectly disseminate their experience (*S*=13,*f*=21) through open sources sharing their experience directly to family, friends and potential customers; or through online platforms like TripAdvisor and similar —although leaving the impression to some Fado houses' professionals that consumers tend to use online platforms more when dissatisfied (P1, P4, P6).

5. DISCUSSION

This dissertation discussion is organized into four sections—one per research question—as outlined underneath.

What are the main motives for customers to visit Fado houses?

From the dataset, and as suggested in the literature, several personal and situational features emerge as positive or negative Fado house's consumption motivators (Jones & Nguyen, 2021; Taylor et al., 2018) (see annex F).

In accordance with the literature, auspicious brand relationship quality and customer's basic needs arise in the dataset as the positive intrinsic customer motivators (Hyun, 2010). Contrasting with the customer's unawareness of the Fado traditions, dislike of the music gender, and the their economic situation, that giving the industry professionals' testimony, motivate customers to avoid Fado houses' consumption.

The data set also induces that situational factors like: the cultural nature of Fado and its insertion in the destination touristic product, recommendations, marketing campaigns, the service setting, show layout and the menu, arouse customer's consumption. And that, the price range, the service setting, show layout, and the protocol demanding nature of the Fado houses work as negative extrinsic customer's motivators.

How is customer experience perceived in the context of a Fado house?

According with the interviewees testimony all Brakus et al. (2009) brand experience dimensions manifests frequently in Fado houses (see annex G); which supported by the Pine & Gilmore (1998) work leads the author to aver that Fado houses can provide the "perfect experience"—as it can potentially (depending on the customer's engagement) provide simultaneously an educational, aesthetic, entertainment, and escapist experience (see annex H).

Supporting the FAMM model (Gustafsson, 2003) Fado house's professionals strongly endorse the role of a genuine atmosphere—facilitated by the product, meeting and room and constricted by the management control systems—stressing the role of authenticity in the system to generate exclusive customer's service.

How is service quality perceived in the context of the Fado house?

Aligned with Parasuraman et al. (1985, 1988) recommendation that, measuring service quality should be targeted to the context of the specific services, and endorsing the Stevens et al. (1995) work; due to the Fado house's nature, service dimensions englobing the meal and

the Fado show quality are frequently present in the dataset often emerging as conditions for customer's expectations fulfilment. As so, the author infers that: assurance, empathy, fado show quality, meal quality, reliability, responsiveness and tangibles englobes the Fado house's service quality dimensions.

What are the primary outcomes of service quality in the context of the Fado houses?

The Fado house professional's testimony is consistent with the literature on the outcomes of service quality. Mentioning that the primary outcomes of service quality in Fado houses are expressed through re-patronage intentions, willingness to recommend and higher spending patterns (Loureiro, 2014; Oliver, 2015; Zeithaml et al., 1996) which endorses its bidirectional nature comprising both attitudinal and behavioural dynamics (Mukucha et al., 2022).

6. CONCLUSION

6.1. Theoretical implications

To the best of our knowledge, this dissertation provided a first attempt to identify through a customer-centred approach the underlying dimensions of the overall guest service and consumption flow in Fado houses, filling the gap in the existing literature and endorsing the co-production role of consumers in the setting.

This dissertation also makes possible to validate that eWOM produces valuable information about customer service perceptions and the Fado house mechanisms (Bilro et al., 2019; Fernandes et al., 2021; Fu et al., 2022; Xia & Ha, 2022); as well as that, research interviews are a valuable method of understanding the world of others (Bryman & Bell, 2011; Marshal & Rossman, 2011; Qu & Dumay, 2011).

Based on the literature, four related constructs through the social exchange model (Cropanzano & Mitchell, 2005) emerge: main motivations (pre-confront), service quality, customer experience and behavioural intentions (post-confront).

This research validates the expectancy theory (Fan et al., 2022) as an analysis tool for main motivations concluding that customers are motivated and form expectations based on past experience, individual traits and word of mouth.

The findings also suggest that service quality in the Fado House setting is a multidimensional construct comprising the six DINSERV dimensions (Stevens et al., 1995), and the Fado shows quality to address customer expectations adequately. The author also perceives that reliable service in this setting implies that the Fado house —is aligned with CAE 56104 and— provides an authentic Portuguese atmosphere (comprising the food, the show and the setting) (INE, 2007). Additionally, these findings support that the dimensionality of the service quality construct and its measures should be designed for specific settings (Parasuraman et al., 1988).

Regarding the customer experience construct, this study supported the Brakus et al. (2009) brand experience dimensions argument that if a customer perceives and is personally aroused through sensory, behavioural, affective and intellectual factors throughout their customer journey, guests sense the consumption as an experience rather than "merely" a service. As an example, it's unarguable that Fado houses core products, food, drinks and music provide highly stimulating, sensory experiences; this does not mean that customers will perceive it as an experience and instead a service. This fact endorses the role of individual attachment to the provided service as the ultimate distinguishing factor between services and experiences, which

validates that to offer a full range of experiential services, companies should stretch to connect with every guest, personally and emotionally (Tsaur & Lo, 2020). The FAMM model has also been revealed to help understand customer experiences in dining settings as it provides a holistic view of dining operations (Gustafsson, 2003).

This dissertation's findings also endorse the role of satisfaction as a customer's critical control point for positive behavioural intentions (Hyun, 2010; Slack et al., 2021) and support that loyal customers express their satisfaction through word of mouth, spending padrones and wiliness to return (Loureiro, 2014; Oliver, 2015; Zeithaml, Berry, & The, 1996).

Finally, the research findings proved —aligned with the existent literature on Fado houses, which expresses— the high prevalence of tourists in the setting, the dominance of typical regional menus and the high emotional charge produced by Fado songs (Costa & Nossa, 2017; Ferreira, 2021; Henriques et al., 2021; Holloway, 2020).

6.2. Practical implications

The findings of this study offer valuable perceptions not only to Fado house managers and producers but also to regulators and lawmakers, as from this research, it becomes evident that Fado houses are inserted in the Portuguese destination product.

From the data analysis, the role of the service provision appears often and englobes a considerable share of the underlined battery of items. As so, in fado houses, the human resource aspects should be highlighted through quality recruitment and continuous training programs.

One of the major findings of the interviews is that although sharing the same concept name, Fado houses are quite different in their service provision as they form their identity through the menu and the show organic ultimately providing differentiable products. Although it is not possible, from this study, to fully infer the customer awareness of this organizational differencing products, communication earns a significant role in managing customer perceptions and behaviours, enforcing that managers should consider optimizing their communication strategies in all the consumption stages —previous, during and after consumption.

The previously mentioned findings stress the role of genuine products and human interactions, highlighting the Fado and the Mediterranean gastronomy cultural status and dynamics to build and design pleasant Fado house's experiences.

6.3. Recommendations for future research

Despite this dissertation's theoretical and practical implications, and considering that in designing this study, efforts were made to minimize its limitations, it's vital to acknowledge major restraints. The first limitation of this study is related to the impossible inseparability of the data analysis from the author's and the reader subjective interpretation. The second identifiable limitation relates to the data sources, as the accuracy of responses may be affected by memory recall, misunderstandings, the interviewees' willingness to share sensitive information or possible social boundaries.

This dissertation appeals to future research to better understand possible perception gaps from consumers and managers and refine the examined item battery. It also calls for future research in the consumption of the Fado house brand and explores possible opportunities, strengths, weaknesses and threats in the Portuguese destination product. At last, this dissertation also recommends designing tangible measurement tools, specializing the research in Fado Vadio, Fado Professional or hybrid approaches providing customer warranties and possible mechanisms for future certifications.

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ANNEXES

Annex A- Interview guide

Interview Guide [ENG]

Before we start, let me thank you for your time.

This meeting is part of a master thesis project carried out at ISCTE- Instituto Universitario de Lisboa, intending, through an interview research method, to understand from a managerial and staff point of view the main consumption motives, experience, service dimensions, service quality perception and outcomes in Fado Houses.

As stated in the informed consent although the meeting is going to be recorded, stretching to facilitate future data analysis, your anonymity is guaranteed.

Bibliographic questions:

Age_ Job position_ How many years in the sector_ Region_

Topic 1. Main consumption motives

Why do you think customers come to a Fado House?

Who usually comes to a Fado House?

Are they mostly tourists or locals?

Do they come in groups, couples, families, in business meals or they are mostly solitary dinners?

In which group age would you characterized them?

Topic 2. Experience expectations

What experience should a Fado House provide?

What kind of elements/ features do you consider essential to provide to a customer in a Fado House?

How do you characterize the atmosphere in a Fado House?

In a Fado House, how would you describe the room/ core product?

Ideally in a Fado House how should the interaction between staff, staff-customer and customer- customer be)?

What is the role of Service, F&B, Show, Environment, Monetary value, Authenticity, Location in a Fado House? Do you think it also affects the overall Fado House experience? How?

Silence- shift of topic

Topic 3. Service quality

How would you describe a high quality Fado House service?

Which features are fundamental to provide a good service quality in Fado Houses?

Do you mean that are central to provide a good fado house service?

From those features could you give an order of importance to theme?

Silence- To allow the interviewee to reflect and amplify the answer.

The costumer expectations are normally aligned with the service delivery intentions? Or do you feel that costumers come to a Fado House with different expectations?

Topic 4. Behavioral intentions

When customers perceive a good service, how do they react? What do they do?

Can you please give me an example?

Concluding question

Thank you very much for your time and consideration, before finishing, do you think there is something left unsaid in this interview regarding the overall costumer experience that you would like to add?

Open end...

(author's elaboration)



Guião da entrevista

Q1.Quais os fatores que influenciam os consumidores a escolher uma casa de fado?

Q2.Quem visita as casas de fado?

Q3.Que tipo de experiência deve a casa de fados oferecer?

Q4. Que recursos são fundamentais providenciar numa casa de fados?

Q5.Como é caracterizada a atmosfera de uma casa de fados?

Q6.Como descreveria uma casa de fados com altos padrões de qualidade? O que a distingue?

Q7.Quando os consumidores recebem um bom(a) serviço/experiência como é que respondem? Qual a sua reação?

(author's elaboration)

Annex C- Informed consent



CONSENTIMENTO INFORMADO

O presente estudo surge no âmbito de uma dissertação de Mestrado, do Mestrado em Gestão de Hotelaria e Turismo, a decorrer no **ISCTE – Instituto Universitário de Lisboa**.

O estudo tem por objetivo compreender, através da visão do *staff* e gestores, a experiência providenciada em casas de fado, as suas dimensões, a importância da qualidade do serviço, assim como os principais motivos de consumo nestes estabelecimentos. Para a realização deste estudo iremos recolher dados com vários interlocutores. Nesse sentido pedimos a sua participação, dado que é um conhecedor do setor. A sua participação no estudo, que será muito valorizada, irá contribuir para o avanço do conhecimento neste domínio da ciência, através da resposta às questões colocadas no formato de entrevista.

O ISCTE é o responsável pelo tratamento dos seus dados pessoais, recolhidos e tratados exclusivamente para as finalidades do estudo, tendo como base legal o seu consentimento (art. 6º, nº1, alínea a) e/ou art. 9º, nº2, alínea a) do Regulamento Geral de Proteção de Dados).

O estudo é realizado por Amadeu José Vasconcelos Rodrigues Carvalho com o correio eletrónico ajvrc@iscte-iul.pt que poderá contactar caso pretenda esclarecer uma dúvida, partilhar algum comentário ou exercer os seus direitos relativos ao tratamento dos seus dados pessoais. Poderá utilizar o contacto indicado para solicitar o acesso, a retificação, o apagamento ou a limitação do tratamento dos seus dados pessoais.

A participação neste estudo é **confidencial**. Os seus dados pessoais serão sempre tratados por pessoal autorizado vinculado ao dever de sigilo e confidencialidade. O ISCTE garante a utilização das técnicas, medidas organizativas e de segurança adequadas para proteger as informações pessoais. É exigido a todos os investigadores que mantenham os dados pessoais confidenciais.

Além de confidencial, a participação no estudo é estritamente **voluntária**: pode escolher livremente participar ou não participar. Se tiver escolhido participar, pode interromper a participação e retirar o consentimento para o tratamento dos seus dados pessoais em qualquer momento, sem ter de prestar qualquer justificação. A retirada de consentimento não afeta a legalidade dos tratamentos anteriormente efetuados com base no consentimento prestado.

A entrevista será gravada para permitir uma melhor compreensão dos dados.

Os seus dados pessoais serão conservados por Amadeu José Vasconcelos Rodrigues Carvalho até 6 meses após as provas de defesa da dissertação do Mestrado.

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Após este período as gravações das entrevistas serão apagadas. A informação recolhida a partir das gravações será anonimizada, garantindo-se o seu anonimato nos resultados do estudo. Os resultados do estudo serão divulgados apenas para efeitos estatísticos, de ensino, comunicação em encontros ou publicações científicas.

Não existem riscos significativos expectáveis associados à participação no estudo.

O ISCTE não divulga ou partilha com terceiros a informação relativa aos seus dados pessoais.

O ISCTE tem um Encarregado de Proteção de Dados, contactável através do email dpo@iscte-iul.pt. Caso considere necessário tem ainda o direito de apresentar reclamação à autoridade de controlo competente – Comissão Nacional de Proteção de Dados.

Declaro ter compreendido os objetivos de quanto me foi proposto e explicado pelo/a investigador/a, ter-me sido dada oportunidade de fazer todas as perguntas sobre o presente estudo e para todas elas ter obtido resposta esclarecedora. **Aceito** participar no estudo e consinto que os meus dados pessoais sejam utilizados de acordo com as informações que me foram disponibilizadas.

Sim ☐ Não ☐

_____ (local), ____/____/____ (data)

Nome: _____

Assinatura: _____

Annex D- Code book

Third-order construct	Sources	References	Second-order construct	Sources	References	First-order construct	Sources	References
CUSTOMER PROFILE	22	158	Origin	22	90	National	19	38
						International	18	52
			Other features	16	29	Age group	12	15
						First time consumers	9	14
			Setting	14	39	Anniversaries	1	5
						Business	1	1
						Family & Friends	11	11
						Groups	10	15
						holidays	5	5
						Weekends and Bank holidays	2	2
						Needs	15	39
MAIN MOTIVATIONS	22	142	Individual	21	83	Preferences	15	44
			Passed experiences	13	31	Inside the servicescape	10	19
						Outside the servicescape	8	12
			Word of Mouth	10	28	Other	6	14
						Tourism operators	8	14
						Employees ability to inspire trust	6	9
						Employees courtesy	4	7
SERVICE QUALITY	22	144	Assurance	11	26	Employees knowledge	5	10
						Individualized attention	7	12
						Charisma	4	10
			Empathy	7	12	Music	7	16
						No of performances & performers	8	14
						Poetry	2	4
			Fado show Quality	15	44	Menu Variety	9	15
						Taste & Presentation	5	5
						Deliver promised service	13	16
			Meal Quality	11	20	Prompt service	3	5
			Reliability	13	16	Appearance of personnel	3	7
			Responsiveness	3	5	Equipment	3	3
			Tangibles	9	21	Physical facilities	9	11
						Meeting	15	42
						Product	18	66
CUSTOMER EXPERIENCE	22	372	Atmosphere	22	190	Room	20	82
						Communication	9	18
						Identity	11	25
			Management control systems	16	101	Human Resources	13	36
						Law & Regulations	4	6
						Production flow	9	16
						Authenticity	16	37
			Relevant elements	19	81	Location	10	18
						Monetary value	10	26
BEHAVIOURAL INTENTIONS	22	69	Customer Satisfaction	3	3	Satisfied customers	3	3
			Spending patterns	8	10	Service	7	9
						Tips	6	6
			Willingness to return	9	13	Consumption	9	13
			Word of mouth	17	43	Directed	15	22
						Undirected	13	21

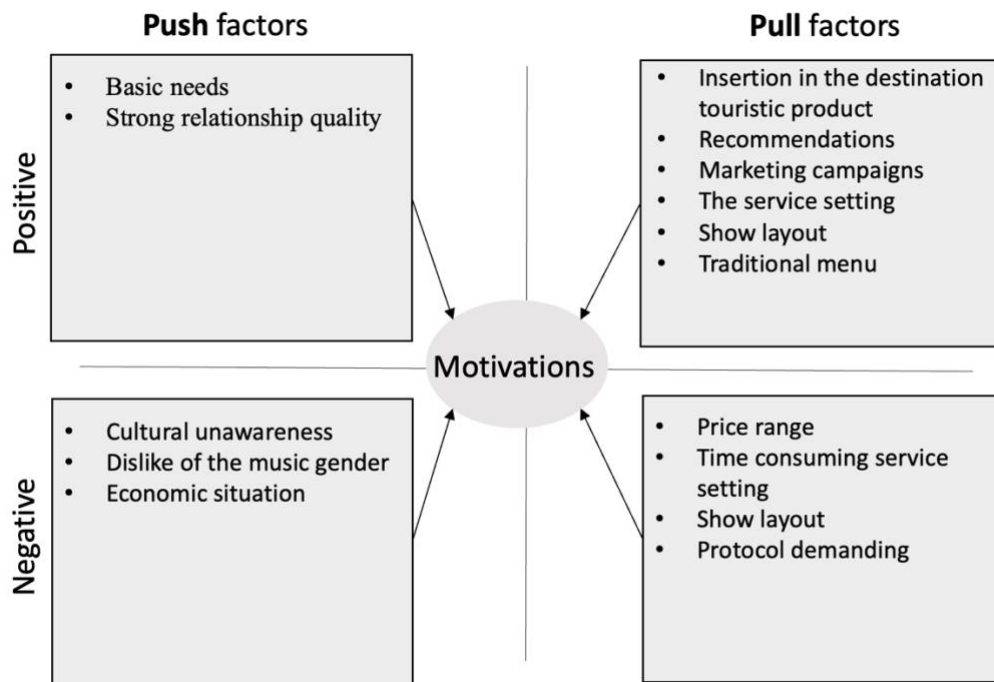
(author's elaboration based on NVivo output)

Annex E- Code Matrix: interview themes' frequency.

	Behavioural Intentions	Customer Experience	Main Motivations	Service Quality
P1	4	26	6	12
P2	3	17	6	11
P3	3	17	7	3
P4	3	19	15	7
P5	1	12	2	8
P6	9	35	9	21
P7	1	10	4	4
P8	2	12	6	8
P9	3	17	4	8
P10	6	15	12	5
P11	1	5	1	2
P12	3	22	18	8
P13	2	27	6	4
P14	4	4	3	1
P15	2	8	1	2
P16	1	4	3	2
P17	1	18	3	3
P18	2	8	3	2
P19	8	21	6	6
P20	1	13	2	9
P21	1	8	1	1
P22	2	13	12	7

(author's elaboration based on NVivo output)

Annex F- Fado houses' push and pull motivators



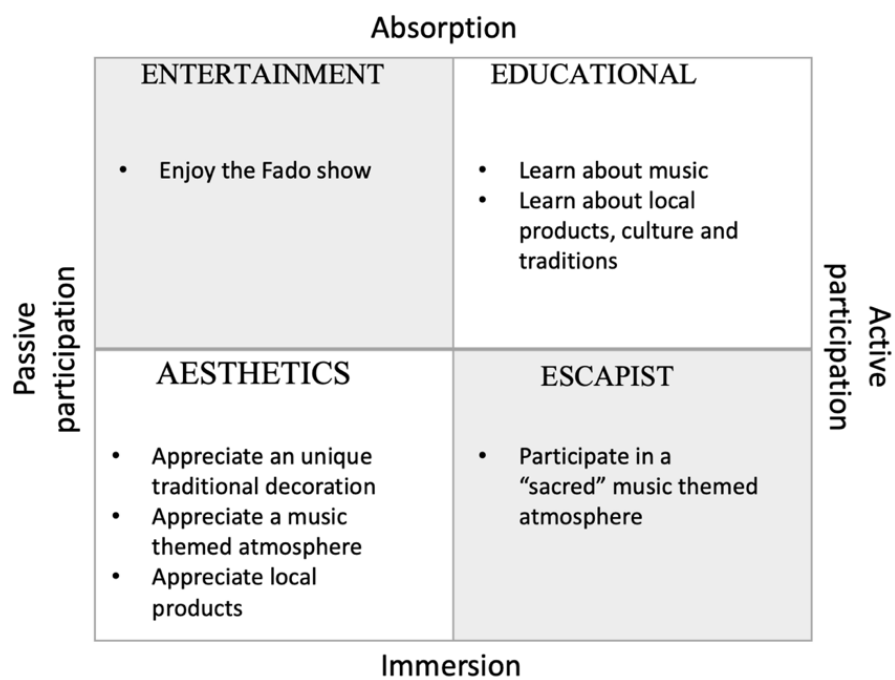
(author's elaboration)

Annex G- Brakus et al. (2009) brand experience dimensions and its manifestation in the Fado houses

Factor	Manifestation
Sensory	Customers enjoy tasteful products, melodic music in a climatized, candled lighted, dark atmosphere.
Affective	Customers fell affectively attached to the providers, other customers, the place and its systems.
Intellectual	Customers learn and share knowledge about music and it's systems as well as local products, traditions and culture.
Behavioural	Customers behave according to the “demanding” Fado house protocol; they clap and sing along and cheer the musicians after each song.

(author's elaboration)

Annex H- Fado house activities within the Pine & Gilmore (1998) 4E model



(author's elaboration)